

PERIODICAL
ML5
.M85

Accessions

310,866

Shelf No.

~~8055.10~~

V. 22.

1881.



Received May 15, 1881.

THE

No.
455

Price
3d.

MUSICAL TIMES

JANUARY 1, 1881

THE FIRST PRIZE FOR GRANDS, THE FIRST PRIZE FOR UPRIGHTS, AND THE SPECIAL DIPLOMA ABOVE ALL COMPETITORS, SYDNEY, 1879-80; THE CROSS OF THE LEGION OF HONOUR, AND ALSO THE GOLD MEDAL, PARIS, 1878; THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT, PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS, 1874; THE GOLD MEDAL, PARIS, 1870; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

JOHN BRINSMEAD & SONS' PIANOS

PATENTED 1862, 1868, 1871, 1875, & 1879, THROUGHOUT EUROPE & AMERICA.

"In addition to the other distinctions awarded to Messrs. JOHN BRINSMEAD & SONS, Wigmore Street, London, for superiority of Pianos exhibited at the Paris Exhibition, the founder of the firm has been created Chevalier of the Legion of Honour, this distinction being conferred on no other British Pianoforte Manufacturer."—*Morning Post*.

"These excellent Pianos merit the approbation of all artists, as the tone is full as well as sustained, and the touch is of perfect evenness throughout its entire range, answering to every requirement of the pianist."
"CH. GOUNOD."

"We, the undersigned, certify that after having seen and most conscientiously examined the English Pianos at the Universal Exhibition of 1878, find that the palm belongs to the Grand Pianos of the house of BRINSMEAD."
"NICOLAS RUBINSTEIN."
"D. MAGNUS."
"CHEVALIER ANTOINE DE KONTSKI."

"Paris, September 8, 1878."

"The purity of the tone and the excellent mechanism of the Pianos exhibited by them called forth warm eulogies from all competent critics."
"JOHN STAINER, M.A., Mus. Doc."

JOHN BRINSMEAD & SONS,

PIANOFORTE MANUFACTURERS,

18-20, WIGMORE STREET, LONDON, W.,

AND THE "BRINSMEAD PIANOFORTE WORKS," GRAFTON ROAD, KENTISH TOWN, N.W.

ILLUSTRATED PRICE LISTS POST-FREE.

CHAPPELL AND CO.'S IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.

35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.

18 TO 225 GUINEAS.

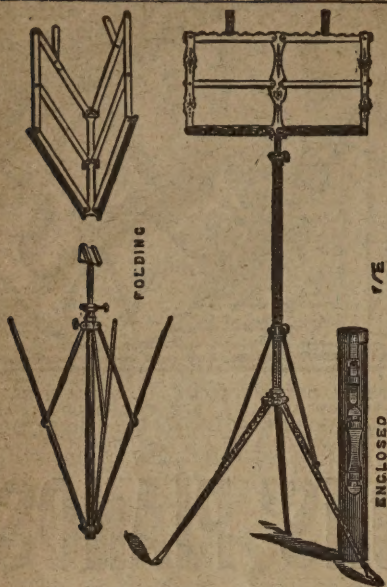
ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

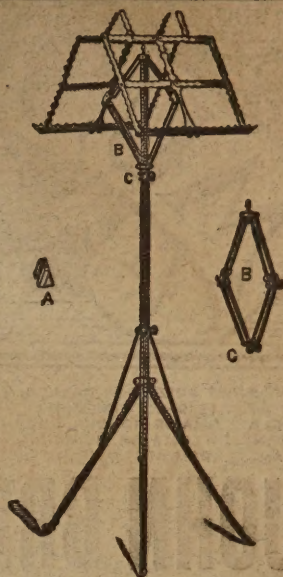
Steam Pianoforte Works—CHALK FARM ROAD, N.W.



THE AMERICAN PORTABLE Music Stands.

J. F. WALTERS' PATENT.

IRON, from 10/6
BRASS, from 30/-



THESE Stands are unsurpassed in simplicity, strength, portability, cheapness, and elegance of finish.

They are suitable for Military Bands, Orchestras, Reading and News Rooms, Libraries, Studies, and Drawing Rooms. When opened to their full capacity they stand 5 feet high, and can be folded and inclosed in a case 21 inches long by 2 inches diameter. The weight is about 3 lbs. 12 oz., and they will support a weight of 50 lbs.

To be obtained of all Music Dealers, and of the Manufacturers and Proprietors of the Patent,

HARROW & CO., Music Smiths, Brass Workers, &c., 13 & 14, Portland Street, Soho, London, W.

DESCRIPTIVE CIRCULARS FREE

FOR CHORAL SOCIETIES.

THE BUILDING OF THE SHIP

JUST PUBLISHED.

CANTATA

(WORDS BY LONGFELLOW)

Composed for the Leeds Festival, 1880, by

JOHN FRANCIS BARNETT

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

"Will exactly suit choral societies."—*Daily Chronicle*, October 14, 1880.

"The entire work is certain to meet with favour, while several of the numbers will inevitably attain to great popularity."—*Daily News*, October 14, 1880.

"The Building of the Ship' will meet with extensive favour."—*Standard*, October 14, 1880.

Vocal Score, Paper, 6s.; Cloth, 8s.

CHORUS AND ORCHESTRAL PARTS ARE READY.

IN THE PRESS.

RUTH

SACRED CANTATA BY

JOSEPH L. ROECKEL.

MARY STUART

DRAMATIC CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

WORDS BY

F. E. WEATHERLY

MUSIC BY

JOSEPH L. ROECKEL

Price, Vocal Score, Paper, 4s. net; Cloth, 6s.

ORCHESTRAL AND CHORUS PARTS ARE READY.

LORD LOVELL

HUMOROUS CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

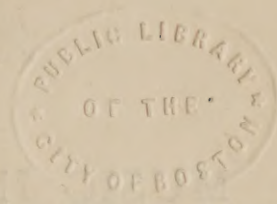
BY

GEORGE FOX.

Price, Vocal Score, 2s. 6d. net.

PATEY & WILLIS, Publishers, 39, Great Marlborough Street, W.

THE



MUSICAL TIMES

AND

SINGING-CLASS CIRCULAR.

x 8055.10

v. 22

1881

VOL. XXII.

LONDON : NOVELLO, EWER & CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)
BOSTON, NEW YORK, AND PHILADELPHIA : DITSON & CO.

1881.

MUSIC IN VOL. XXII.

PIECES WITH SACRED WORDS.

No.					
457	O Saving Victim	..	..	..	.. Berthold Tours.
458	Holy Spirit, come, O come (Ad Spiritum Sanctum)	..	..	..	.. George C. Martin.
459	{ The Son of God goes forth to war (St. Ann's Tune)	..	..	..	.. Arthur Sullivan.
	{ God so loved the world	..	..	..	.. Sir John Goss.
461	Praise the Lord, O my soul (Harvest)	..	..	..	.. Henry Lahee.
462	Lord, for Thy tender mercies' sake	..	..	..	.. George Rayleigh Vicars.
463	Round Jerusalem stand the mountains	..	..	..	.. Dr. Hiller.
464	Three Introits or Short Anthems: "The sacrifices of God," "If we say that we have no sin," and "To the Lord our God"	..	..	..	.. J. Baptiste Calkin.
465	Drop down, ye heavens (Christmas)	..	..	..	.. J. Barnby.

PIECES WITH SECULAR WORDS.

455	The Watchword	..	..	..	..	.. Ciro Pinsuti.
456	Aftermath	..	..	..	..	.. T. S. Drummond.
460	Peacefully slumber, my own darling son	..	..	..	..	.. Oliver King.
466	The Evening Star	..	..	..	..	.. A. C. Mackenzie.

B. 64

310,866

May 15, 1881

INDEX.

LEADING ARTICLES.

	Page
Another Schubert Symphony ...	563
A True Musical Patron ...	345
Birmingham Festival, 1882 ...	617
Bottesini's "La Regina del Nepal" ...	353
Clement Marot and the Huguenot Psalter ...	285, 346, 404, 450, 505, 554
Critical Excursions (Schumann) ...	498, 550, 623
Dvorák, Anton, The Music of ...	165, 236
Father of the Symphony, The ...	14, 72, 121
Great Composers, The, sketched by themselves:—	
No. 9. Schubert ...	11, 68
10. Berlioz ...	118, 171, 230, 287, 348, 406, 453, 501, 558, 618
Langhans, Dr., in Britain ...	627
Leeds Festival Surplus ...	16
Liszt's Seventieth Birthday ...	549
London Musical Season ...	401
Mr. Pepys the Musician ...	9, 66, 116, 169, 234, 291, 351
Musical Changes ...	15
Musical Life, The ...	562
Music for the People ...	456
Music in St. Paul's ...	294
Novello Centenary, A ...	495
"Past Hours" ...	239
Ponchielli's Opera "The Prodigal Son" ...	123
Promenade Concerts ...	449
Sacred Harmonic Society, Jubilee of ...	564
Sacred Music in Italy ...	175
Stanford's Opera "The Veiled Prophet of Khorassan" ...	113
"Stella": Lyrical Drama by Auterl-Manzocchi ...	293
The King and "Parsifal" ...	65
Verdi's Opera "Simon Boccanegra" at La Scala of Milan ...	229
Why the Greeks made no Advance in Harmony ...	410

OCCASIONAL NOTES.

Altering the Works of the Great Masters	411
Amateur Musical Societies and Unknown Works ...	240
Analytical Programmes ...	241
Appreciation of Music in England ...	295
Appropriation of Musical Ideas ...	125
Arrangements ...	628
Association for the Promotion of English Music ...	354
A Workhouse Violinist ...	240

	Page
Ballads of the Day ...	74
Beethoven Statue in New York ...	457
Choral Classes for the Poor ...	629
"Colour Organ," A ...	240
Concert Programmes, Length of ...	178
Concerts, Selection of Music for ...	74
Conversation at Concerts ...	566
Copyright and Mr. Harry Wall ...	295
Critics and Criticism ...	73, 565
Critics and the Great Masters ...	18
Crouch and "Kathleen Mavourneen" ...	457
Delauney, Dr., "On the History and Limitation of the Human Voice" ...	18
"Dwight's Journal of Music" ...	458
Encores and Bouquet-throwing ...	412
English Composers, Recognition of ...	508
Fires in Theatres ...	508
German and Italian Opera ...	355
Gounod's "Redemption" and "Le Figaro" ...	178
High-class Music at Cheap Concerts ...	125
Humorous Compositions ...	508
Impostors ...	176
Italian Opera, Prices of Admission ...	241
Mechanical Music ...	18
Musical Education ...	412
Musical Exhibition at Milan ...	74
Musical Mission, A ...	177
Musical Notation ...	18
"Musical Notes and Queries" ...	355
Musical Possibilities in America (Theodore Thomas) ...	177
"Musical Review" ...	241
Musical Titles to Literary Works ...	412
Music and Family Journals ...	629
Music and Novelists ...	296
Music and Waiting at Table ...	125
Music as a Relief to Pain ...	458
Music for Convicts in New York ...	178
Music in the Parks ...	354
Niagara, Tone and Rhythm of ...	124
Novelties, First Performances of ...	179
Opera Houses, "Nigger" Entertainments in ...	17
Organists' Salaries ...	565
"Orphéon" Societies' Competition at Brighton ...	413
Royal Academy of Music Examinations ...	125
Royal Society of Musicians and Sir Frederick Leighton ...	178
Sacred and "Profane" Music ...	628
"Salvation Army" and Music ...	73, 178, 296
Stanford's (Mr. C. Villiers) Opera "The Veiled Prophet of Khorassan" ...	74
Telephone and Music ...	17

	Page
Wagner's "Ring des Nibelungen" in London ...	74
Worcester Festival and "Worcestershire Chronicle" ...	508

LONDON CONCERTS, FESTIVALS, &c.

A High Day in York Minster ...	414
Ascension Day at Westminster Abbey ...	304
Bach Choir ...	183, 244, 357
Bache's (Mr. Walter) Recital ...	631
Barnett's (J. F.) "The Building of the Ship" ...	302
Berlioz' "L'Enfance du Christ" ...	75
Borough of Hackney Choral Association ...	75, 184, 303, 631
Bow and Bromley Institute ...	183
Brahms, Two New Overtures by ...	76
Brighton Aquarium Concerts ...	21, 136, 570, 632
Brighton, French Festival at ...	512
Brixton Choral Society ...	23
Cambridge University Musical Society ...	304
Choir Benevolent Fund (Bristol) ...	360
Conference on Organ Construction (College of Organists) ...	77, 138, 420
Crystal Palace ...	19, 126, 179, 242, 299, 357, 569, 629
Ganz's Orchestral Concerts ...	359
Hallé's Concerts ...	128
— ("L'Enfance du Christ") ...	182
— Recitals ...	301, 359
Her Majesty's Theatre ...	19, 299, 355, 413
Highbury Philharmonic Society ...	23, 184, 305
Huddersfield Musical Festival ...	568
Kiel's (Friedrich) New Requiem ...	634
Kuhs's Musical Festival ...	128
Lamoureux Concerts ...	182
Lay-Helpers' Association ...	183
Leipzig, Music in ...	572, 633
London Church Choir Association ...	631
London Gregorian Choral Association ...	303
London Musical Society ...	245, 413
Lyceum Theatre (Italian Opera) ...	571
Manchester, Music in ...	136, 184, 246, 305, 360, 571, 632
Menter's (Madame) Recital ...	359
Military Bands Festival ...	303
Monday Popular Concerts ...	21, 75, 127, 180, 243, 630
Munich Wagner Cycle ...	520
Musical Union ...	302, 360
Music of the Future at Berlin ...	296
Norwich Musical Festival ...	566

	Page
Opéra-Comique ("Patience")	... 245
Oswestry Festival	... 519
Pauer on Drawing-room Music	... 137
Philharmonic Society	... 181, 243, 302
Reeves's (Mr. Sims) Farewell Oratorio	
Performances	... 300
Reid Festival at Edinburgh	... 137
Richter Concerts	... 300, 357, 570
Royal Academy of Music	... 22, 244, 414
— (Professor Macfarren's Address)	... 521
Royal Albert Hall Choral Society	20, 75, 126,
	241, 629
Royal Italian Opera	241, 299, 355, 413
Rubinstein and Madame Menter	... 414
Rubinstein's Recital	... 358

Sacred Harmonic Society	20, 126, 180, 242, 356
St. Paul's Cathedral (Advent Service)	... 23
Saturday Orchestral Concerts	... 22
Sons of the Clergy, Festival of the	... 304
Stone (Dr.) "On the Combination of	
Voices with Musical Instruments"	... 185
Worcester Musical Festival	... 509
Zimmermann's (Miss Agnes) Concerts	302

MISCELLANEOUS CONCERTS, INTELLIGENCE, &c.

Aberdeen Choral Union	... 636
Academy for Higher Development of	
Pianoforte-playing	... 306
Agabeg, Miss J. (Concert)	... 83
Alderson's (Mr. T. A.) Choir	... 197
All Saints', Blackheath	... 643
All Saints', Margaret Street (Organ)	... 84
All Saints', South Lambeth (Harvest)	... 584
All Saints', Stoke Newington	... 524
Ascherberg, Messrs. (Concert)	... 582
Atkinson, Mr. F. C. (Appointment to	
Norwich)	... 197
Auckland Musical Society	... 584
Austin, Mr. F. (Lecture)	... 525
Ayr Choral Union	... 644
Bache, Mr. W. (Pianoforte Recital)	186, 584
Balfie's "Painter of Antwerp"	... 458
Bamford and Suter, Messrs. (Concert)	... 312
Bargiel's (W.) "61st Psalm"	... 584
Barrett, Mr. W. A.	... 198
Bartlett, Miss Agnes	... 256
Bates, Mr. F. (Degree)	... 33
Beckley, Mr. S. H. (Concert)	... 643
Belfast Philharmonic Society	... 581
Benedict's (Sir J.) "St. Cecilia" at	
Hamburgh	... 257
Beringer, Mr. Oscar (Recital)	... 138
Bermondsey Popular Entertainments	... 581
Bermondsey Working Men's Institute	... 257
Besson, Messrs. F. and Co.	... 198
Birch, Mr. T. B. (Orchestral Concerts)	583
Birkbeck Institution (Violin Class)	197, 423
Birmingham Festival Choral Society	... 523
Bishop, Mr. A. E. (Recital)	... 33
Bishop of London's Fund (Service at St.	
Paul's)	... 423
Blackheath Amateur Vocal and Instru-	
mental Society ("Boadicea")	... 33
Blackheath Conservatoire of Music	... 524
Blackheath Glee and Madrigal Club	... 312
Blackheath Musical Society	... 32
Bloomsbury Chapel ("Messiah")	... 31
Bodda's (Mr.) Academy	... 257
Bon Marché (Brixton)	... 255
Borough of Hackney Choral Association	524
Boston (U.S.), Music in	... 635
Bow and Bromley Institute	... 197
Bradley, Mr. Frank	... 424
Brewer, Master John F. (Recital)	140, 584
Bridg'e's (Dr.) "Boadicea"	... 458, 636

	Page
Brighton Musical Festival	... 83
Brixton Choral Society	187, 255, 524, 643
Brixton Independent Church	... 313
Bromell, Mr. E. (Concert)	... 32
Brompton Church (Bach's "Passion")	... 257
— ("Messiah")	... 372
Brompton Hospital (Entertainment)	... 84
Burton, Miss M. (Concert)	... 583
Calkin, Mr. G. (Concert)	... 311
Callcott, Mr. J. G. (Resignation)	... 373
Cambridge University Musical Society	256
Canterbury Diocesan Festival	... 312
Carrodus, Mr. (Violin Recital)	... 78
Challen and Son's Pianos at Melbourne	141
Cheltenham Musical Society	257, 583
Choir Appointments	43, 93, 147, 207, 267, 323,
	379, 472, 531, 654
Choir Benevolent Fund (Annual Meet-	
ing, &c.)	... 84, 197, 257
Christ Church, Bermondsey (Concert)	... 643
Christ Church, Mayfair (Harvest)	... 583
Christ Church, Westminster Road	
(Harvest)	... 583
— ("Messiah")	... 256
— (Organ Recital)	... 32
Christ Church, Woburn Square (Harvest)	643
Church Congress Special Service	... 313
Church of England High School for	
Girls (Scholarship)	... 24
Church of England Sunday School	
Institute	... 257, 312
Church of England Temperance Society	255, 312
City Temple ("Christ and His Soldiers")	33
— (Festival)	... 312
Civil Service Vocal Union	... 584
Claremont Chapel	... 583
Claremont Choral Society	... 188
Cock, Lamborn (Sale)	... 140
College of Organists (Congress of	
Organists and Organ-builders)	... 24
— (Examinations)	... 312, 373
— (Fellowships)	... 83
— (A. O. Steed's Paper)	... 371
Costa, Sir M.	... 257
Court Theatre (Music)	... 257
Creser, W. (Degree)	... 33
Cross, Mr. J. (Concert)	... 584
Crouch End Choral Society	83, 188
Crystal Palace Concerts	... 458
— School of Art, &c.	... 459
Curwen, Mr. J. S. (Report)	... 188
Curwen, Rev. John (Memorial)	... 84
Denmark Hill Concerts	... 84, 140, 186, 248
Desvignes, Mdlle. Dora (Concert)	... 424
Donizetti's "Le Duc d'Albe"	... 524
Dundee Choral Union	... 459
Dunn, Mr. Sinclair	... 583
Dyer, Dr. A. E. (Degree)	31, 33
Eastbourne Concerts	... 424
East London Mission (Festival)	257, 312
Ella, Professor (Testimonial)	... 313
Emmanuel Church Entertainments	... 644
English Composers in Germany	... 141
Erith Choral Society	... 644
Fitzgerald, Mr. J. F. (Degree)	... 33
Fitzhenry, Mr. W. (Testimonial)	... 423
Florence Società Orchestrale	... 139
Foreign Notes	37, 87, 143, 201, 260, 315, 375,
	426, 468, 527, 587, 648
Foskett's (Mr. E.) "Harold Glynde"	... 373
Franke, Herr (Opera at Drury Lane)	... 248
Franklin, Mr. W. (Testimonial)	... 32
Frost, Mr. C. J. (Organ Recital)	... 644
Gade, Niels W. (Cantata for Birming-	
ham Festival)	... 198
Ganz, Mr. (Orchestral Concerts)	... 458
Gardner, Mr. C. (Matinée)	313, 371
Gaul's (Mr. A. R.) "Ruth"	... 373

	Page
Gear, Mr. G.	... 306
Gladstone, Dr. F. E.	... 83
Glenn, Miss Hope (Concert)	... 311
Gloucester Choral Society	... 636
Great Assembly Hall Choir	... 255
Great Eastern Railway Mechanics' In-	
stitution	... 636
Greenish, F. R. (Degree)	... 140
Green Lanes Wesleyan Chapel ("Mes-	
siah")	... 32
Grimaldi, Mdlle. (Recital)	... 257
Grosvenor Choral Society	32, 140, 188, 312,
	424, 583, 643
Guildhall Orchestral Society	... 246
Guildhall School of Music	... 584
Hallé, Mr. C. (Erith)	... 84
— (Recitals)	... 257
Hampstead Choral Society	371, 523
Handel's "Messiah" (Ealing)	... 644
Henschel, Herr (Marriage)	... 198
Her Majesty's Opera (Prospectus)	... 247
Herwegh, Herr (Concert)	... 372
Hicks, Mr. J. H. A. (Testimonial)	... 371
Highbury Philharmonic Society	141, 198,
	305, 523
Highgate Choral Society	83, 187, 459
Hiller's (Dr.) "Destruction of Jerusa-	
lem"	... 197
Hipkins, Mr. (Pianos at Potsdam)	... 582
Hodson's (Mr. H. E.) "Golden Legend"	305
Holly Park Presbyterian Church (Re-	
cital)	... 313
Holy Standard, Guild of the (Military	
Service)	... 372
Holy Trinity, Brompton (Recital)	... 33
Hopekirk, Miss Helen (Concert)	... 372
Huddersfield Musical Festival	... 248
Hugo, Herr (Concert)	... 372
Hullah's (Mr.), Report on Continental	
Musical Instruction and the Tonic	
Sol-faists	... 78
Hunt, W. H. (Degree)	... 78
Incorporated Church Building Society	
(Festival)	... 312
Italian Opera Company, Limited	423, 459
Jahn's Mozart (Translation)	... 525
January Number, 1882 (Publication)	... 644
Kensington Presbyterian Church (Ser-	
vice)	... 32
Kilburn Musical Association	31, 188, 311,
	423, 584
King's College (Jubilee Service)	... 372
King's Cross Senior Band of Hope	... 256
Kuhe, Mr. (Brighton Concerts)	... 584
Laistner Herr (Trio Concert)	... 644
Lamb, H. (Degree)	... 584
Lamoureux Concerts	... 458
Lancaster Hall Organ Recitals	... 523
Lawrence, Miss Emily (Concert)	... 24
Lay Helpers' Association (Festival)	84, 424
Leeds Orchestral Society	... 636
Leeds Town Hall Organ Recitals	... 311
Lemaire, Mr. R. (Concert)	... 643
Lemare, Mr. W. (Organ Recitals)	... 373
Lemmens-Sherington, Madame	... 584
Leslie, Mr. H., and the Oswestry Festival	31
Lewisham and Lee (Concerts)	... 584
Lichfield Cathedral (Organist)	... 458
Liszt, F., and A. C. Mackenzie's Works	141
Little, Mr. Walsley (Concert)	... 311
London Church Choir Association	... 585
London Gregorian Choral Association	32, 197, 255
London Society for Teaching the Blind	
(Concert)	... 31
— (Meeting)	... 372
London Sunday School Choir (Advanced	
Section)	... 524
London University Examinations	... 78
Lothbury Male Voice Choir	... 257

	Page		Page		Page
Lott, Mr. J. B. (Appointment) ...	458	Rappoldi, Herr and Frau ...	582	St. Saviour's Mission Hall (Concert) ...	32
Ludwig and Daubert (Chamber Concerts) ...	369, 422	Reeves, Mr. Sims (Farewell) ...	248, 371	St. Saviour's, Poplar ...	644
Lutz, Herr M. (Testimonial) ...	643	Richards, Mr. H. C. (Resignation) ...	197	St. Sepulchre's (Ascension) ...	371
Lyceum Theatre (Italian Opera) ...	522, 644	Richmond Industrial Exhibition ...	257	— (Harvest) ...	459, 524
		Richter Concerts ...	256, 371, 423	St. Stephen's, East India Road ...	257
Mackenzie's (Mr. A. C.) "Rapsodie" at Wiesbaden ...	187	Rochester Choral Society ...	636	St. Stephen's, Lewisham ...	33, 248
— Zurich, &c. ...	373	Rock Harmonicon ...	256	St. Thomas's, Camden Town (Harvest) ...	583
— (Testimonial) ...	459	Root's Cantata "Under the Palms" ...	197	St. Thomas's, Portman Square ...	312
Madrigal Society (Prizes) ...	422	Rotherhithe Sacred Harmonic Society ...	643	Sainton-Dolby, Madame (Concert) ...	247
Mahr, Herr Emil ...	140	Royal Academy (Competition for Scholarships) ...	24, 256	Salisbury Cathedral (Organist) ...	197, 257
— (Concert) ...	247	— (Mr. H. C. Lunn) ...	257	Sandown Musical Union ...	525
Manchester Musical Season ...	522	— (Prizes) ...	421	Santley, Mr. (Concert) ...	370
Manns, Mr. A. (Testimonial) ...	197	Royal Albert Hall Choral Society ...	523	Sauvage, Mr. Jas. (Concert) ...	313
March Number (Publication) ...	84	Royal Albert Hall (Fancy Fair) ...	255	Schulz-Curtius and Richter Concerts ...	423
Mare Street Chapel Musical Society ...	257	Royal Irish Academy of Music ...	197	Shaw, Mr. J. (Concert) ...	78
Marylebone Presbyterian Church Choral Society ...	423	Royal Italian Opera (Prospectus) ...	187	Shinn, Mr. G. (Organ Recital) ...	84
Mascall, Miss S. F. (Concert) ...	523	Royal Normal College and Academy of Music for the Blind ...	369, 422	Sinclair, Mr. G. R. (Appointment) ...	644
Matthews, Miss A. (Concert) ...	372	Royal School for Officers' Daughters (Festival) ...	247	Sloman's (Dr.) "Supplication and Praise" ...	198
Matthews, Mr. J. A. (Choral Society) ...	524	Royal Society of Musicians ...	33	Smart, H. (Memorial Fund Concert) ...	185, 306
Mee, J. H. (Degree) ...	140	— (Festival) ...	139	Smith, Miss F. (Concert) ...	423
Melbourne Liedertafel ...	643	Rubinstein Concert (Crystal Palace) ...	311	Smith, Mr. Townshend (Memorial) ...	188
Mendelssohn's "Elijah" at Tenby ...	644	Rummel, Mr. F. ...	255, 635	Society for the Propagation of the Gospel (Festival) ...	373
— "Œdipus" at Walworth ...	644			Sons of the Clergy (Festival) ...	256
Merrikin, W. G. (Degree) ...	140	Sacred Harmonic Society ...	84, 458, 523	South East District College ...	372
Miller, Mr. F. Sydney (Concert) ...	31	St. Alban's, Holborn ...	84, 644	South Kensington Ladies' Choir ...	424
Mills, E. (Degree) ...	140, 584	St. Andrew's Choral Society ...	187	South London Choral Association ...	31, 311, 373, 581, 583, 643
Mills, Mr. J. (Testimonial) ...	306	St. Andrew's, Wells Street (Dedication Festival) ...	32	South London Musical Club ...	33, 313
Monday Popular Concerts ...	458	St. Anne's, Soho (Advent Services) ...	24	South Norwood Wesleyan Chapel (Organ) ...	31
Monk, Mr. W. H. (Paper on Church Music) ...	572	— (Lent) ...	141	Southwark Choral Society ...	257
Moore, H. Keatley (Degree) ...	78	St. Augustine and St. Faith ...	139, 372, 582	— (Testimonials) ...	423
M'Swiney's Opera "Amergan" ...	247	St. Barnabas, King Square ...	311	Spark, Dr. (Lecture) ...	582
Musical Association ...	197, 313	St. Barnabas, South Kensington (Harvest) ...	583	Springmühl, Miss H. (Concert) ...	187
"Musical Education" ...	459	St. Edmund the King (Harvest) ...	581	Stainer, Dr. (Freedom of City) ...	584
Musical Instrument Exhibition (Alexandra Palace) ...	312	St. Ethelburga's, Bishopsgate (Harvest) ...	524	Stanley, Dean (Funeral) ...	422
Myddelton Choral Society ...	257	— (Oratorios) ...	33	Stark, Mr. H. J. (Recital) ...	644
Myerscough, S. (Degree) ...	584	St. Faith's, Stoke Newington (Organ) ...	83	Stephenson, Mrs. (Concert) ...	313
		St. George's Glee Union ...	524, 582, 644	Stevens, A. H. (Degree) ...	140
Neumeyer and Co. (Sale) ...	188	St. George's Hall ("Ages Ago") ...	644	Stockley, Mr. W. C. (Concerts) ...	524
Newcastle Church Congress ("Church Music") ...	572	St. George the Martyr Choral Society ...	84	Stockport Choral Society ...	423
Newton, Miss M. (Concert) ...	636	St. Giles's Choral Society ...	313	Stone, Dr. W. H. ...	584
Nice Opera House, Destruction of ...	186	St. James's, Camberwell (Organ) ...	313	Stratton, Mr. S. S. (Chamber Concerts) ...	459
Nixon's (Mr. H. C.) Sonata ...	313	St. James's, Clerkenwell (Harvest) ...	584	Such, Mr. Edwin (Concert) ...	422
Noblemen and Gentlemen's Catch Club (Prize) ...	424	St. James's, Stepney (Organ) ...	644	Sullivan's (Mr. A.) "Martyr of Antioch" ...	84
Northampton Choral Society ...	585	St. John's Choral Society ...	31, 140, 256	— Resignation at National Training School ...	197
Northfield Hall, Highgate ("Messiah") ...	32	St. John's, Ealing ...	644	Sunderland Philharmonic Society ...	525
North London Philharmonic Society ...	31, 243, 372	St. John's, Great Marlborough Street (Organ Fund) ...	643	Sydney Musical Union ...	524
Norwich Festival ...	197, 370, 522	St. John's, Red Lion Square ...	256		
Norwood Choral Society ...	583	St. John's, Walworth (Harvest) ...	582	Thalberg, Mdle. Zaré (Retirement) ...	312
Norwood Cottage Hospital (Concert) ...	371	St. John the Evangelist, Westminster ...	32	Thomas, Mr. W. H. (Concert) ...	370
		St. Jude's, South Kensington (Harvest) ...	584	Tolkien, Miss Ada (Concert) ...	373
Oakeley, Sir Herbert ...	32, 198, 525	St. Mark's, Camberwell (Advent) ...	644	Tonic Sol-fa Classes at Poplar, &c. ...	188
Obituary ...	43, 93, 147, 207, 267, 324, 379, 430, 472, 531, 592, 654	— (Harvest) ...	583	Tonic Sol-fa College ...	423, 523
Organ Appointments ...	43, 93, 147, 207, 267, 323, 379, 430, 471, 531, 591, 654	St. Mark's Choral Society ...	636	Tonic Sol-fa Composition Club ...	187
Osgood, Mrs. (Farewell) ...	584	St. Mary's, Highgate (Recital) ...	313, 643	Trinity College (Choral Examinations) ...	197
Oswestry Festival ...	31	St. Mary's, Hornsey Rise (Choral Society) ...	255	— (Clergy Examinations) ...	257
Owl Club ...	585	— (Church Fund, &c.) ...	312, 372, 584	— (Council) ...	370
Oxford University Concerts ...	369	St. Mary's Institute ...	33	— (Examiners) ...	33, 312
— University Examinations ...	140, 371, 584	St. Mary's, Newington ...	257	— (Mr. E. Clarke) ...	84
Paddington Chapel Choral Union ...	373	St. Mary's, Stoke Newington (Harvest) ...	524	— (Orchestral Class) ...	141
Parker, Mr. H. (Concert) ...	311	St. Matthew's, New Kent Road ...	582	— (Prizes) ...	423, 582
Parry's (C. H. H.) "Prometheus Unbound" ...	84	St. Matthias', Earl's Court ...	84, 188	— (Sunday Services) ...	525
Pearce, Mr. C. W. (Testimonial) ...	198	St. Michael's, Chiswick ...	84	Truro Cathedral (Organist) ...	644
Pelletier, Mdle. Julia ...	306	St. Michael's, North Kensington ...	32	Tufnell Park Amateur Choral Society ...	24, 306, 524
Penna, Mr. F. (Lectures) ...	141	St. Pancras Choral Society ...	33	Turpin, Mr. E. H. (Organ Recital) ...	459
People's Entertainment Society ...	186	St. Paul's, Avenue Road (Harvest) ...	581	Twopenny Concerts ...	140, 255
Philharmonic Society ...	139, 198, 458	St. Paul's Cathedral (Bach's "Passion") ...	198, 248	Union Chapel, Islington ...	257
Physick, Mr. A. A. (Recital) ...	83	— (Bells) ...	257	Victoria Choral Society ...	83
Pianos at Potsdam ...	582	— (Guild of St. Luke) ...	582	Victoria Coffee Music Hall (Ballad Concerts) ...	584
Pinsuti, Ciro (Catalogue) ...	524	— (Report of Music) ...	255	Victoria Glee Club ...	582
Plaistow Choral Society ...	311	— ("St. Paul") ...	140		
Practical Tone-ladder ...	372	St. Peter's, Eaton Square ...	141, 197, 256, 371, 421	Wagner's "Meistersinger" ...	458
Pyne Mr. Minton (Appointment) ...	525	St. Peter's, Great Windmill Street ...	524	— "Nibelungen" Trilogy ...	197, 582
		St. Saviour's, Brockley (Harvest) ...	524	— "Parsifal" ...	524, 584
		St. Saviour's, Fitzroy Square (Concert) ...	584	Wait, Mr. W. M. (Testimonial) ...	636
				Wall, Mr. H. ...	644
				Wanstead Musical Society ("Boadicea") ...	140

	Page
Ward, Mr. J. C. ...	424
Watts, Mr. G. (Brighton Aquarium) ...	32
Wesché, Mr. W. (Organ Recital) ...	188, 643
Western Madrigal Society ...	370
Westminster Abbey (Ascension Day) ...	197, 256
— ("Christmas Oratorio") ...	33, 83
— (Military Service) ...	198
— (Youths' Service) ...	257
Westminster, Dean of (Installation) ...	585
— (Oratorio Society) ...	525
Winn, Mr. W. ...	306
Wolverhampton Festival Choral Society ...	583
— Public Organ Concerts ...	523
Woodside Musical Society ...	311
Worcester Festival ...	139, 422, 459, 581
Worrell, Madame (Concert) ...	583
Worthing Sacred Harmonic Society ...	188, 636
Wyford, Miss F. (Concert) ...	643
York Minster (Festival) ...	197
Zimmermann, Miss Agnes, in Germany ...	140
— and Herr Straus (Recital) ...	584

OBITUARY NOTICES.

Bedsmore, Thomas ...	372
Chatfield, Mrs. Henry ...	459
Jackson, A. H. ...	581
Lemmens, J. N. ...	138
Martin, G. W. ...	256
Vieuxtemps, Henri ...	369
Wolf, J. B. ...	188

REVIEWS.

Abt, Franz. Eleven Part-Songs for First and Second Trebles ...	425
— The Wishing Stone ...	84
Adlington, W. Elementary Principles of Music, &c. ...	647
Aguilar, E. Day Dream ...	468
Ambros, A. W. Geschichte der Musik ...	644
Armes, P. St. John the Evangelist ...	258
Bach, Alberto B. On Musical Education ...	33
Bamford, H. A. Rudiments of the Theory of Music ...	424
Barnby, J. Light ...	315
— Magnificat and Nunc dimittis in E flat ...	314
Bartholomew, Mrs. Mounsey. Prelude and Gigue for Pianoforte ...	200
Benedict, Sir Julius. Never, O love, till for ever ...	425
Berger, F. Our Island of Love ...	587
Berlioz, H. Summer Nights (Les Nuits d'Été) ...	585
Bernard, Emile. Suite for Organ ...	200
Biehl, Albert. Zwölf Charakteristische Studien für Pianoforte ...	36
Blume, A. The King and the Miller of the Dee ...	647
Brahms, J. Akademische Fest-Ouverture.—Tragische Ouverture ...	258
Bridge, Dr. J. F. Double Counterpoint and Canon (Novello, Ewer and Co.'s Music Primers) ...	585
Broadhouse, John. The Student's Helmholtz ...	86
Brown, A. H. A Century of Hymn-Tunes ...	36
Bulmer, John. Call the ewes to the knowes ...	647
Bülow, Hans von. Nirwana ...	586
Caldicott, A. J. The Widow of Nain ...	460
Cherubini, L. Fourth Mass, in C ...	646

Clarke, Hamilton. The Lord hear thee ...	35
Corder, F. Four River Songs ...	314
Couldery, C. H. Reverie in D flat ...	647
— Vittoria; air by Carissimi ...	426
Cowen, F. H. The Language of the Flowers ...	199
— Sweet love of mine ...	527
Crotchets and Quaverings ...	259
Crowest, F. J. Phases of Musical England ...	460
Curwen, J. Spencer. Studies in Worship Music ...	85
Denza, L. Près de toi! loin de toi.—Chanson d'Amour ...	200
— Sempre Lei.—Ne tu peccchè mo faie ...	426
Dick, Cotsford. Belinda ...	36
Dickson, W. E. Practical Organ-Building ...	315
Docker, F. A. W. O ye that love the Lord ...	647
Driffield, E. Townshend. Tom he was a piper's son.—Come follow me ...	201
Dubois, C. Forget me not ...	200
Dunn, Sinclair. Stars of the summer night ...	468
Dunster, F. A. March ...	648
Edwards, C. A. Organs and Organ-Building ...	86
Eisold, H. Classical Gems for Pianoforte ...	586
Elliot, Stanislaus. The Bicycle Sonata ...	424
Faning, Eaton. There is dew for the flow'ret ...	200
Farrar, Dr. J. The Human Voice and Connected Parts ...	374
Foskett, E. Harold Glynde ...	142
Fumi, V. All' Ombra de' Palmizi ...	374
Gigout, E. Six Pièces d'Orgue ...	258
Gladstone, F. E. Out of the deep ...	646
Gottschalk, L. M. Notes of a Pianist ...	646
Graves, A. P. Irish Songs and Ballads ...	86
Great Musicians. The Wagner. By Francis Huefler.—Rossini and his School. By H. Sutherland Edwards ...	85
— Schubert. By H. F. Frost.—Weber. By Sir Julius Benedict ...	199
Grey, Dr. F. W. Rejoice in the Lord ...	468
Grünien, A. Remember now thy Creator ...	36
Guglielmo, P. D. Un Mattino d'Amore ...	426
Handel, G. F., Compositions by. (Novello, Ewer and Co.'s Pianoforte Albums. Nos. 4, 5, 6) ...	313
Harper, M. The Dreamer ...	526
Hast, Rev. M. Bostanai ...	646
Heller, Stephen. Fifteen Melodies of Schubert ...	425
Hoering, A. Pianoforte-Playing to Highest Perfection ...	34
Illustrated Opera Series. Wagner's "Lohengrin" ...	87
Jackson, H. Gavotte and Musette.—Capriccio.—Marche Caprice ...	527
Jacoby, S. The Violinist's Portfolio ...	527
Jordan, C. Warwick. Original Compositions for the Organ ...	36
Kühne, C. T. A Grammar of Music ...	142
Lloyd, C. Harford. Art thou weary.—Service in E flat.—Magnificat and Nunc dimittis in F ...	467
Longhurst, W. H. The Village Fair ...	313
Lott, E. M. Bourrée for Pianoforte ...	425
Lowie, Albert. Hosanna ...	646
Macfarren, Walter. Concertstück for Pianoforte and Orchestra ...	424
— Popular Classics for the Pianoforte ...	35
— Rondino grazioso.—Toccata ...	36

Macirone, C. A. My Child ...	260
Mackenzie, A. C. Cross and Crown ...	374
— The Bride ...	459
Maclean, C. G. Le Rendezvous ...	201
Marshall, J. Stars of the summer night ...	646
Meyer, A. Sonata in E flat ...	467
Musical Directory, 1881 ...	87
Nohl, Ludwig. Beethoven, depicted by his Contemporaries ...	141
Novello, Ewer and Co.'s Music Primers. Double Counterpoint and Canon ...	585
Novello, Ewer and Co.'s Pianoforte Albums, Nos. 4, 5, 6. Compositions by G. F. Handel ...	313
Oakeley, Sir H. Troubadour's Song ...	315
O'Leary, A. Thema in C moll ...	201
Petrucci, Ottaviano de ...	586
Pinsuti, Ciro. Four-part Songs ...	199
— For you and me ...	315
Pothier, Joseph. Les Mélodies Grégoriennes ...	645
Professional Pocket-Book ...	36
Raffaelli, P. Il Melodramma in Italia ...	373
Raff, J. Trois Morceaux de Salon pour Piano ...	315
Ramann, L. Franz Liszt ...	198
Ranken, C. A. I wish I could go home ...	87
— Long ago.—One golden tress.—In April.—Why? ...	467
Reeves's Musical Directory, 1881 ...	87
Reinecke, Carl. A Second Set of Ten Trios for Female Voices ...	142
Richards, Brinley. Autrefois ...	86
Ritter Album for the Organ ...	526
Rockstro, W. S. Practical Harmony ...	259
Salaman, Charles. La Morenita ...	527
Semler, Paul. Three Pieces for Pianoforte ...	259
— "Shah." Romance in F ...	426
Shepherd, C. H. The moon shines o'er the lake, love ...	426
Silas, E. Sonatina ...	526
Smieton, J. M. The Starlings ...	646
Smith, Boyton. Organ Pieces for Church Use ...	36
Spark, W. The Organist's Quarterly Journal ...	647
Spohr, Louis. The Last Judgment. Full score ...	33
— Hymn to St. Cecilia ...	142
Standard Book of Song for Temperance Meetings, &c. ...	200
Stark, H. J. Offertorium for Organ ...	426
Stephens, C. E. Magnificat and Nunc dimittis in F ...	35
Storer, John. Nocturne Poétique ...	586
Such, E. C. Narcissus and Echo ...	85
Sydenham, E. A. O give thanks ...	468
— There were shepherds ...	647
Templeton and Malibran ...	34
Thomas, A. Goring. The Sun-Worshippers ...	525
Tinney, C. E. Magnificat and Nunc dimittis in D ...	201
Tours, Berthold. Because of thee ...	201
Tozer, A. E. Holy Worship ...	647
Tuddenham, H. Tarantella ...	87
Turpin, E. H. The seed and the thought ...	425
Vinning, R. O'Leary. How faithful are thy branches ...	374
Watson, M. My darling's home ...	375
— Only the sound of a voice ...	587
Weber, C. M. von. Communion Service in E flat ...	314
Wehle, C. A Musical Christmas Tree. —Six Album Leaves.—Allemande ...	314

	Page
Werner, Albert. Der Kreisel.—Grand Galop Brilliant.—Reverie ...	36
Westcott, Rev. Dr. The Paragraph Psalter ...	35
West, G. F. Hints to Young Teachers of the Pianoforte, &c. ...	314

CORRESPONDENCE.

A Plea for the Moderns ...	649
Bach's Pedal Passages ...	39
Benedict's "Life of Weber" ...	589
Berlioz, Hector ...	649
— "Summer Nights" ...	650
Church Oratorio and Higher Choral Association ...	203, 262, 319
College of Organists—Conference on Organ Construction ...	469, 470, 529, 589
Dulciana, The First ...	589, 650
English Composers and their Claims—Past and Present ...	317, 428
Government Grants ...	319, 376, 377
Harmonium, A Plea for the ...	262
Hint to Composers and Publishers ...	262
Kühne's Grammar of Music... ..	203
Male Voice Choirs ...	588, 651
Mar, Earl of, v. "Edinburgh Quarterly Review" on Mendelssohn in "Grove's Dictionary" ...	144
Music for the People ...	528
Music in the United States of Colombia ...	428, 651
Notation ...	88
Organ Construction ...	204, 318
Organ, Employment of, in the Orchestra ...	145
Organ Pedal-Board, The ...	203
Organ Pedals attached to Pianofortes ...	319, 377, 429, 470
Organist's Grievance, An ...	650
Organists' Preludes before the Anthem ...	651
Pepys's Diary ...	88
Pougin's "Supplement" and Mr. G. Oakey ...	37
Power of Sound, The ...	38
Russian Themes in Beethoven's Quartets ...	262
Secular Tunes to Hymns ...	651
Staff v. Tonic Sol-fa Notation ...	39
Thayer's "Beethoven" ...	88
Unison Anthems ...	650
Verrinder, Dr. ...	88

COUNTRY CONCERTS, &c.

Aberdeen ...	89, 204
Abergele ...	204
Abingdon ...	263
Accrington ...	204
Alnwick ...	589
Armley... ..	529
Ashford ...	263
Ashton-under-Lyne ...	589, 651
Auckland, N.Z. ...	89, 377
Aylesbury ...	145
Babbacombe ...	89
Bacton... ..	590
Bagshot ...	319, 590
Banff ...	89, 204, 319, 651
Barbados ...	378

Bath ...	590, 652
Bedford ...	204, 429, 652
Belfast ...	40, 89, 204, 263, 652
Belper ...	204
Beverley ...	378
Bideford ...	378
Birkenhead ...	40, 204, 530
Birmingham 40, 89, 145, 204, 263, 320, 378, 590, 652	
Bishop Auckland ...	89, 320
Bishop Stortford ...	470
Blackpool ...	470
Blairgowrie ...	205
Bolton Abbey ...	530
Boston ...	320
Bourne... ..	263, 590
Bournemouth ...	145, 320
Bovey Tracy ...	470
Bradford ...	40, 89, 205, 590, 652
Bramley ...	429
Brampton ...	530
Brecon... ..	470
Bridgewater ...	590
Bridlington Quay... ..	470
Brigg ...	89
Brighton ...	205, 263
Brisbane (Queensland) ...	264
Bristol ... 40, 145, 205, 264, 320, 429, 590, 652	
Buckhurst Hill ...	652
Burnley ...	89
Burton-on-Trent... ..	652
Bury St. Edmunds ...	320, 378, 429, 530, 590
Byfleet... ..	205
Cambridge ...	652
Capetown ...	429
Cardiff... ..	471, 590
Chelmsford ...	378
Cheltenham ...	41, 89, 205, 320
Chertsey ...	471
Cirencester ...	205
Clevedon ...	320
Clifton... ..	41, 89, 146, 652
Colnbrook ...	205, 590
Cork ...	146, 264, 652
Cornwood ...	146
Coventry ...	320, 590, 653
Crewe ...	41, 264
Croydon ...	41, 205, 378
Darlington ...	90, 320, 653
Delph ...	590
Denbigh ...	205
Devizes ...	205
Doncaster ...	90, 205
Dorking ...	320
Dover ...	146, 471
Droitwich ...	653
Dublin... ..	41
Dudley... ..	264
Dundee ...	41, 146, 321
Dunfermline ...	264
Dunster ...	205, 264, 321, 471
Ealing ...	590
Easingwold ...	41, 378
Eastbourne ...	41, 378, 430, 530
East Molesey ...	205
Eccles ...	90
Edinburgh 41, 90, 205, 264, 321, 471, 590, 653	
Egham... ..	41
Egloschayle ...	90
Enfield Lock ...	590
Enniskillen ...	90, 264
Erdington ...	378
Erith ...	321
Exeter... ..	321, 378
Exmouth ...	146
Falmouth ...	530, 591
Fiji ...	264
Finchley ...	653
Folkestone ...	41, 146, 205, 264, 530
Frome... ..	41, 90

Gainsborough ...	591
Galashiels ...	321
Galway ...	530
Georgetown (Demerara) ...	90, 264
Gloucester ...	42, 90
Golcar... ..	146, 471
Grange ...	264
Gravesend ...	42, 321
Great Marlow ...	90, 265
Great Smeaton ...	653
Great Yarmouth ...	42
Greenock ...	90, 265, 321, 430
Greystones ...	530
Gwennap ...	530
Hadleigh ...	90
Halifax ...	42, 378, 591, 653
Halifax (Nova Scotia) ...	321
Hambleton ...	90
Hamilton (Canada) ...	205
Handsworth ...	378, 591
Hanley... ..	90
Harlow ...	653
Harrogate ...	146
Helston ...	205
Hereford ...	206
Hertford ...	146
High Wycombe ...	321
Hindley ...	321
Hollinwood ...	90, 591
Horncastle ...	591
Horsham ...	206
Hull ...	90, 321, 653
Hulme... ..	90
Hunstanton ...	471
Ilfracombe ...	90, 146, 321
Inverness ...	265
Ipswich ...	90
Irvine ...	206, 265, 591
Kelso ...	265
Kendal... ..	42
Kidderminster ...	42, 653
Kilmarnock ...	265
King's Heath ...	42, 206
Kingston (Jamaica) ...	42
Kingstown ...	265, 378
Kington ...	42
Kirkcaldy ...	90
Knighton ...	378
Ladock ...	321
Lancaster ...	90, 146, 321
Launceston ...	379
Leamington ...	265, 321
Leatherhead ...	321
Leeds ...	90, 430, 471, 530, 591
Leek ...	265
Leicester ...	42, 91, 265, 321
Leighton Buzzard ...	265
Lewes ...	430, 591
Lewisham ...	530
Leyburn ...	91
Limerick ...	42, 146, 206
Lincoln ...	146, 430
Liskeard ...	42
Littleport ...	206
Liverpool ...	206, 265, 430
Louth ...	42
Ludlow ...	42, 322
Macclesfield ...	265
Maidenhead ...	322
Maidstone ...	265
Manchester ...	42, 91, 206
Margate ...	530
Melbourne ...	265
Melbourne (Australia) ...	530
Melksham ...	471
Modbury ...	91, 379
Monmouth ...	322
Montrose ...	265

	Page		Page		Page
Newark ...	653	Saffron Walden ...	430	Thornton Heath ...	207
Newbury ...	42, 91, 653	St. Bees ...	266	Tickhill ...	531
Newcastle-on-Tyne ...	91, 206, 266, 530, 591, 653	St. Helens ...	43, 591, 654	Todmorden ...	266
Newport (Mon.) ...	43, 206	St. Leonards ...	206	Toronto ...	92, 430
Newton ...	653	Salisbury ...	146, 206, 322, 379, 531, 653	Totnes... ..	92
Newtown ...	206, 530	Scarborough ...	207, 430, 654	Tredegar ...	654
New York ...	206	Seaforth ...	207	Trowbridge ...	43, 147, 323
North Berwick ...	91, 430, 530	Selby ...	654	Truro ...	323, 591
North Tawton ...	471	Selkirk... ..	207	Tunbridge Wells ...	207
North Walsham ...	206	Shaw ...	654	Twickenham ...	92, 323
Norwich ...	43, 91, 266	Sheffield ...	43, 207, 322	Uxbridge ...	531
Nottingham ...	91	Shepley ...	531	Walsall ...	43, 323, 591
Ockley ...	206	Sherborne ...	379, 531, 654	Warrington ...	207
Oldham ...	146, 322, 430, 471, 530, 591, 653	Shrewsbury ...	43, 430, 531	Watlington ...	207
Oporto... ..	206	Silondale ...	92	Wellingborough ...	207, 266
Orpington ...	91	Sleaford ...	591	Wellington ...	323
Ottawa... ..	206, 266, 322	Southampton ...	43, 147	Wellington, N.Z....	43, 147, 430
Oxford... ..	322, 653	Southernhay ...	379	Welshpool ...	92
Paisley... ..	266	Southgate ...	266	Wem ...	323
Pemberton ...	91	Southport ...	43, 92, 147	West Ilsley ...	471
Penicuik ...	591	Spalding ...	322, 654	Weston (Staffordshire)	92
Penzance ...	471, 530, 591	Spilsby... ..	323, 654	Weybridge ...	147, 207
Peterborough ...	43, 266	Springfield, Mass. (U.S.)	207	Widcombe ...	323
Plymouth ...	322, 379, 530	Stanningley ...	379	Wigan... ..	323
Poole ...	91, 206	Stockbridge ...	147	Wimbledon ...	92
Port Glasgow ...	266	Stockport ...	43, 266	Windsor ...	323, 654
Preston ...	92, 591	Stoke-on-Trent ...	323	Wolverhampton ...	147, 267, 654
Reading ...	206, 266, 322, 430, 653	Stratford ...	207	Woodford Wells ...	147
Redruth ...	92, 206	Stratford-on-Avon ...	92	Woolwich ...	43
Retford ...	92, 322	Surbiton ...	207, 323	Worcester ...	43, 92, 147, 323
Richmond (Yorkshire)	322	Sutton ...	654	Worksop ...	92, 323
Ripon ...	471	Swadlincote ...	323	Worsley ...	654
Rochdale ...	92, 653	Tamworth ...	379	Worthing ...	267
Rochester ...	322	Tenbury ...	43, 654	Yeovil ...	93, 379
Royton... ..	591	Tetbury ...	266	York ...	93, 147, 267, 654
Ruabon ...	653	Tewkesbury ...	266		

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 455.—Vol. 22.
Registered for transmission abroad.

JANUARY 1, 1881.

Price 3d.; Post-free, 4d.
Annual Subscription, Postage-free, 4s.

COLLEGE OF ORGANISTS.—The Christmas Examination for Fellowship and Associateship will be held on **TUESDAY and WEDNESDAY, January 11 and 12, at 10 a.m. each day.** Particulars, including certain new regulations, may be obtained on application. **E. H. TURPIN, Hon. Secretary.**
95, Great Russell Street, Bloomsbury, W.C.

COLLEGE OF ORGANISTS.—The **CONFERENCE ON ORGAN CONSTRUCTION**, in view of securing greater certainty and facilities in performance, will be held as follows: Preliminary Meeting, **MONDAY, January 3, at Three**; General Meeting, **TUESDAY, January 4, at Eight**; an Extra Meeting may probably be held on **WEDNESDAY, January 5, at Three.** Organists and Organ Builders, non-members, who may be desirous of attending, are requested to apply to the Hon. Sec. for cards of invitation.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, December 16, 1880.

MUSICAL ASSOCIATION, 27, Harley Street.—On **MONDAY** next, January 3, at Five o'clock, a **PAPER** will be read by **JOHN STAINER, Esq., M.A., Mus. Doc.,** "On the Principles of Musical Criticism." **JAMES HIGGS, Hon. Sec.**
9, Torrington Square, W.C.

ST. JAMES'S CHORAL SOCIETY.—Arrangements have been made for the **FORMATION of a SOCIETY** under this title for the practice and performance of High-Class Vocal Music. The meetings will be held every **TUESDAY EVENING, at Eight p.m.** First work for rehearsal, "The Martyr of Antioch." Conductor, **Mr. Thomas Pettit.** Applications for membership to be made to **G. H. Basley, Messrs. Novello, Ewer and Co., 1, Berners Street, W.**

HOLBORN TOWN HALL.—A series of **ORGAN RECITALS**, with **VOCAL MUSIC**, will be given at the above Hall. The following dates have been fixed:—**TUESDAYS, January 18, 25, February 1, 8, and 15.** To commence each evening at eight o'clock. **Mr. E. H. Turpin** will give the first Recital, **Mr. James Hutchinson** being the vocalist. Admission, **Threepence to Sixpence.** A few seats will be reserved at **One Shilling.** Future arrangements will be duly announced.

ORGAN RECITAL, by **Mr. A. PHYSICK**, at Lancaster Hall, 133, Lancaster Road, Notting Hill, on **TUESDAY, January 4**, assisted by **Mr. W. Gregory, Vocalist**, and **Mrs. Gregory, Pianist.** Doors open at 7; commence at 7.30. Reserved seats, 3s.; unreserved, 1s. Tickets of **Mr. A. Physick, 136, Marylebone Road, N.W.,** and at the Hall.

FREE VACANCIES in a resident Country Choir for two **LEADING TREBLES.** Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, SOPRANO and TENOR VOICES, in a West-End Church, close to Uxbridge Road Station. Plain service. Powerful voices and fair reading indispensable. Stipend for Tenor, from £10 to £12; Soprano, £10. Address, **Rev. R. Handcock, 25, Minford Gardens, West Kensington Park, W.**

THE PARISH CHURCH, Beckenham, Kent.—**TWO BOYS** are required for the Choir of the above Church. They must possess good voices, and have a fair knowledge of music. Stipend, £10 per annum, with free education in the Choir School. Apply to **Mr. G. J. Hall, 5, Royton Villas, Bromley Road, Beckenham, Kent.**

ST. MICHAEL'S COLLEGE, Tenbury.—There is a **VACANCY** in the above Choir for a **BOY** under the age of 11. For particulars apply to **Rev. J. Hampton, Tenbury.**

CONTRALTO.—**WANTED**, by a Young Lady, an **ENGAGEMENT** in a Church or other Choir. Accustomed to Church music. Address, **A. M. R., 188, Piccadilly, W.**

OXFORD.—CHRIST CHURCH CATHEDRAL. **WANTED**, for this Choir, in February next, a **TENOR VOICE.** The Duties are ten services a week and two on Sundays. Salary, £70 a year, to be increased to £90, if considered deserving of such increase. None but qualified singers possessing a good knowledge of Cathedral music need apply. Age under 30 years. Testimonials as to character, &c., to be sent to **Dr. Corfe, Christ Church, Oxford.**

TENOR.—There is a **VACANCY** for this Voice in the surplined Choir of Berkeley Chapel, Mayfair. Services: Sunday morning and afternoon, Christmas Day, and Good Friday, and practice every Friday at 7.15. Stipend, £10 per annum. Apply, by letter, to the Choirmaster, **E. G. Coleman, 8, Mortimer Street, Berners Street, W.**

ASSISTANT (Pupil) ORGANIST, in return for lessons and practice. **H., Vicarage, Princes Road, Lambeth.**

WANTED, Two TENORS and One BASS, to complete **GLEE CLUB.** Meetings on **TUESDAYS** in City. Small subscription. Address, **O. P., 100, Albion Road, Stoke Newington.**

A BARITONE SOLOIST (with certificates from eminent musicians) will give his services in a select Church Choir, where only professional talent is employed, or will deputise if required. Morning service, London only. Write, **L. S. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.**

SOUTHWELL COLLEGIATE CHURCH, Notts. **BASS VOICE WANTED** for this Church. Salary, £60. Full Cathedral service twice daily, three on Sunday. Applications to be sent to **A. Marriott, Organist, Vicar's Court, Southwell, before Jan. 10.**

A BASS, who has had eight years' experience in a Choir, wishes to **ASSIST** an **ORGANIST**, or to take entire Management of a Choir. **J. W.,** care of News-rooms, 13, Philpot Lane, E.C.

ST. PHILIP'S CHURCH, Regent Street (Waterloo Place).—A few **GENTLEMEN WANTED**, to strengthen **VOLUNTARY CHOIR**, surplined. Cathedral service. Opportunity for solo and verse singing. Apply, by letter, to **A. H. Crowest, 30, East Street, W.C.,** or personally, at the Church after any of the services.

ST. PAUL'S, Covent Garden.—There is room for a few more **MEN'S VOICES** in the Voluntary Choir of the above Church. Apply to the Organist on Friday evening at seven, or after Sunday evening service.

ORGANIST WANTED for Riverhead Church, twenty miles from London, less than a mile from Sevenoaks Station of the South Eastern and London, Chatham, and Dover Railways. One Manual Organ by **WALKER.** Salary from £26 to £30. Apply to Vicar, Riverhead, Sevenoaks. Only promising applications will be replied to.

ST. PETER'S, Vauxhall.—An efficient **ORGANIST** and **CHOIRMASTER**, earnest Churchman, is required. Duties, Sunday services, Daily evensong (except Wednesday), and necessary Choir practices. Stipend, £60. Apply, by letter, with testimonials, to **Mr. Eyre, Melrose Villa, The Avenue, Upper Norwood, S.E.**

ORGANIST WANTED. Services plain, and Congregational. Thorough knowledge of instrument and ability to train choir indispensable. Salary, £50. Apply, by letter, to **Rev. J. Bennett, 25, Westgate Terrace, Redcliffe Square, S.W.** No lady need apply.

WANTED, an **ORGANIST** and **Experienced CHOIRMASTER** for the Parish Church of Westerham, Kent. Salary, £45. Fair neighbourhood for Teaching. Address, Vicar, Westerham, Kent.

ORGANIST.—A Young Gentleman, aged 18, who has been five years in present situation (Church of England), and is a good violinist, would give his services in return for board and lodgings. Highest testimonials given. Address, **H. T., 9, Roskear Villas, Camborne, Cornwall.**

ORGANIST and CHOIRMASTER.—**Mr. A. A. Physick**, late of the Parish Church, Perivale, Ealing, desires **RE-APPOINTMENT.** Accustomed to choral services and celebrations. He holds highest testimonials from the clergy, and is reading for a musical degree (Oxon). Address, **Mr. Physick, care of R. Sloman, Esq., Mus. Doc., Oxon., Grassendale, West Dulwich.**

WANTED, an **ENGAGEMENT as ASSISTANT ORGANIST** in a London Church. Thoroughly capable of training a surplined Choir, and of playing full choral and daily services. Good testimonials. Salary required. Address, **C. H. R., 2, Sylvan Villas, Woodford, Essex.**

ORGAN and CHOIR-SCHOOL.—The son of a Clergyman, University man, experienced in tuition, good Organist and Choirmaster, wishes for appointment as **ORGANIST** and **MASTER of CHOIR-SCHOOL**, or post of similar kind. Sigma, 4A, Middle Temple Lane, Fleet Street, E.C.

ORGANIST desires **RE-ENGAGEMENT** in London. Good player. Experienced Choir-trainer. Excellent testimonials. Salary secondary consideration. Organist, 96, Borough Road, S.E.

ORGANIST and CHOIRMASTER.—A Gentleman (Pupil of the late G. Cooper, Organist of Her Majesty's Chapel Royal) will be pleased to meet with an **APPOINTMENT** as above. Experience, nine years. Address, **Musicius, 25, Redcliffe Street, West Brompton, London.**

PROFESSIONAL NOTICES.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS LEONORA BRAHAM

(Returned from America).

For Oratorio or Concert Engagements, address, 147, Gower Street, W.C.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MRS. BELLAMY (Soprano).

For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane,
Handsworth, Birmingham.

MISS EVA FARBSTAIN (Soprano).

Pupil of Signor Arditì, is now at liberty to accept engagements for
Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS ARTHUR (Soprano).

6, Woodberry Grove, Finsbury Park, London, N.

MISS FRASER BRUNNER (Soprano).

For Oratorios and Ballad Concerts, address, The Poplars, 308, Camden
Street, Birmingham.

MISS MARY BURNETT (Soprano).

Of Covent Garden and other Concerts, 49, Upper George Street, W.

MINNIE JONES (Soprano).

For Oratorios, Concerts, &c., 104, Mytton St., Moss Side, Manchester.

MISS JULIA JONES (Soprano).

For Oratorios, Concerts, &c., address, 1, Great Western Terrace,
Cheltenham.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address,
1, Cavendish Place, Cavendish Square, W.

MISS MARIE COPE (Soprano).

Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS CATHERINE PICKERING (Soprano).

Hawthorn Cottage, Cheadle, Manchester.

MISS MELLOR (Soprano).

MR. HOWARD LEES (Bass).

For Concerts, Oratorios, &c., address, Delph, Manchester.

MISS LOUISA BOWMONT (Contralto).

(Principal of St. Peter's, Manchester.)

For terms for Concerts, Oratorios, &c., address, 51, Mercer Street,
Embsen Street, Hulme, Manchester.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.

MISS SARA CRAGG (Contralto).

12, North Castle Street, Halifax.

MISS LEYLAND (Contralto).

For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road,
Manchester.

MISS LILY PARRATT (Contralto).

For Concerts, Oratorios, &c., address, Airedale View, Otley Road,
Bradford, Yorkshire.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. W. MANN DYSON (Tenor).

For Concerts or Oratorios, address, Cathedral, Worcester.

MR. S. FORD (Tenor).

For Oratorios, Concerts, &c., address, Penn Fields, Wolverhampton.

MR. WILLIAM E. GLAZIER (Tenor).

For Concerts, &c., 133, St. Thomas's Road, Finsbury Park, N.

MR. CHARLES FREDERICKS

(Principal Tenor of Hereford Cathedral).

For Oratorios, &c., as above, or 42, Shelgate Rd., Clapham Junct., S.W.

MR. ODOARDO BARRI (Tenor).

For Oratorios, Concerts, or Lessons in Italian Singing, address,
31, Langham Street, W.

MR. WM. PARKINSON (Primo Tenore).

At liberty for Opera, Concerts, and Oratorios, address, 26, Southampton
Row, London.

MR. DUNCAN CALLOW (Baritone).

Address, Chapel House, 39, Mile End Road, London, E.

MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to
45, Portland Place North, Clapham Road, S.W.

MR. S. HOUSTON FLINT (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Hereford.

MR. THOMAS KEMPTON (Bass).

(St. Paul's Cathedral.)

Provides Quartet Parties for Oratorio, Ballad, and Miscellaneous
Concerts, Masonic Banquets, &c. For names of artists and terms,
address, 6, Hallford Street, London, N.

MR. E. C. WAGSTAFFE (Bass).

Is open to engagements for Concerts. Manor House, Bootham, York.

MR. ORLANDO CHRISTIAN.

(Principal Bass, Eton College Choir.)

Address, 18, Adelaide Square, Windsor.

MR. T. C. HOLLIDAY (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Manchester.

MR. J. SHEPPARD (Oboist).

MR. W. OATES (Flautist).

For Oratorios, &c., address, 43, York Road, Northampton.

MR. H. COLLINGWOOD BANKS.

(Organist of the Alexandra Palace and of Christ's Hospital, E.C.)
All communications for Concerts, &c., to be addressed to Laura Villa,
Wood Green, N.

N.B.—Holborn Town Hall, December 27, 1880; January 3 and 10, 1881.

MR. FREDERIC W. CLARKE, Mus. B., Oxon.

(Solo Pianist.)

For Concert Engagements and Lessons in Pianoforte-Playing, Har-
mony, and Composition, address, 7, Wigmore St., Cavendish Sq., W.

MR. JOSEF CANTOR.

(Conductor of the Liverpool Hope Hall Concerts.)

Buffo Vocalist and Accompanist.

For Concerts, &c., address, 28, Church Street, Liverpool.

MRS. BUCKNALL-EYRE (Pianiste).

**MR. ALFRED J. EYRE (Organist of the Crystal
Palace).**

For Concerts and Organ Recitals, address, Melrose Villa, The
Avenue, Upper Norwood, S.E.

**MR. ALFRED J. EYRE and Mrs. BUCKNALL-
EYRE** beg to inform their Friends and Pupils that their
address in future will be as in advertisement below.

Mrs. Bucknall-Eyre will continue to receive her Pupils in Town, at
Messrs. Stanley Lucas, Weber and Co., 84, New Bond Street, W.

**ARTICLED PUPIL.—The ORGANIST of the
CRYSTAL PALACE** is prepared to receive a Gentlemanly
Youth as above. Exceptional advantages and every home comfort.
For particulars, address, Mr. Eyre, Melrose Villa, The Avenue,
Upper Norwood, S.E.

MR. EYRE having resigned his appointment as
Organist and Choirmaster at St. Peter's, Vauxhall, will be
open to a similar engagement after Christmas. Address, as above.

MISS LAURA SMART (Soprano) requests that
all communications respecting Oratorios, Concerts, &c., may
be addressed, 28, Church Street, Liverpool.

MR. CHARLES JOSEPH FROST, having
accepted the appointment of Organist of Christ Church,
Newgate Street, E.C., is open to receive Organ Pupils there.
2, Burlington Villas, Underhill Road, Dulwich, S.E.

**MR. ARTHUR DOREY (Organist of the
Alexandra Palace).** For Pupils, Engagements for Concerts,
&c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—MISS LOCKWOOD, Harpist to
the Carl Rosa Opera Company and Teacher of the above instru-
ment. London address, 6, Frederick Place, Gray's Inn Road, W.C.

**MR. and MADAME EDWYN FRITH'S
ORATORIO and BALLAD CONCERT TOURING PARTIES**
(under Royal Patronage in London). Sopranos, Mdlle. Mathilde
Zimeri, Miss Giulia Welmi, Miss Emmeline Dickson, Miss Muriel
Wood; Contralto, Madame Edwyn Frith; Tenors, Mr. Arthur
Wilmot, Mr. Henry Dunman; Basso, Mr. Edwyn Frith; Violinist,
Mdlle. Hélène de Lisle; Pianists, Miss Mary Kincaid (aged 7); Mr.
Arthur L'Estrange. Now ready, new and greatly enlarged book pro-
spectus, containing upwards of 100 splendid critiques. Engaged for
Wimbledon, January 4; Chorley, 12; Wellington (Salop), 25; Trow-
bridge, February 1; &c., &c. Entrepreneurs will find these parties
the most economical extant. Note new address.—11, Fulham Place,
Maida Hill, W.

TO CHORAL SOCIETIES, &c.

**THE LONDON ORATORIO and CONCERT
PARTY** is open for ENGAGEMENTS for Oratorios, or
Miscellaneous and Ballad Concerts:—

Soprano, Madame Worrell, A.R.A.M.

Contralto, Miss Amy Ronayne, R.A.M.

Tenor, Mr. Edward Dalzell, Westminster Abbey.

Bass, Mr. Robert De Lacy, St. Paul's Cathedral.

Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

THE BRITISH GLEE UNION (Established 1875).
Mr. SIDNEY BARNEY (Alto), Mr. HENRY PARKIN (Tenor),
Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and
Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c.,
address, H. Prenton, 1, Albion Square, Dalston, London.

TO MUSICAL SOCIETIES, MANAGERS OF
CONCERTS, FESTIVALS, &c.—Miss Agnes Larkcom,
Madame Poole, Mr. T. W. Hanson, Mr. Winn, and Mr. T. Harper
(Trumpet and Cornet) are available during the winter for Oratorios,
Miscellaneous and Ballad Concerts, &c. Address, Mr. Harper, 25,
Brecknock Crescent, N.W.

AN ABLE ORGANIST and CHOIRMASTER,
earnest Churchman, two years' organist in Melbourne,
Australia, hoping to arrive in England about end of year, will be glad
to accept similar position. Home and Melbourne references, &c.
Address, Churchman, Messrs. Novello, Ewer and Co., 1, Berners
Street, W.

WANTED, an ENGAGEMENT as ORGANIST
in London or Suburbs. Anglican service preferred. Efficient
Choir-trainer. Small salary. Good testimonials. Address, G. C. R.,
49, Sydney Street, Chelsea.

AN ORGANIST is desirous of RE-ENGAGE-
MENT, Low Church or Dissent. Has had two years' experience.
W. A. Lewis, 24, Wrotham Road, Camden Square, N.W.

AN ORGANIST and CHOIRMASTER desires
ENGAGEMENT in London. Several years' experience.
A. B., Mr. Sims, 13, Leicester Place, Leicester Square.

WANTED by a Young Gentleman, an ENGAGE-
MENT as ASSISTANT ORGANIST, within four or five
miles of London. Is a fair player and has a very good tenor voice.
Address, A. J. T., care of W. Morley, Jun., and Co., 70, Upper Street,
Islington, N.

ORGANIST open to ENGAGEMENT. London
or Suburbs. Efficient and reliable. Z. X., Messrs. Novello,
Ewer and Co., 1, Berners Street, W.

CONDUCTOR WANTED for the Taunton Phil-
harmonic Association. Duties to commence September 1, 1881.
Apply at once with Testimonials to the Hon. Sec., 31, East St., Taunton.

A YOUNG LADY, of good family, and who can
give references from Clergymen and gentlemen, would like to
obtain an ENGAGEMENT as COMPANION to a LADY. She is
of cheerful disposition, and musical. Address, Isabella, Martin's
Library, Warminster.

CHURCH OF ENGLAND HIGH SCHOOL for
GIRLS (Limited), 6, Upper Baker Street, Regent's Park.
MUSIC SCHOOL: Head Mistress, Miss Macirone, late Professor of
Royal Academy of Music. Fees, two or three guineas a term. Pupils
not in the school pay an entrance fee of one guinea. MUSICAL
SCHOLARSHIPS were awarded in December to pupils of not less
than one year's standing in the school by Professor Macfarren. Term
begins January 18. Examination of Pupils entering the Music School
on Monday, January 17. F. J. HOLLAND, Chairman.

MR. JOHN HILES, 51, Elsham Road, Kensing-
ton, W. (Author of the "Catechism of Harmony, Thorough-
bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for
the Pianoforte Student," and several other important musical works),
gives Lessons in Harmony, Counterpoint, &c., by post.

THE ORGANIST of RIPON CATHEDRAL
teaches HARMONY and COUNTERPOINT by Correspondence.
For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

LESSONS by CORRESPONDENCE. E. W.
TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

ANALYSIS of MUSICAL WORKS, Counterpoint,
Canon, Fugue, Harmony, and Acoustics per post. Dr. Bentley,
18, St. Ann's Street, Manchester.

DR. ALLISON instructed, by Post, Candidates
who passed RECENT UNIVERSITY EXAMINATIONS for
DEGREES in MUSIC: MUS. DOC., and MUS. BAC. (1st, Exercise,
and Final). Also F.C.O., T.C.L., and every Examination in Music open
to the public. Harmony, Acoustics, Choir Management, History of
Music, Counterpoint, Canon, Fugue, Form, Analysis, and Orchestration
by Post. Personal instruction in Singing, Organ and Pianoforte playing.
Preparation (personally or by post) in Languages, &c., by F. ALLISON,
F.R.S.L., 206, Marylebone Road, London. Address, Dr. HORTON
ALLISON, 120, Cecil Street, Moss Side, Manchester.

MR. E. BURRITT LANE, L. Mus., T.C.L.,
Tallis Gold Medalist, 1880, instructs in HARMONY, COUN-
TERPOINT, &c., personally or by correspondence. 32, Avington
Grove, Penge, S.E.

MUSICAL EXAMINATIONS.—A Cambridge
Graduate gives Lessons by Correspondence in ACOUSTICS,
COUNTERPOINT, and HARMONY. References to successful
Pupils. Phone, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ARTICLED PUPIL. Small premium. First-
class opportunity. Must be able to take a moderately easy
service. Large organ. Apply, at once, to Mus. Bac., 44, High Street,
Stamford.

THE SOCIETY of ARTS grants Certificates in
three grades (Honours, First and Second Class) for the Practice
of VOCAL and INSTRUMENTAL MUSIC. The next Examination
will take place at the Society's House, Adelphi, London, during
the week commencing January 10, 1881. Particulars will be forwarded
on application to the Secretary at the above address.

By order, H. TRUEMAN WOOD, Secretary.

TO ORGAN STUDENTS.—Mr. FRANK BRAD-
LEY, Organist of St. John's, Wilton Road, Pimlico, S.W., is
desirous of receiving into his residence another young gentleman who
wishes to make the Organ his chief study. Access to fine organs of
Lewis, Gray and Davison, Morten and Taylor, and other advantages.
Large and commodious residence. Every home comfort. The London
Musical Press are unanimous in the praise of Mr. Bradley as an
organist. For criticisms, &c., address as above.

ORGAN PRACTICE or INSTRUCTION.—Three
manuals, each of 56 notes, pedal organ, 30 notes, 18 effective
stops, and blown by the Automatic Hydraulic Engine. Terms, which
are strictly inclusive, on application at Blennerhasset's Organ School
and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest,
simplest, best, and most effective ever invented. Full particulars, and
estimates as above, free. Inspection invited.

ORGAN PRACTICE, on a fine new instrument
with 2 manuals, 16 stops, and full compass of bourdon pedals,
blown by hydraulic engine. Terms (strictly inclusive), one shilling
per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

ORGAN PRACTICE (Private) on exceptionally
moderate terms. Three manuals, 34 stops; separate pedal organ
of 4 stops. Blown by engine-power. Five minutes' from the "Angel."
Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN LESSONS or PRACTICE on a new
Organ; 2 manuals, concave pedals. John F. Boardman,
Organ Studio, 58, Herne Hill Road, near Loughborough Junction, S.E.

WANTED, a PIANOFORTE TUNER, one
who understands Hanoniums and American Organs preferred.
Need not apply unless thoroughly competent, and having satisfactory
references of character. Address, Mr. W. A. Boucher, Castle Street,
Shrewsbury.

WANTED, a Young Man as IMPROVER in
TUNING. One who can play and can assist in the book-
keeping. Apply to C. E. Godfrey, Music Warehouse, Southsea.

WANTED, a respectable Youth of good address,
not under 17, as IMPROVER in the TUNING and RE-
PAIRING. To live in the house. Small salary at commence-
ment. One that can play a little preferred. Apply, stating age, &c.,
to X. Y. Z., Pianoforte Warehouse, 14, Castle Street, Dover, Kent.

PIANOFORTE TUNER desires an ENGAGE-
MENT. Respectable and steady. Good references, &c.
Address, Frank, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A FIRST-CLASS TUNER (Broadwood's) seeks
ENGAGEMENT, in or near London. Address, W. A. R.,
Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO ORGANISTS.—£150 a year made easily. A
Pianoforte Tuner of fifteen years' experience teaches PIANO-
TUNING in eight lessons. Terms, 2 guineas. References to pupils
who are doing it. Tuner, 246, High Street, Camden Town, N.W.

A YOUNG LADY, who can give unexceptionable
testimonials, is desirous of an ENGAGEMENT in a first-class
MUSIC REPOSITORY. Seaside not objected to. Comfortable
home desired. Address, Mabel, Martin's Library, Warminster.

YOUNG LADY requires RE-ENGAGEMENT in
MUSIC SHOP (at once). Reference given. A. B., Mrs.
Dunford, Honeycombe, Sherborne, Dorset.

THROAT IRRITATION.—Soreness and dryness,
tickling and irritation, inducing cough and affecting the voice.
For these symptoms use EPPS'S GLYCERINE JUJUBES. Glyce-
rine, in these agreeable confections, being in proximity to the glands
at the moment they are excited by the act of sucking, becomes actively
healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps
and Co., Homoeopathic Chemists, London." A letter received:—
"Gentlemen,—I may, perhaps, interest you to know that, after a
extended trial, I have found your Glycerine Jujubes of considerable
benefit (with or without medical treatment) in almost all forms of
throat disease. They soften and clear the voice. In no case can they
do any harm. Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior
Physician to the Municipal Throat and Ear Infirmary."

MR. FARLEY SINKINS writes: "Your Lozenges
restore the voice when suffering from a cold far better than
any Lozenges I know. I shall recommend them." BASKER'S UNI-
VERSAL LOZENGES cure Coughs, Asthma, Bronchitis, Huski-
ness, Sore and Relaxed Throat, Croup, &c. Sold at 1s. 1½d. and 2s. 6d.,
by all chemists, or post-free for 14 or 33 stamps at Basker, Phar-
maceutical Chemist, Bridgewater. "They are now used by many of
our most eminent vocalists."

MARRIOTT and WILLIAMS, Music Publishers,
Academy House, 313, Oxford Street, London. Universal Music
Warehouse. Authors' Works Engraved, Printed, and Published in the
best style at the most moderate charges. Estimates on application.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application.

London: B. WILLIAMS, 60, Paternoster Row.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

TO COMPOSERS.—Words for Songs and Part-Songs. Specimens sent on approval. Address, E. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MUSIC correctly COPIED or TRANPOSED, in a superior style. Specimen and terms on application to Breve, 10, St. Mary-at-Hill, London, E.C.

TO CONDUCTORS OF CHORAL SOCIETIES. WANTED, to HIRE, about 200 Copies of SHORT WORKS, such as Mendelssohn's Psalms, &c., &c. Please address (stating number of copies to lend, price, &c.) to W. Hart, Conductor, St. Cecilia Society, Hillsborough, Ireland.

BACH and HANDEL.—TWENTY-THREE VOLUMES of the works of these Composers, as published by the Bach Society and the Handel Society, to be SOLD at half the published price. The above are in perfect condition. Address, D., Gazette Office, Scarborough.

TO be SOLD, together or in lots, 60 Copies "Creation," Novello; 60 Copies "Messiah," Novello; 60 Copies "Judas Maccabeus," Novello; 200 Copies various Gleees. The above are in good preservation and with cloth backs; suitable for a Choral Society or Singing Class. Offers addressed to J. H. Dyer, Bridgend, Glamorganshire.

18S. WORTH OF MUSIC for 1s. 6d. Songs or pieces, by good composers, clean and perfect, post-free. A. THISTLEWOOD, Hockley Hill, Birmingham.

TO ALL LOVERS OF MUSIC.—THE VOLTA VOGLIO, the New Patent Music Turner, of invaluable use to all Music Players, for Pianos, Harmoniums, Organs, &c. The music is instantly fixed, and then, by simply pressing a little lever, the leaf of music is carried over without being touched with the hand in any way. Failure impossible. Perfection in action guaranteed. Four leaves of music can be set at a time. It is an article long wanted by the musical public, and has been brought to the highest state of perfection; Her Majesty's Royal Letters Patent have been obtained, and Messrs. Theobald and Co. have the entire sale. In mahogany, price 4s. each; free, 4s. 4d.; walnut or ebony, 1s. extra. Agents wanted. Shippers supplied. J. Theobald and Company, 20, Church Street, Kensington, London, W.

ORGAN PIPE WORKS and VOICING ROOMS.—J. COURCELLE, 12, Sandringham Road, Kingsland, London, E. First-class goods at moderate prices. A large stock always on hand. Can be supplied on the shortest notice. Established 1853. Trade list to the trade.

PETER CONACHER & CO.,

ORGAN BUILDERS,
SPRINGWOOD WORKS, HUDDERSFIELD.

ESTABLISHED 1854.

N.B.—This old firm is *not* connected with any other of a similar name.

NEW MUSIC-PRINTING PROCESS.

Superior to Pewter Plates and Metal Types.
50 PER CENT. CHEAPER.

SONG, PIANO PIECE (best-known style), including—Engraving, Printing, and Paper. One Orn. Title, 3 Music Pages, (Folio). The first 100 Copies, complete ... £1 8 0
The following 100 Copies, complete ... 0 6 0
HYMN, TE DEUM, PART-SONG, &c., including—4 Pages, with Orn. Title or Heading (Octavo). The first 100 Copies, complete ... 1 2 0
The following 100 Copies, complete ... 0 3 0
Still cheaper by steam, in 300, 500, and 1000 Copies.

REPRINTS SUPPLIED.

Band-Parts, Choruses, Organ Music, and Sacred Music, of any kind; complete Books with Illustrations and Music of any variety in style or size. Reduction in price on larger orders.

* * * Specimens will be sent Post-free, and specified Estimates on receipt of Manuscript.

Having transferred our establishment to larger premises, we are enabled to complete any order within the shortest possible time.

PATENT PAPER TYPE COMPANY

(From 8A, Red Lion Square, removed to)

62, HATTON GARDEN, LONDON, E.C.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical

Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS and ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS and CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minories, London. List for stamp.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London. PRACTICE can be had on a complete Instrument.

BORD'S PIANOS.—CHARLES STILES and CO., the well-known importers of these celebrated Pianos, have REMOVED from 15, Southampton Street, Strand, to 42, Southampton Row, Holborn, London, W.C., where may be seen a large assortment of instruments in new and artistic designs, on hire from 10s. per month; on the three years' system from 15s. per month. Co-operative discount for cash. Illustrated lists free.

BUTLER'S MUSICAL INSTRUMENTS.

Violins, Guitars, and Banjoes.
Flutes, Clarinets, and Flageoles.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.
The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

VALANTINE and CARR (Successors to EDWARD GREAVES), Æolian Works, Milton Street, Sheffield. MANUFACTURERS of TUNING-FORKS, PITCH PIPES, &c. SPECIALITIES:—Forks Inlaid and Blued. Pairs of Chromatic Forks in cases. Forks made and tuned specially for scientific purposes to any given number of vibrations per second. See Paper read before the Society of Arts by A. J. Ellis, Esq., B.A., F.R.S., F.S.A., and published in *Journal of the Society of Arts*, March 5, 1880, page 300. N.B.—Portable Metronomes in Brass and German Silver; also Electro-plated and Gilt, in Morocco Cases, suitable for presents.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR
ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin-Res; also his improved String Gauge.

39, WARWICK ST., REGENT ST., LONDON, W.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

NOTICE OF SALES FOR 1881.

MESSRS. KELLY and CO., in calling attention to the under-mentioned dates of Sales for the year 1881, believe that they are quite correct when they state that their Rooms, 14 and 16, Mortimer Street, London, W., are amongst the largest in London, having (besides numerous smaller ones) four rooms 100 feet long by 25 feet wide. In consequence of the increasing popularity of their Quarterly and Bi-Quarterly Sales, and to meet the wishes of their several Clients, they have decided to have Sales by Auction of **MUSICAL PROPERTY EVERY MONTH** during the ensuing year, the dates of which will be:—

January 5	... .. Quarterly.	July 6	... .. Quarterly.
February 9	... .. Monthly.	August	... .. No Sale.
March 9	... .. Monthly.	September 7	... .. Monthly.
April 6	... .. Quarterly.	October 5	... .. Quarterly.
May 4	... .. Monthly.	November 9	... .. Monthly.
June 1	... .. Monthly.	December 7	... .. Monthly.

All Goods that Clients are desirous of having inserted in any of the above Sales must be delivered (or Messrs. Kelly and Co. will fetch them with their own vans) four clear days before the date of Sale, and descriptions sent in fourteen days in advance of the same. It will be seen by the above dates that each Sale takes place on a **WEDNESDAY**, and all accounts are settled on the **FRIDAY** following.

Messrs. Kelly and Co. take this opportunity of thanking their numerous Customers and the Public in general for the kind support they have given them during the last thirty years, and hope, by strictly attending to Business, to be favoured with a continuance of their patronage; and they desire to announce that they have always on hand a Large Stock of New and Second-hand Instruments (some 500), of all classes and by every known maker, to select from, at prices defying competition.

VALUATIONS OF MUSICAL PROPERTY effected in Town or Country, and outdoor Sales by Auction of Manufactured or Unmanufactured Stocks attended to on the most advantageous terms.

Particular care is paid to all goods sent in to warehouse, and they guarantee that instruments so warehoused shall be *tuned and insured* at the following (inclusive) low charges, viz., Grands and Squares, 7s. 6d., and Cottages, 5s. per month.

Please note the address, Messrs. KELLY and Co. (Manufacturers to Her Majesty, the Royal Family, and the late Imperial Family of France), Musical Auctioneers, and Pianoforte, Harp, Harmonium, and American Organ Dealers, Importers and Manufacturers, 14 and 16, Mortimer Street (lately styled Charles Street), and 26, and 27, Nassau Street, Cavendish Square, London, W.

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions. A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

QUARTERLY SALE OF MUSICAL PROPERTY, 16, Mortimer Street, London, W.—Important to the Trade, Profession, and Public in General.—120 Pianofortes (New and Second-hand) by Broadwood, Collard, Kirkman, Erard, Allison, Hopkinson, Challenger, Brinsmead, &c. Harmoniums and Organs by Christophe, Alexandre, Trayser, Hermann, Mason and Hamlin, Estey, &c. Harps by Erard, Erat, &c. Violins and Violoncellos, Musical Boxes, Pianoforte Small Work, Paintings, Music Stools, Sundries, &c.

MESSRS. KELLY and CO. beg to announce that they will **SELL** by Auction, at their Mart, 16, Mortimer Street, London, W., on **WEDNESDAY, January 5, 1881**, the **IMPORTANT and VALUABLE PROPERTY** as stated above. The Sale will commence at Twelve o'clock precisely. Catalogues may be had post-free, and Goods viewed the day prior and morning of Sale.

FOR SALE. CHAMBER ORGAN. Quite new.

11 feet high, 6 feet 8 in. wide, 3 feet 8 in. deep. Feeders and reservoir in organ, or four feeders for room beneath. 742 pipes, 19 stops. Great, open diapason, dulciana, gedackt, principal, waldflöte, clarinet; Swell, geigenprincipal, flauto traverso, salsional, voix céleste, spitzflöte, piccolo, hautboy, vox humana; Pedal, bourdon, 3 couplers and 2 tremulants. The great and swell organs inclosed in separate boxes, with 2 crescendo pedals. Must be sold. No reasonable offer refused. Address, D. F. A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

MALEY, YOUNG & OLDKNOW,
ORGAN BUILDERS,
KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges. Materials, workmanship, and tone guaranteed to be first-class. Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER and SONS,
ORGAN BUILDERS,

ALFRED STREET, PRINCESS STREET, HUDDERSFIELD.

Specifications and Estimates free of charge.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their **MONTHLY SALES** of **MUSICAL PROPERTY** on the following dates:—

Tuesday, Jan. 25.	Tuesday, May 24.	Tuesday, Sept. —
" Feb. 22.	" June 21.	" Oct. 18.
" March 22.	" July 26.	" Nov. 22.
" April 26.	" Aug. 16.	" Dec. 20.

* * * Instruments (or particulars of same) intended for insertion in any of the above, should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

Valuable Music Plates and Copyrights of a West-End Firm.

MESSRS. PUTTICK and SIMPSON will Sell by Auction, at their House, 47, Leicester Square, W.C., on **WEDNESDAY, January 26**, at ten minutes past one o'clock precisely, valuable **MUSIC PLATES and COPYRIGHTS**, being the residue of the Stock of Mr. Lamborn Cock, purchased from the trustee of his estate. Catalogues forwarded on receipt of stamp.

WANTED, Offers for the MUSICAL TIMES. Bound, Vols. VII. to XXI. Very scarce. Address, S. G., 1, Berners Street.

FOR SALE, to make room for a larger instrument, the ORGAN now standing in the Congregational Church, Newbury. Built in 1872. One manual, 8 stops, including bourdon on pedals. Equal to new. Particulars of Mr. Blacket, 34, Northbrook Street, Newbury.

FOR SALE, a magnificent walnut HARMONIUM, by CHRISTOPHE and ETIENNE, Paris; 44 rows, 16 stops. Warranted equal to new. Net cash, 25 guineas. Packed. H. I. J., Messrs. Novello, Ewer and Co., Berners Street, W.

TO PROFESSORS and MUSICAL SOCIETIES.

GRAND PIANO FOR SALE, by ERARD, in good order, at a remarkably low price, the owner having no use for it, and being compelled to sell. Address, Vocalist, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

OBOE.—For Concerts or Oratorios, &c. Oboe Reeds Corked, 2s.; Remounted, 1s. Address, J. Murray, 17, Vernon Street, Bury.

FOR SALE (10 Guineas), a 19 Guinea DISTIN BALLAD HORN in C and B flat, with French Horn Crooks and Slides extra, the latter when new 7 Guineas; two cases, mahogany and leather, and Tutor. The whole nearly as good as new. On view at the General Agency, 4, Halfpenny Street West, Belgrave Square.

WANTED, to PURCHASE a second-hand PIANOFORTE VAN, in good condition. Send price and particulars to C. E. Godfrey, Southsea.

FOURTEEN SONGS

SET TO POEMS OF ROBERT BURNS BY
ROBERT FRANZEDITED AND ADAPTED BY NATALIA MACFARREN.
Octavo, 2s. 6d.

Two sweet e'en.
My bonny Mary.
Oh! wert thou in the frozen blast.
My heart is sair.
The Highland lassie.
The lovely lass of Inverness.
Phillis the fair.
Ye banks and braes.

Although my bed were in yon
moor.
Thou hast left me ever, Jamie.
How can my heart be glad.
So far away.
My love is like a red, red rose.
My heart 's in the Highlands.

London: NOVELLO, EWER and Co.

NOVELLO, EWER AND CO.'S

ONLY COMPLETE AND UNIFORM EDITION OF

MENDELSSOHN'S

THIRTEEN TWO-PART SONGS

With the Original Words (English). Octavo, 1s.; cloth, gilt edges, 2s.
German and English Words. Octavo, 2s.; cloth, gilt edges, 4s.
Folio Edition. Original Words (English), 2s. 6d.; or singly, 1s. 6d.
each net.

1. I would that my love.
2. The passage bird.
3. Greeting.
4. Autumn song.
5. O wert thou in the cauld blast.
6. The maybells and the flowers.
7. My bark is bounding.

8. Can I light-hearted be?
9. Evening song.
10. Zuleika and Hassan.
11. The Sabbath morn.
12. The harvest field.
13. Song from "Ruy Blas."

London: NOVELLO, EWER and Co.

BOOKS I. TO VI., ONE SHILLING EACH.

Voluntaries for the
Harmonium

ARRANGED BY

J. W. ELLIOTT.

EACH BOOK CONTAINS SIXTY VOLUNTARIES.

Also in 2 vols., cloth, 4s. each.

London: NOVELLO, EWER and Co.

THE

Harmonium Treasury

A SERIES OF SELECT PIECES

ARRANGED BY

J. W. ELLIOTT.

2 vols., handsomely bound in cloth, gilt edges, 10s. 6d. each; or in
51 Numbers, 1s. each.

London: NOVELLO, EWER and Co.

JOHN SEBASTIAN BACH'S
PROGRESSIVE STUDIES

PRELIMINARY TO THE

FORTY-EIGHT PRELUDES AND FUGUES

EDITED BY

JOSIAH PITTMAN.

- No. 1. Six Easy Preludes IS.
" 2. Fifteen Inventions or Pieces, in two parts IS.
" 3. Fifteen Symphonies or Pieces, in three parts IS.

London: NOVELLO, EWER and Co.

Just published.

Sonata for Pianoforte and Violin

BY

C. VILLIERS STANFORD.

Op. 11. Price 20s. Sold at half-price.

London: NOVELLO, EWER and Co.

THE ONLY COMPLETE EDITIONS.

*One Volume, 518 pp., folio, handsomely bound,
cloth, gilt edges, price 21s.*

AN ENTIRELY NEW AND CAREFULLY
REVISED EDITION

OF

MENDELSSOHN'S
Original Compositions

FOR THE

Pianoforte

INCLUDING THE "LIEDER OHNE WORTE."

ALSO,

A NEW OCTAVO EDITION (518 pp.)

Price, in paper cover, 7s. 6d. Cloth, gilt edges, 10s. 6d.

LIEDER OHNE WORTE

Folio, cloth, gilt edges, 12s.

Octavo, paper cover, 4s.; cloth, gilt edges, 6s.

CHEAP EDITIONS.

Folio, paper cover, 5s.; cloth, gilt edges, 8s. Octavo, paper cover, 2s. 6d.
cloth, gilt edges, 4s. 6d.

THE ONLY COMPLETE EDITION

CONTAINING BOOKS 7 and 8.

"The volume before us is, indeed, a model of cheapness combined with elegance and convenient arrangement. It contains, in 518 neatly printed pages, everything Mendelssohn has written for the pianoforte, from the Capriccio in F sharp minor, Op. 5, composed in 1825, at the age of 16, to his latest works, including several published after his death. . . . A student will find no end of interesting points in the works here collected, but to the more advanced amateur also they will be a source of purest enjoyment. We need not add that the stately volume before us is eminently adapted to serve as an elegant and valuable gift-book at this or, indeed, at any season of the year."—*The Times*.

"This is a new edition, just issued by the eminent firm in Berners Street, of the complete works of Mendelssohn for pianoforte solo, including the two concertos, and the other pieces with orchestral accompaniments. These are comprised in one handsome volume, full music size, far less bulky than might be expected from the comprehensiveness of its contents. These comprise all the hitherto published pianoforte works of the composer of the class just specified, including the eight books of 'Lieder ohne Worte.' Some of these and several other pieces are the copyrights of Messrs. Novello, Ewer and Co., hence this is the only complete edition procurable in this country. The advantages of having all these productions of the great master in a single volume are great, especially for the purposes of ready reference, as in the case of the beautiful one-volume edition of Beethoven's Sonatas issued by the same publishers. Like it, the Mendelssohn collection now under notice is beautifully engraved and printed, and is altogether brought out in a style worthy of the contents and of the high reputation of the firm by which it is issued."—*Illustrated London News*.

London: NOVELLO, EWER and Co.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S
Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

("The Well-Tempered Clavichord").

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER and Co.

THE

LIFE OF MOZART

INCLUDING HIS CORRESPONDENCE

BY

EDWARD HOLMES.

A New Edition, with Notes, by EBENEZER PROUT.

Cloth, Five Shillings.

London: NOVELLO, EWER and Co.

JUST PUBLISHED.

FULL ORCHESTRAL SCORES OF SPOHR'S LAST JUDGMENT

WITH ENGLISH AND GERMAN WORDS.

PRICE £1 11s. 6d.

AND

God, Thou art great

WITH ENGLISH AND GERMAN WORDS.

PRICE 10s. 6d.

LONDON: NOVELLO, EWER AND CO.

Just published.

THE WISHING STONE CANTATA FOR FEMALE VOICES

The Poetry by EDWARD OXFORD

THE MUSIC COMPOSED BY

FRANZ ABT.

Price Two Shillings and Sixpence.

LONDON: NOVELLO, EWER AND CO.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

THE MUSICAL TIMES. CASES

FOR BINDING THE NUMBERS FOR THE PAST YEAR,
VOLUME XXI.,

Are now ready, and may be had of all Musicsellers in Town and Country.

Cloth, bevelled boards, handsome design in black.

PRICE 1s. 6d.

LONDON: NOVELLO, EWER AND CO.

NOW READY.

NOVELLO, EWER AND CO.'S COMPLETE CATALOGUE

OF

Secular Vocal Music

SONGS, DUETS, TRIOS, QUARTETS, &c.

Sent gratis on application.

LONDON: NOVELLO, EWER AND CO.

ARTHUR SULLIVAN'S
SONG

CHRISTMAS BELLS AT SEA

Two Shillings, net.

London: NOVELLO, EWER AND CO.

Now ready.

THE CHRISTMAS BOOK

OF

Little Songs for Young Singers

BY

J. F. LORRAINE.

Elegantly bound, cloth, gilt edges, Five Shillings.

London: NOVELLO, EWER AND CO.

CHRISTMAS CAROLS. By Mrs. GASKELL.

Music by EDWIN LEMARE.

Hark! we hear the children
singing.
Gather the holly bough.
Lullaby.
Children's voices.
Ring out, glad chimes.
Bethlehem.

Welcome the morning.
Warm and tender light.
Hosannah.
Christmas morning.
The wondrous story.
Glory to Jesus.

Neatly bound in paper cover, price 6d. complete.

London: WEEKES AND CO., 16, Hanover Street, Regent Street, W.

SIMPLE CAROLLERS ARE WE

CAROL FOR CHRISTMASTIDE

Words by J. P. DOUGLAS

Music by J. B. BOUCHER.

Price Twopence.

London: NOVELLO, EWER AND CO.

Just published, price 6d. net.

SIX CHRISTMAS CAROLS. Music by FRANK J. SAWYER.

Brighton: J. and W. CHESTER, 1, Palace Place.

THE SONG for CHRISTMAS PARTIES.—

"Barney's Consolation," nautical ballad and chorus. Encored everywhere. Price, 1s. 6d. net. Of Mr. B. WILLIAMS, 60, Paternoster Row; or of the Author, MR. MERRITT, 6, Watney Street, E.

Price 2s. net.

NEW SONG

THE COMING YEAR

WORDS BY DEAN ALFORD

MUSIC BY GABRIEL DAVIS.

OPINIONS OF THE PRESS.

"It would be difficult to find words better suited to musical treatment than those by the late Dean of Canterbury. Mrs. Davis has evidently studied them well, and shown considerable merit."—*Orchestra*.

"First in the rank is 'The Coming Year,' the touching words by Dean Alford, the appropriate music by Gabriel Davis."—*Graphic*.
The beautiful words of this song were written shortly before the death of the late lamented Dean of Canterbury.

London: NOVELLO, EWER AND CO.

SONG FOR THE NEW YEAR

COMPOSED BY

ROBERT SCHUMANN

The English Version translated from the German of Friedrich Rückert by the Rev. J. TROUTBECK, M.A.

Octavo, One Shilling.

London: NOVELLO, EWER AND CO.

PATRIOTIC PART-SONGS

FOR THE USE OF THE

ARMY, NAVY, AND VOLUNTEERS

ARRANGED AND ADAPTED BY

JAMES TILLEARD.

Price Sixpence complete; or in nineteen numbers at One Penny each.

London: NOVELLO, EWER AND CO.

TRINITY COLLEGE, LONDON.

CLASSES AND LECTURES FOR THE
ACADEMICAL YEAR 1880-81,

With the Fees for each Term of Twelve Weeks.
FACULTY OF MUSIC.

SUBJECT.	PROFESSOR.
I. Harmony—£1 5s. ...	J. GORDON SAUNDERS, D. Mus.
II. Counterpoint, Canon, and Fugue—£1 5s. ...	
III. Form in Musical Com- position—£1 5s. ...	E. H. TURPIN, L. Mus.
IV. Orchestration—£1 5s. ...	
V. Musical History—£1 1s. ...	E. H. TURPIN, L. Mus.
VI. Harmony—£1 5s. ...	
VII. Counterpoint—£1 5s. ...	HUMPHREY J. STARK, B. Mus.
VIII. Musical Form and Composition—£1 5s. ...	(Ladies' Classes.)
IX. Orchestration—£1 5s. ...	
X. Organ—£2 10s. ...	W. S. HOYTE, L. Mus. W. PINNEY, B. Mus. BRADBURY TURNER, Mus. B., M.R.A.Mus. EDWARD SILAS. KING HALL. Miss ALMA SANDERS. KING HALL.
XI. Pianoforte—£2 10s. ...	
XII. Harmonium—£2 10s. ...	J. C. BEUTHIN, A.R.A.Mus. J. H. NAPPI. WALLACE WELLS. Miss KATE STEEL, A.R.A.Mus.
XIII. Solo Singing—£2 10s. ...	L. SZCZEPANOWSKI. EDMUND WOOLHOUSE.
XIV. Violin—£2 10s. ...	J. RADCLIFF, M.R.A.Mus.
XV. Violoncello—£2 10s. ...	A. J. B. DUBRUCQ.
XVI. Flute—£3 3s. ...	HENRY LAZARUS.
XVII. Oboe—£3 3s. ...	J. CHESHIRE, M.R.A.Mus.
XVIII. Clarinet—£3 3s. ...	GEORGE MOUNT, M.R.A.Mus.
XIX. Harp—£3 3s. ...	
XX. Choral Society—7s. 6d. ...	
XXI. Extemporaneous Organ or Pianoforte Play- ing—£3 3s. ...	EDWARD SILAS.
XXII. Figured Bass Playing, &c.—£3 3s. ...	H. J. STARK, B. Mus.
XXIII. Choir Class for Boys— 10s. 6d. ...	B. AGUTTER, B. Mus.
XXIV. Introductory Class (Ele- ments of Music)—5s. ...	E. BURRITT LANE, L. Mus.
XXV. Physiology of Vocal Or- gans and Physiology of the Ear—£2 2s. ...	LLEWELYN THOMAS, M.D., and LENNOX BROWNE, F.R.C.S.
XXVI. Choral Service Class for Clergy—£2 2s. ...	The Rev. THE WARDEN.
XXVII. Orchestral Society— 10s. 6d. ...	GEORGE MOUNT, M.R.A.Mus.

. Each Student receives individual Instruction, and separate Classes
are formed for Ladies in all subjects.

There are Three Terms in the Academic Year. LENT TERM
(1881) begins January 17, ends April 9. TRINITY TERM (1881) begins
May 2, ends July 23. MICHAELMAS TERM (1881) begins September
26, ends December 17.

The following prizes and medals are awarded amongst the Students
of the College:—The Tallis Gold Medal, Silver and Bronze Medals
for Students in Music, Composition Prizes for Musical Students,
Silver and Bronze Medals for Students in Arts. Full particulars may
be seen in the College Calendar for 1880-81.

The Classes and Lectures are intended as a preparation for the
Public Examinations at the Universities, and for the Musical and
Arts Examinations of the College.

The new College building is situate in Mandeville Place, Man-
chester Square (corner of Hinde Street), and is easily accessible from
all parts of London, being within a few minutes' walk of Oxford
Circus, and of the Baker Street Station of the Metropolitan Railway,
which communicates with all the suburban lines.

All applications should be addressed to the Secretary, Trinity
College, London, W.

TRINITY COLLEGE, LONDON.

DR. B. W. RICHARDSON, F.R.S.,
will Lecture on January 20, on
BREATH AND BREATHING.

Tickets for the single Lecture, Half-a-Crown; which, as well as
prospectuses, may now be obtained from the Secretary.

TRINITY COLLEGE, LONDON.

PRACTICAL MUSICAL EXAMINATIONS.

Local Examinations in Instrumental and Vocal Music (Pianoforte,
Organ, Violin, Solo-Singing, &c.) will be held in London, at various
local centres, on MONDAY, January 17, 1881, and following days.

These Practical Musical Examinations were instituted by Trinity
College, London, in 1878, and about 2,500 candidates have been sepa-
rately examined in the above subjects.

The regulations may be had of any of the Hon. Local Secretaries,
or of the Secretary, Trinity College, London, W.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not
including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines
Three Lines
For every additional Line
Half a Column
A Column
A Page

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should
reach the Office not later than the 24th of each month. It cannot be
guaranteed that those received after this date will appear among the
classified announcements; they will, however, be inserted in the space
allotted to Advertisements arriving late.

WORKS by JOHN HULLAH, LL.D.

**HULLAH'S METHOD of TEACHING SING-
ING**; originally published as *Time and Tune in the Elementary
School*. By JOHN HULLAH, LL.D. Crown 8vo, price 2s. 6d. cloth. A
new Work, Theoretical and Practical, embodying the results of many
years' experience; among these are the continued use of the Fixed or
Immovable *Do*, but with the Sol-fa syllables *inflected* on a method
based on the natural succession of vowel sounds.

**EXERCISES AND FIGURES in HULLAH'S METHOD of
TEACHING SINGING**. By JOHN HULLAH, LL.D. Crown
8vo, price 1s. sewed, or 1s. 2d. limp cloth; or in Two Parts,
price 6d. each sewed, or 8d. each limp cloth.

LARGE SHEETS, containing the Exercises and Figures in
Hullah's Method, in parcels of 8, price 6s. each.

THE CHROMATIC SCALE. With the Inflected Syllables
used in Hullah's Method, on Large Sheet, price 1s. 6d.
The same on a card, price One Penny.

**WILHEM'S METHOD of TEACHING SING-
ING**, adapted for English Use; first published in 1840, and
revised and reconstructed in 1849, under the sanction of the Com-
mittee of Council on Education.

THE MANUAL for the Use of Teachers and Pupils. Parts I.
and II., price 2s. 6d. each; or, together, in cloth, 5s.

EXERCISES AND FIGURES contained in Parts I. and II. of the
above. Books I. and II., price 8d. each. For the Use of
Pupils only.

LARGE SHEETS, containing the Figures only in Part I. of the
above. Nos. 1 to 8, in a parcel, price 6s.

LARGE SHEETS, containing the Figures only in Part II. of the
above. Nos. 41 to 52, in a parcel, price 9s.

LARGE SHEETS, containing the Exercises only in Part I. of
the above. Nos. 9 to 40, in Four Parcels of Eight Sheets
each, price 6s. per parcel.

RUDIMENTS of MUSICAL GRAMMAR. Royal
8vo, price 3s.

NOTATION. Brief Directions concerning the
Choice, and Adjustment and Formation by Hand of the
Characters constituting the Musical Alphabet. Price 6d.

**EXERCISES for the CULTIVATION of the
VOICE**, Contralto and Bass. Price 2s. 6d.

A SHORT TREATISE on the STAVE. Price 2s.

A GRAMMAR of MUSICAL HARMONY. Royal
8vo, price 3s.; or, in Two parts, price 1s. 6d. each.
EXERCISES to the above. 1s.

A GRAMMAR of COUNTERPOINT. Part I.,
price 2s. 6d.

HYMNS for the YOUNG. Set to Music. Royal
8vo, price 8d.

SCHOOL SONGS for Two or Three Voices. Two
Books, price 6d. each.

INFANT SCHOOL SONGS. Price 6d.

**LECTURES on the HISTORY of MODERN
MUSIC**, delivered at the Royal Institution. Second Edition.
8vo, 8s. 6d.

**LECTURES on the TRANSITION PERIOD of
MUSICAL HISTORY**, delivered at the Royal Institution.
Second Edition. 8vo, 10s. 6d.

LONDON: LONGMANS AND CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1881.

MR. PEPYS THE MUSICIAN.

BY FRANCIS HUEFFER.

It is proposed in the present paper to consider our dear old friend Mr. Pepys in a somewhat new capacity. We all know him as the most delightful gossip that ever put pen to paper in this or any other language. The value of his information as regards manners, morals, and politics of the Restoration epoch is also generally acknowledged, and students of the history of the drama are apt to look with much leniency on his naïve admiration for Nell Gwyn and other frail heroines of the stage. His relations to the art of music, on the other hand, have hitherto been strangely disregarded, especially by musicians themselves. It is known in a general way that Pepys was fond of singing and playing on various instruments, also that he invented a new method of musical notation, which he, like all inventors of similar systems before and after, considered to be perfect. But as to the almost inexhaustible fund of valuable facts and dates relating to an important period of English musical history, that may be found in his pages, considerable ignorance seems to prevail, to judge at least by the all but total neglect with which the Diary has been treated by some of our latest historians of the art. It, therefore, may not be an altogether ungrateful task to point out the wealth of this mine of information. To work it thoroughly and systematically would require more leisure than I have, at present, at my disposal.

Music with Mr. Pepys was a passion, one amongst several it is true, but nevertheless all-engrossing at times. He loved it and he dreaded it. "Played on the viall," he writes, February 17, 1663, evidently after a long interval of virtuous abstention, "which I have not done this long time before upon any instrument, being fearful of being too much taken with musique for fear of returning to my old dotage thereon, and so neglect my business as I used to do."

Never was vow more seriously meant and more frequently broken. Here is another specimen of remorseful confession, as quaint and as "like human nature" as, perhaps, only Mr. Pepys could have penned. This time the entry is dated March 9, '66, and the reader will perceive that the moral progress made during the three intervening years was of the slenderest description. "Mrs. Knipp coming," he writes, "we spent the noon together very merry. She and I singing, and God forgive me! I do still see that my nature is not to be quite conquered, but will esteem pleasure of all things; though yet in the middle of it, it has reluctance after my business, which is neglected by my following my pleasure. However, musique and women I cannot but give way to, whatever my business is." "Wine," Mr. Pepys might have justly added to complete Luther's celebrated triad of "Wein, Weib und Gesang," to which he also was unflinchingly attached. It must, however, by no means be thought that to him the art was merely the solace of a leisure hour, or a welcome protest for a quiet flirtation. Music, as I said before, was his passion. Under its influence the innermost fibres of his heart were shaken to harmonious vibrations. It acted on him even with physical force, and to this influence he confesses with a naïve simplicity which belongs to his age no less than to his individuality. What clerk to the Admiralty would nowadays venture

to commit, even to the most secret pages of his diary, such a passage as the following:—

"Feb. 27, 1668. With my wife to the King's House to see 'The Virgin Martyr,'* the first time it hath been acted a great while, and it is mighty pleasant; not that the play is worth much, but it is finely acted by Beck Marshall. But that which did please me beyond anything in the whole world was the wind musique when the angel comes down; which it is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then nor all the evening, going home nor at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any musique hath that real command over the soul of a man as this did upon me; and makes me resolve to practice wind musique, and to make my wife do the like."

The passage is strikingly illustrative of the man's nature; a curious mixture of unsophisticated, not to say coarse, realism and of the most refined sensibility to the beauties of art and literature. For, be it said parenthetically, that in literature also Mr. Pepys was a sound judge of genuine merit, who, to name but one instance, in an age of studied politeness was able to appreciate the racy force of the old popular ballads of England and Scotland. It was, indeed, on his extensive collection of such treasures that Bishop Percy drew when he published his famous "Reliques," and thus prepared a healthy revolution in English literature against the stiltedness and pompousness of eighteenth century poets.

But, to return to our immediate subject, Mr. Pepys was not only an enthusiastic amateur of the ordinary kind. The collector's turn, developed in him to a degree little short of genius, stood him in good stead in musical as in other matters; and with it he combined that marvellous sense of order which enabled him to put some system into the disgracefully muddled navy accounts of Charles II.'s reign. The impression of perfect order and neatness is forcibly conveyed to one's mind as one enters the room of Magdalen College, Cambridge, where the Pepysian collection is kept. Here the cases are filled with rows of ancient tomes solidly bound and carefully arranged; and so as to make reference to each volume a matter of perfect ease, Mr. Pepys has catalogued, and at a later period recatalogued, his books and music; the different entries being distinguished by the colours of the ink. On the tables there are various curious-looking instruments, some evidently of a musical kind, the nature and uses of which a better mechanical genius than the present writer can boast of might perhaps still discover. Here also is the most precious of Mr. Pepys' treasures, his Diary, containing over three thousand pages, carefully written in Rich's system of shorthand, and extending over the first ten years of the Restoration, from January, 1660, to May 31, 1670. On that day the Diary closes for the melancholy reason which Mr. Pepys had better state in his own words:—

"Had another meeting with the Duke of York at Whitehall on yesterday's work, and made a good advance, and so being called by my wife, we to the Park, Mary Batelier and a Dutch gentleman, a friend of hers, being with us. Thence to 'The World's End,' a drinking-house by the Park, and there merry, and so home late. And thus ends all that I doubt I shall ever be able to do with my own eyes in the keeping of my Journal, I being not able to do it any longer, having done now so long as to undo my eyes almost every time that I take my pen in hand;

* Massinger's tragedy of that name.

and therefore whatever comes of it I must forbear; and therefore resolve from this time forward to have it kept by my people in long-hand, and must be contented to set down no more than is fit for them and all the world to know, or if there be anything, I must endeavour to keep a margin in my book open to add here and there a note in short-hand with my own hand. And so I betake myself to that course, which is almost as much as to see myself go into my grave, for which, and all the discomforts that will accompany my being blind, the good God prepare me!"

In spite of the ominous name of the drinking-house and the lugubrious tone of the entry, the "world's end" had not yet come for Mr. Pepys. From a humble retainer of the Earl of Sandwich he rose by his own industry and integrity to be Secretary of the Admiralty and one of the Barons of the Cinque Ports, in which capacity he assisted at the coronation of James II. Although at heart a sincere admirer of Cromwell's genius, he was by political opinions and bent of mind a Royalist, and the last two Stuarts held him in high honour. It is said that James was sitting to Sir Godfrey Kneller for a portrait intended as a present to Mr. Pepys, when the news of William's landing in England reached Whitehall. The Revolution deprived Mr. Pepys of his office, but his busy mind found congenial occupation nevertheless. He continued his collections, dabbled in science, and lived to be President of the Royal Society. Neither did he lose that keen eyesight of his, although, unfortunately for us, he was never again able to commit his thoughts and observations, and little peccadilloes, to that trusty confidant of many years, his Diary.

To that Diary we must now refer for the immediate purpose of this article, such reference being fortunately made possible by the careful and, as far as the nature of the materials would allow, complete edition which the Rev. Mynors Bright has recently published. Looking at these volumes, one is almost embarrassed by the wealth of valuable historic fact and amusing anecdote which they offer to the musical historian. One does not know where to commence—where to stop. As a beginning, however, has to be made, it will be best, before coming to personal matters, to look for such information on the general state of music in England as Mr. Pepys vouchsafes. Here we meet at once with a complaint which most likely had been made long before the seventeenth century, and will no doubt be made in the twentieth, the neglect of English music in favour of the foreign article. The old saying of the prophet, despised in his own country, applies to the musician perhaps more than to any other public man—painter, poet, statesman, or preacher; and it is somewhat comforting to find that some of the leading musical nations in the world showed at first the same disbelief in their own art-production of which English musicians so justly complain at present. More especially the upper classes seem everywhere determined to ignore as long as possible any independent movement in the music of their own country. The battle of French music was fought in the Paris of the *ancien régime* by two foreigners—Lulli, an Italian, and Gluck, a German; and perhaps the latter would never have had his operas accepted but for the protection of the royal lady who had been his pupil as the Archduchess Marie-Antoinette. In the struggle between French and Italian music, Rousseau, an aristocrat in taste, although the founder of modern democracy, ardently espoused the cause of the latter. He demonstrated that French music not only did not exist, but never by any chance could exist, the language itself being wholly unfit for the purposes of

the singer. "Le chant françois," he winds up his violent diatribe, "n'est qu'un aboyement continuel, insupportable à toute oreille non prévenue; l'harmonie en est brute, sans expression et sentant uniquement son remplissage d'écolier, les airs françois ne sont point des airs, le récitatif françois n'est point du récitatif." A similar contempt of national music, although never expressed with equal force of language, runs through the history of the rise of the art in Germany. The petty princes had each their court theatre and their court concert, at which Italian singers sang Italian airs, accompanied by French or Italian instrumentalists; the native element, if tolerated at all, being looked at with more or less open contempt. How Mozart, how even Weber, had to suffer from this condition of things is too well known; and it was not till the voice of the people became supreme in matters of art that the great German composers gained the acknowledgment justly due to them.

Under such circumstances it is not a matter for surprise that in the early days of the Restoration, English music was not the art the king delighted to honour. Charles II., when he came to his own again, was to all intents and purposes a foreigner. His tastes, his politics, his vices, and even his virtues and graces were foreign. Moreover, he had that dangerous "little knowledge" of music which enabled him to beat the time correctly during the anthem at church, and to find unreasonable fault with imperfections too fully accounted for by the circumstances. No wonder, therefore, that he seems to have taken an actual delight in humbling English musicians at the expense of their foreign competitors. One of the earliest entries in the Diary (October 14, 1660) refers to a visit of Mr. Pepys to Whitehall Chapel, "where one Dr. Croft made an indifferent sermon, and after it an anthem, ill sung, which made the king laugh." Neither did profane music find favour with Charles II. For a little more than a month after the last entry (November 20) we find that "at a play the king did put a great affront upon Singleton's musique in bidding them stop, and made the French musique play, which, my Lord (Sandwich) says, do much outdo all ours." That the example set by the Court and followed in other classes of society was countenanced by the English musicians returning from abroad, and that Mr. Pepys had sense enough to have his own opinions on the subject is proved by the following extract dated six years after those last quoted:—

"June 18, 1666. To my Lord Bellasis, by invitation; . . . and at dinner there played to us a young boy, lately come from France where he had been learning a year or two on the viallin, and plays finely. But impartially I do not find any goodnesse in their ayres (though very good) beyond ours, when played by the same; I observed in several of Baptiste's (the great composer) and our Bannister's. But it was pretty to see my Lord's daughter loves musique the most that I ever saw creature in my life."

The "Bannister," whom Pepys here compares with Lulli—for he evidently is meant by Baptiste—is the John Banister, well known in the history of English art as the composer of "Choice Ayres and Songs," and the incidental music to several "masques," tragedies, and plays, including Shakespeare's "Tempest." He was, in 1663, appointed first violin to the king, which post he is said to have lost owing to his upholding, within the hearing of His Majesty, the superiority of English over French players. A few months after the above entry, Pepys mentions a rumour that "the king's viallin, Bannister, is mad; that the king hath a Frenchman come to be chief of some part of the king's musique." Fortunately the first part of this information taken in its literal meaning proved in-

correct, or, if true, Bannister must soon have recovered from his insanity, for he lived to start successful concerts in London, "over against the George Tavern, in Whitefriars," and died in 1679, at the age of forty-nine, leaving a son the inheritor of his name and his talent.

There were, it is true, many things to drive a King's fiddler out of his senses in the time of the Merry Monarch, who had not even the good grace to pay his musicians after having insulted them. In a private chat "of the King's family with Mr. Hingston the organist (December 19, 1666)," Mr. Pepys ascertained that "many of the musique are ready to starve, they being five years behindhand for their wages; nay, Evans, the famous man upon the harp, having not his equal in the world, did the other day die for mere want, and was fain to be buried at the almshouse of the parish, and carried to his grave in the dark at night without one link, and that Mr. Hingston met it by chance, and did give 12d. to buy two or three linkes." On the other hand Tom Killigrew could boast that "he hath gathered our Italians from several courts in Christendom for the King, which he do give 200*l.* a-year a-piece to," an amount which, considering the value of money in those days, would not be despised by many modern players.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. IX.—SCHUBERT.

No one acquainted with the facts of Schubert's life is surprised to find that his extant letters—those at least which have been published—are comparatively few in number and unimportant in character, save for the light they throw upon his individuality. He, poor man, was scarcely known outside the walls of Vienna, and had no correspondents among the great, the learned, or the simply curious in distant places and lands; while, within the limits of his native city, he was far too much engaged in the hard struggle of life, or in obeying his wonderful impulse towards artistic creation, for the work of a mere epistolar. Yet such letters of Schubert's as have reached us are by no means to be despised—no scrap of paper ever is, to which a great man confides his thoughts; and in going through them we shall gather some idea, at least, of the man by whose genius all lovers of music set such store.

The series begins characteristically enough, having regard to the master's sad experience of life, with a note addressed by Schubert to his brother, while yet he was a boy-scholar at the Konvikt. The authorities of this educational establishment appear to have been somewhat of the mind of Dickens' Yorkshire school-master concerning the amount of food on which a growing boy can be profitably supported. At any rate, he did not get enough to eat, and the nature within him cried aloud for more. Hence the pitiful letter we are about to quote:—

"I'll come to the point at once, and unburden my heart's secrets, and not detain you by beating about the bush, or circuitous talk. I've been thinking a good long time about my position, and found that it's very well on the whole, but that in some respects it might be improved. You know from experience that one can often enjoy eating a roll and an apple or two, and all the more when one must wait eight hours and a half after a poor dinner for a meagre supper. This wish has haunted me so often and so perseveringly that at last, *volens volens*, I must make a change. The few groschen my father gave me are

all gone to the devil: what am I to do the rest of the time? 'They that hope in Thee shall not be ashamed!' (Matt. ii. 4.) So I thought. Supposing you advance me monthly a few kreutzers. You would never miss it, whilst I should shut myself up in my cell and be quite happy. As I said, I rely on the words of the Apostle Matthew, who says, 'Let him that hath two coats give one to the poor.' Meanwhile, I trust that you will listen to the voice that unceasingly appeals to you to remember your loving, hoping, poverty-stricken—and once again I repeat poverty-stricken—brother."

The pathos of this appeal must be felt by all, since none can miss seeing that it is no ordinary schoolboy request for pence. Why did Schubert "beat about the bush," as he seems to have done before making up his mind to come to the point? Did he distrust his brother's willingness to help, or was it pride that called for so severe a struggle? We shall be able to answer the question in the light of further study. Meanwhile, the poor boy quoting the promises and injunctions of Scripture, in order to draw a few kreutzers from a brother's pocket, is about as touching an incident as biography can show.

Four years later Schubert began keeping a diary. He may, indeed, have done so earlier, but nothing written before 1816 survives. For this, probably, we have to thank a certain autograph collector in Vienna, who appears to have obtained possession of the entire MSS., and then sold it or gave it away page by page, till Fuchs, accidentally discovering what was left, secured it. Even the remnant is a treasure. Like most gushing young people who keep diaries, Schubert poured his whole soul into his book, and rhapsodised often mistily, but always earnestly, giving us to see the actual man. Here is the first entry:—

"June 13, 1816. This day will haunt me for the rest of my life, as a bright, clear, and lovely one. Gently, and as from a distance, the magic tones of Mozart's music sound in my ears. With what alternate force and tenderness, with what masterly power did Schlesinger's playing of that music impress it deep, deep in my heart! Thus do these sweet impressions, passing into our souls, work beneficently on our inmost being, and no time, no change of circumstance, can obliterate them. In the darkness of this life they show a light, a clear beautiful distance, from which we gather confidence and hope. O Mozart, immortal Mozart! how many and what countless images of a brighter, better world hast thou stamped upon our souls! This quintet may be called one of the greatest among his smaller works. I, too, was moved on this occasion to introduce myself. I played variations by Beethoven, sang Goethe's 'Rastlose Liebe' and Schiller's 'Amalia.' The first met with universal, the second with qualified applause. Although I myself think my 'Rastlose Liebe' more successful than 'Amalia,' yet I cannot deny that to Goethe's genius must be attributed in large measure the applause which greeted the song."

We are bound to admit that Schubert's reflections on the power of music are neither new nor profound. But they serve to show how deeply he had been moved by a quintet of Mozart's at a time when Beethoven, in the full splendour of his genius, was writing works of a character far excelling those of Mozart in the very qualities which distinguish the compositions of Schubert. We all know that Beethoven's influence over his young fellow-townsmen increased as years went on; but in 1816, if there be any truth in Schubert's rhapsody, Mozart was his idol.

On June 14, 1816, the youthful musician wrote:—

"After the lapse of a few months, I took once more an evening walk. There can hardly be anything more

delightful than, of an evening, after a hot summer's day, to stroll about on the green grass. The meadows between Währing and Döbling seem to have been made for this purpose. I felt so peaceful and happy as my brother Carl and I walked together in the struggling twilight. 'How lovely!' I thought and exclaimed, and then stood still enchanted. The neighbourhood of the churchyard reminded us of our excellent mother. Whiling away the time with melancholy talk, we arrived at the point where the Döbling road branches off, and I heard a well-known voice issuing as though from heaven, which is our home. The voice came from a carriage, which was pulled up. I looked up, and there was Herr Weinmüller, who got out and greeted us with his hearty, manly, cheerful-toned voice. How vainly does many a man strive to show the candour and honesty of his mind by conversation equally sincere and candid! how would many a man be the laughing-stock of his fellow-creatures were he to make the effort! Such gifts must come naturally; no efforts can acquire them."

This entry cannot fail to reward examination. In the first place it proves—what, indeed, required no proof—that Schubert, himself a creator of the beautiful, was in sympathy with every manifestation of the spirit of beauty. The peace and happiness that came upon him, as so often to Beethoven, amid the sights and sounds of rural life, are no less indicative of this feeling than the general tone of the extract is suggestive of sentiment tending towards the morbid. But the most curious subject for thought may be found in the reflections evidently called forth by the hearty, manly, cheerful-toned voice, and, no doubt, corresponding bearing of Weinmüller. It seems as though Schubert, in presence of his cheery friend, felt conscious of lacking that which he could admire and enjoy in others. Hence, he would naturally ask himself, "Why cannot I be like this man, who dispenses light and life wherever he goes?" And then, as naturally, would follow the conclusion, "Such gifts must be given; no efforts can acquire them."

On June 16, Schubert attended a jubilee festival in honour of Salieri, and, on reaching home again, confided to his diary some remarks, which go far to prove that his sympathies were on the side of artistic conservatism. A *bizarre* element was working in the music of that day, just as in that of our own time, and the master here shows us how, had he been a musical critic, he would have fought against giving applause to extravagances and innovations, simply because in the long run of history a proportion of changes have actually been steps in advance. Here are Schubert's words:—

"It must be pleasant and invigorating to the artist to see all his pupils collected around him, every one striving to do his best in honour of his master's jubilee *fête*; to hear in all their compositions a simple, natural expression, free from that *bizarrierie* which, with the majority of composers of our time, is the prevailing element, and for which we are almost mainly indebted to one of our greatest German artists: free, I say, from that *bizarrierie* which links the tragic with the comic; the agreeable with the odious; the heroic with the miserable; the most sacred subjects with buffoonery—all this without discrimination; so that men become mad and frantic instead of being dissolved in tears, and tickled to idiotic laughter, rather than elevated towards God. The fact that this miserable *bizarrierie* has been proscribed and exiled from the circle of his pupils, so that their eyes may rest on pure holy nature, must be a source of the liveliest pleasure to the artist who, with Gluck for his pioneer, has learned to know nature, and has clung to her in spite of the most unnatural influences of our day."

The tendency of these remarks is clear, and whoever may have been aimed at in the reference to "one of our greatest German artists," the fact is demonstrated that the "Zukunft" of 1816 could not number Franz Schubert among its votaries.

Following the notice of Salieri's *fête* comes a series of reflections or aphorisms, which have a curious interest, especially if, from their vagueness and sometimes cloudiness, we may argue a correspondingly indefinite thought. In one case, he says:—

"Man is like a ball between chance and passion. I have often heard it said by writers, 'the world is like a stage, where every man plays his part. Praise and blame follow in the other world!' Still, every man has one part assigned him—we have had our part given us—and who can say if he has played it well or ill? He is a bad theatrical manager who distributes among his players parts they are not qualified to act. Carelessness here is not to be thought of. The world has no example of an actor being dismissed because of his bad declamation. As soon as he has a part adapted to his powers he will play it well enough. Whether he is applauded or not depends on a public with its thousand caprices. In the other world praise or blame depends on the Grand Manager. Blame, therefore, is balanced."

Schubert may, here, have had himself in view. The "Grand Manager" had given him the *rôle* of a composer, and he neither could nor did play it badly. Yet there was no applause. Never mind. In the other world blame and praise are weighed out in scales that cannot err. The master goes on:—

"Natural disposition and education determine the bent of man's heart and understanding. The heart is ruler; the mind should be." Here he adds what reads like a quotation from some one's book on proverbial philosophy: "Take men as they are, not as they ought to be."

From this, the writer—who had some experience of love, and cherished aspirations towards marriage—turns aside for the purpose of indulging in remarks that, the key being lacking, read like extravagant rant.

"Happy is he who finds a true friend! Happier still is he who finds in his own wife a true friend! It is now-a-days a troublesome thought that of those who regard marriage, some invest it with sadness; others with gross sensuality. Monarchs of our day, you see this and keep silence! Or do ye not see it? Then, O God, throw a veil over our senses and steep our feelings in Lethe. Yet once, I pray, draw back the veil."

It is open to doubt whether the question to the "Monarchs of the earth" forms a sequel to the reflections on marriage. These entries, we should remember, were not intended for any one's eye, and, as a French biographer of Schubert acutely remarks, they are but answers to questions Schubert had put to himself—answers, the significance of which must remain hidden since we can never know what called them forth. The master goes on:—

"Man bears misfortune uncomplainingly, and, for that reason feels it all the more acutely. For what purpose did God create in us these keen sympathies?"

"Light spirit, light heart," they say. The too light heart most often conceals a too heavy heart."

"The opposite of human freedom is really the conventionality of city life. The necessity of observing this conventionality constitutes the happiness of fools, and the torment of sensible men."

"Now I know nothing more! To-morrow I am sure to know something fresh. Whence comes this? Is my understanding to-day duller than it will be

to-morrow? Is it because I am full and sleepy? Why doesn't my mind think when my body sleeps? I suppose it goes for a walk. Certainly, it can't sleep!

"Odd questions!
I hear every one saying.
We can't venture here on an answer;
We must bear it all patiently.
Now good night,
Until ye awake."

It would be useless attempting the exaltation of Schubert to a place among philosophers on the strength of these outpourings. We have quoted his remarks, not for their value as ideas about men and things, but because they show in him both a sensitive and reflective mind. He seems to have got bewildered at the contrast between the light that shone for him upon music, and the darkness of all the world beside. Hence, when outside the limits of music, so much vagueness of thought, so much groping for a clue.

Readers of musical history do not need telling that the advent of Rossini's music in the Austrian capital excited no little ill-feeling. Enthusiastically applauded by the many, the "Swan of Pesaro" was scouted by the few, who either held his style in abhorrence as destructive of genuine taste, or envied his brilliant career. Schubert had personal reasons for ranging himself among the Italian composer's enemies, since the Rossinian fever removed to a greater distance than ever a possibility of his operas gaining the stage. But the Viennese musician was too magnanimous for any such mean conduct as this. The opinion of the "set" to which he belonged could not restrain his sympathies, nor did he ever shrink from owning his admiration for Rossini, or from avowing that he owed much to study of that master's delicate instrumentation. In one of his letters written at this period he says:—

"A short time since we had Rossini's 'Othello' . . . This opera is far better—I mean by that more characteristic—than 'Tancredi'! One cannot refuse to call Rossini a rare genius. His instrumentation is often original in the highest degree, and so is the voice-writing; and I can find no fault with the music, if I except the usual Italian gallopades and several reminiscences of 'Tancredi'!"

Like most highly strung and sensitive natures, Schubert was easily exalted and as easily depressed. Under the influence of stimulants, from some of which he might wisely have abstained, he could be the life and soul of a merry company, but the natural bent of his disposition was towards melancholy, and it was in him at times to be very melancholy indeed. Take, as an example, the subjoined letter to his friend Kupelweiser:—

" . . . At last I can once more pour out my heart to somebody. You are so good, so honest, and true, you will surely forgive me much which others would take great offence at. In one word, I feel myself the most unhappy, the most miserable man on earth. Picture to yourself a man whose health can never be re-established, who from sheer despair makes matters worse instead of better; picture to yourself, I say, a man whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful (an inspired feeling at least) threatens to vanish altogether, and then ask yourself if such a condition does not represent a miserable and unhappy man.

"Meine Ruh' ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr."

I can repeat these lines now every day; for every night when I go to sleep I hope never again to awake, and every morning renews afresh the wounds of yesterday. Friendlessly, joylessly, should I drag on my

existence, were it not that sometimes my brain reels, and a gleam of the sweet days that are gone shoots across my vision. Our society (a reading society), as you will have known by this time, came to an end, from the reinforcement of the coarse crew addicted to beer-drinking and sausage-eating; its dissolution followed in two days, although I gave up attending immediately after departure. Leidersdorf, with whom I am intimately acquainted, is a thoroughly sound, good man, but so deeply depressed and melancholy that I fear I have gained from him more than is good for me."

Whatever the cause, one deep-seated in Schubert's nature, or the contagion of Leidersdorf's sadness, the foregoing is a cry *de profundis*—an exceeding great and bitter cry from a despairing heart. And who can wonder? This gifted man must have been profoundly conscious of the disparity between his genius and his apparent fate: the one glorious, the other obscure: the one rich, the other penniless: the one fitted to adorn the world, the other scarcely within the world's ken. Surely it was in the natural order of things, Schubert being constituted as we know him, that he should feel himself "the most unhappy, the most miserable man on earth." To the evidence of his letter we may add that of his diary. One day he writes:—

"Grief sharpens the understanding and strengthens the soul, whereas joy seldom troubles itself about the former, and makes the latter either effeminate or frivolous."

Here the philosopher speaks as one who would derive all the comfort possible from circumstances. He continues:—

"From the very depths of my heart do I hate the narrow, one-sided view of things which makes so many wretched people believe that what they pursue, and that alone, is the best, and that everything above or beyond it is worth nothing. One beauty should accompany a man throughout his whole life—that is true—and yet the flash of this enthusiasm should illuminate all else beside."

Another day he goes on in the same brooding strain:—

"No one fathoms another's grief; no one another's joy. People think they are ever going to one another, and they only go near one another. Oh! the misery of him who knows this by experience. My productions in music are the product of the understanding, and spring from my sorrow; those only, which are the product of pain, seem to please the great world most."

Yet, while writing these sad thoughts, he could turn aside for the sake of others purely abstract, such as:—

"The loftiest inspiration is but a step removed from the absolutely ludicrous, just as the deepest wisdom is near akin to crass stupidity."

"With faith man steps forth into the world. Faith is far ahead of understanding and knowledge; for to understand anything I must first of all believe something. It is the basis on which the weak understanding rears its first columns of proof; reason is nothing but faith analysed."

"O fancy! thou unsearchable fountain from which artists and philosophers quench their thirst! O stay with us, though known and honoured by few; stay with us, if only to guard us against that so-called enlightenment, that skeleton without flesh and blood."

A little later (1824) Schubert visited Zelesz with the family of Prince Esterhazy, and seems to have derived much benefit from the change of scene and variety of circumstance. From a letter written at this time to his brother Ferdinand it is evident that

if not absolutely cheerful, he was more composed. The master's words show, moreover, how closely he clung to human sympathy amid the troubles of a lot that, at the best, must have been hard to bear. Referring to some loving expressions from Ferdinand he says:—

"What I value most of all is your recollection of me. Was it merely sorrow at my absence that drew tears from you, which you could not trust yourself to write about? Or on thinking about me, oppressed as I am by indefinable longings, did you feel yourself enveloped with a gloomy veil of sorrow? Or did all the tears which you have seen me shed come to your remembrance? For come what may I feel more than ever at this moment that you and none else are my own precious friend, interwoven with every fibre of my soul. In order that these lines may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time has gone when every object seemed encircled with a halo of youthful glory, and that which has followed is an experience of miserable reality which I endeavour as far as possible to embellish by the gifts of my fancy (for which I thank God). People are wont to think that happiness depends on the place which witnessed our former joys, whilst in reality it only depends on ourselves; and thus I learned a sad delusion, and saw a renewal of those experiences I had already gone through at Steyr, and yet I am now much more than formerly in the way of finding peace and happiness in myself."

Like all Schubert's utterances made towards the close of his life, the foregoing shows what a struggle went on within his soul, and how the "miserable realities" of which he spoke, by their contrast with the golden fancies of youth, poisoned his whole existence. But through this furnace of affliction genius has often to go. When we wish a bird to sing his best we darken his cage. So was it with the providential ordering of this sweet singer's life. He had to dwell in shadows, and we who come after him reap the benefit in the deathless strains inspired by suffering.

(To be continued.)

THE FATHER OF THE SYMPHONY.

By L. NOHL.

(Continued from page 598, Vol. 21.)

It is scarcely necessary to remind the reader that only by a consummate mastery over the technical part of his art, and especially by his knowledge of counterpoint, was our composer enabled to impart the playful humour to the thematic elaboration of his compositions at the early period to which we refer. "I was writing diligently, but scarcely solidly enough," he says, alluding to about the year 1753, "until at last I had the good fortune to acquire, under the tuition of Signor Porpora, who was then at Vienna, the knowledge of the true foundations of musical composition." Porpora was a representative of the then dominant Neapolitan school of opera, the leading characteristics of which consisted in the charm of its melodies and the transparent lucidity of its harmonisation. Under his influence Haydn, who was wont to accompany the great singing-master in the daily exercise of his vocation, acquired not only a truly melodious style, but also purity of harmonic progressions, and, above all, a nobility of outline as regards form, the instinctive appreciation for which was then still the prerogative of the Romanic race, the inheritor of ancient classical traditions. In this latter respect, too, Haydn at once superseded all his contemporaries, not even excepting Ph. E. Bach, and imparted to German music the

same characteristic element which had hitherto been almost monopolised by the Italians. In order, however, to infuse depth of meaning into this acquired outline, he had recourse to that wealth of German harmonic art which was already at his disposal. Thus, Fux's "*Gradus ad Parnassum*," which he himself described as a "classical" work, rendered him great service; and with the utmost assiduity he applied himself to the study of this author's theoretical teachings. The works of Mattheson, Marpurg, and other theorists were likewise eagerly read by him, and it was thus that he at length commanded that ever-ready theoretical knowledge which distinguished Haydn from the rest of his contemporary composers of symphony, and which caused his productions in this particular sphere to become models for all time. There was, indeed, already about the middle of last century no lack of symphonic writers. In Italy, Sammartini, the instructor of Gluck, had imparted greater freedom of form to the operatic *Sinfonia*. In the year 1766 we find in Hiller's "*Wöchentliche Nachrichten*" the names of eight German composers of symphonies enumerated, besides that of Joseph Haydn, and amongst them the latter's countryman and friend, Dittersdorf. Ph. E. Bach, Jomelli, Gluck, Hasse, Graun, the brothers Benda, had all of them written compositions of this class, mostly indeed in sets of six, which fact may serve as a measure for the average extension of the numbers. Again, in a reference-book published by Breitkopf, of Leipzig, no less than fifty composers are named, up to the year 1762, under the head of "Symphony."

Haydn wrote his first symphony in the year 1759, after he had mastered the form, as such, in Ph. E. Bach's sonatas, transferring it, moreover, as we have seen, to the string quartet. The work is composed for string instruments, two oboes and two horns, in accordance with the capacity of the orchestra of Count Morzin, whose director he then was. Its leading key is D, and it consists of three short movements: Presto, Andante, and the final Presto. Here already the dual character of which we have spoken is apparent in every movement. The opening *Presto* contains three distinct themes, although but little attempt is as yet made in the direction of thematic development, traces of which occur chiefly in the Andante, while the entire work is distinguished by its symmetrical structure. In his second symphony, in C major, written some few years later, when he had become Capellmeister to Prince Esterhazy, some appreciation of the true significance of the new art-form appears to have already dawned upon our composer. It is entitled "*Le Midi*," and is divided into five movements, one of them of an incidental character, consisting of a "*Recitativo*" for violin with accompaniment, which succeeds the opening *Allegro*, and with which the composer probably intended to introduce a newly acquired first violinist to the princely orchestra. In addition to the instruments forming the score of the first symphony, this second work employs flutes, bassoons, and violoncos. The first *Allegro* is here ushered in by a short *Larghetto*, and commences with a vigorous *unisono* of all the instruments, followed by a second theme, numerous *motivi* and phrases, mostly serving for the display of skill of individual instrumentalists. The second part of the *Allegro* begins in the dominant with a new theme with which the *motivi* of the first part alternate, leading through various modulations to the orthodox repetition of the latter. The entire movement is of more ambitious structure than the corresponding one of the earlier work, and we can discern in it already the man under whose hands the orchestra was to become a powerfully speaking body. The cha-

racter of the now following "Recitativo" we have already indicated, the second movement proper being, in fact, the *Adagio* which is succeeded by a Minuet. A few observations concerning the history of the introduction into the symphonic art-form of the *Adagio* and the *Minuet* will now be necessary. The several movements of which modern symphony is composed, as they undoubtedly had their origin in the three divisions comprising the early *Sinfonia* of the Italians, point at the same time to a relationship with a musical combination so much in vogue during the seventeenth and eighteenth centuries, to the so-called *Suite* or *Partita*; a series of dance-movements united outwardly by an identity of key. These *Suites* were frequently preceded by an overture of the type established by Lulli, commencing with a pathetic *Adagio* of characteristic rhythm leading to an *Allegro*, and concluding with a repetition of the opening movement. Subsequently, however, this repetition was omitted, and thus we have again an equivalent, as regards form, to the first movement of our Sonata, *Adagio* and *Allegro*, which latter moreover shares the contrapuntal treatment in common with the old overture. The *Suite* itself usually consisted of the aristocratic *Allemande*, the Spanish *Sarabande*, the French *Gigue* or the *Minuet*, to which was frequently added an Italian *Aria* or simple melody. This melody, which in opera was called *Cavatina*, also formed the original central or second movement of Italian *Sinfonia*, from which it was subsequently transferred to the Sonata-form. With the development and extended artistic sphere of the latter, this specifically melodious movement was likewise enriched by a number of themes speaking frequently the language of pathos. Thus, the *Cantabile mesto* in Ph. E. Bach's Sonata in D minor of the third series of "Clavier-sonaten, nebst einigen Rondos" (Leipzig, 1781) reminds us in this respect not only of Haydn's *adagios*, but also of some of the most deeply felt passages in "Die Zauberflöte," thereby explaining, in a measure, Mozart's words regarding this composer, "He was the father, we are only the boys." Nothing, however, is more truly the product of the German individual nature than this *Adagio* of the Sonata, and it required the unfolding of the entire depth of this national individuality in order to render the movement in question, least susceptible of variation as it would seem to be, the most impressive of the modern symphony. For its original structure was so unassuming that mastery over technical details, however complete, would be of no avail; all would be barren and desolate unless filled with the pulsations of the heart of a true artist. The *Adagios* of Haydn, Mozart, and Beethoven's symphonies may thus be unhesitatingly ranked with the most beautiful productions not of musical art only, but of all art, and Haydn was here again the originator. The experiences of his life had been conducive to that deepening of feelings and inner consciousness from which creative genius derives its noblest inspirations. His heart had been sorely tried when the woman he loved elected to bury her young life within the precincts of a cloister. Nor did the fact of his subsequently marrying her elder sister bring the desired comfort to his bosom. His wife was, in fact, a spendthrift, quarrelsome and bigoted to a degree; and she succeeded in rendering his domestic life absolutely miserable. "She has often provoked my rage" the composer was heard to remark when referring to past recollections. In such circumstances Haydn was virtually living in "his solitude" at Eisenstadt. Companionship—the degree of education amongst the musicians of that period is well known—he had none. What else remained to him, but his music! Next to the contemplation of nature, his

art was his comfort, his love. Here, again, the longings and wants of his individual life lent a helping hand to his development as an artist. If in the first movement of the Sonata-form he was anxious to show himself a skilled and efficient composer, and to satisfy the mental requirements of his beloved Prince and master, his soul would commence to hold a discourse with itself in the *Adagio*, pouring out its individual emotions. In this respect too his immediate surroundings assisted him in being understood. The Hungarian "Volkslied" itself abounds with expressions of individual emotions; and even the Gipsy melodies, saturated as they are with mere sensual perceptions of nature, show traces of this touchingly human element. It is not surprising, therefore, if we also occasionally meet with reminiscences of these melancholy oriental strains in Haydn's compositions.

(To be continued.)

MUSICAL CHANGES.

BY HENRY C. LUNN.

It has always occurred to us that at the many home-gatherings assembled on this day, when, amidst festive surroundings, the popular toast, "A Happy New Year," is so unanimously responded to, some kindly word of gratitude should also be bestowed upon the happy old one. It is good to look forward—good to anticipate the bright future which we hope lies before us all—but, in looking back, we not only conjure up the many delightful hours we have actually passed, but recall with pleasure the commencement of much earnest and well-considered work which the coming year will but strengthen and develop. In admitting and welcoming, then, our young and untried friend, attractive and winning as may be his appearance, let us not forget that an old and tried one is departing; and that, whatever may be his faults, he has given us so much unalloyed enjoyment during his stay as to have earned at least an affectionate and hearty farewell. The many alterations awaiting us in the "happy" interval alluded to are indeed but the natural growth of time; for institutions to which we fondly cling in one year assume only a different shape in another, moulding themselves almost insensibly to the requirements of the day, and appealing to the sympathies of the innovative many, whilst they shock not materially the conservative few.

Our musical new year certainly commences with some important changes; but these changes have been brought about by no sudden convulsions; most of them have been foreseen by those who shut not their eyes to the progress of events, and many have been aided by the all-powerful force of public opinion.

Mr. Henry Leslie's Choir has taken its farewell of the public, and been finally dissolved. The founder and Conductor of this excellent body of vocalists has been presented with a testimonial of esteem and gratitude, which assuredly he has fairly earned by his indefatigable zeal and devotion to the cause. But may it not be gently whispered that concerts professedly given for the interpretation of the most delicate part-music become—when the novelty has worn off—somewhat wearisome? Indeed, was not the gradual increase of compositions of a different character in the programmes a decided admission of the fact? And, again, did not the absolute necessity of including more important choral works, with orchestra, compel the Conductor either to urge the members of his Choir beyond their legitimate power, or to seek assistance from strangers? Undoubtedly Mr. Leslie has done incalculable good by showing us that a Choir can be trained in this country to a state of absolute perfection, and the legacy he has

left us will not be forgotten; but it is in the rendering of the great choral compositions that the fruits of this teaching should now be exhibited, for audiences will no longer rest satisfied with such chorus-singing as might often have been heard before the establishment of "Mr. Henry Leslie's Choir."

Everybody acknowledges the vast benefit conferred upon the art by the Sacred Harmonic Society during the many years it has been before the public; and when rumours began to spread of its probable dissolution, it is scarcely necessary to say that the disappointment was both sincere and widely spread. Much had been done by this Institution, but much remained to be done; and it was earnestly hoped, therefore, that its labours would not cease whilst its mission was but partially accomplished. Exeter Hall was certainly not available; but many began to ask not only whether Exeter Hall was the only place in the metropolis where sacred music could be performed, but whether the removal of the Society's concerts to a smaller locality would not be an absolute benefit. "Additional accompaniments" to Handel's works were perhaps already somewhat interfering with the delicacy of the composer's score, and the choir was gradually increasing in power to cope with them. Here then, again, public opinion had unquestionably something to do with the result; for had not the feeling at which we have hinted been in existence, the Society might have been broken up simply because its concerts could no longer be given in Exeter Hall. Several changes have undoubtedly been necessary before commencing a new season at St. James's Hall, yet many of these have been the very changes which the best friends of the Society have long wished for. True it is that the attraction will now be rather the quality than the quantity of the performers; but as the room is smaller, more finish will be necessary in the rendering of the works; and as we know that Sir Michael Costa has the welfare of the Society at heart, a glorious future may probably open upon it by the adoption of those measures which at first seemed to threaten its very existence.

The establishment of a Guarantee Fund for the Philharmonic Society, the reduction of the concerts from eight to six, and the internal dissensions which have resulted in the secession of some of the directors, might have been foretold by all who know how the Society has latterly ceased to adhere to the policy which ruled its early councils. Foremost in recognising genius wherever it could be found, this Association made the public acquainted with works which, but for such aid, might have remained unknown for years. The programmes at the concerts were models which might be followed with advantage in the present day; and the subscribers looked forward with the utmost interest to the commencement of each season. That this *prestige* might easily be restored there can be no doubt; but extensive reforms must be instituted, and all individual feelings sacrificed, so that the works to be performed and the artists to perform them shall be selected solely with the view of appealing to the most cultivated audiences. The Philharmonic Society is not an institution which should be allowed to pass away; and we feel convinced that if those in authority make judicious use of the power intrusted to them, they will have no cause to complain of want of patronage.

The change of feeling with regard to Italian Opera in this country is one on which, in the interest of healthy music, we cannot but congratulate ourselves. At Covent Garden Theatre the lessee heroically endeavours to preserve only the traditional fashionable season; but Her Majesty's Theatre is gradually becoming the "People's Opera House"; for here we have not only Italian operatic perfor-

mances at cheap prices, but Mr. Carl Rosa has shown us, and will continue to show us, that the highest class Operas can be sung in the English language. The real lovers of the best lyrical works, too, are beginning to perceive that an Opera efficiently cast in every part is infinitely more satisfactory to listen to than one in which a pet *prima donna* is "supported" by a number of third-rate artists; and, should this feeling become more general, lessees may probably in time be enabled to select their own Operas, instead of having them selected by the vocalists. The year now dawning upon us may perhaps reveal some more truths long hidden by the tyrannous reign of fashion over our English lyrical establishments; for the taste of the general public having now been unmistakably shown, it is not at all likely that lessees will continue to consult only the wishes of those aristocratic subscribers upon whom they formerly relied for support.

All who watch with interest the growth of music in this country must see that those exclusive Institutions which persistently narrow their operations in the slightest degree must inevitably decline. The "Ancient Concerts" would scarcely have lived as long as they did had they not been propped up by noble patrons; the "British Orchestral Society" ceased to exist because patriotism—although an essential element in questions of war—has nothing whatever to do with questions of art; and even the "Bach Society" sees the necessity of not limiting its programmes to the works of one composer. A "Handel Festival," for example, flourishes, as it deserves to do, once in three years; but a "Handel Society," with its series of concerts every season, would unquestionably gradually decay. Let then our hopes for the future be strengthened by the experience of the past; and, in spite of many inevitable changes, the "Happy New Year" which we wish our readers and all who love musical art will be as certainly realised as earnestly anticipated.

THE LEEDS FESTIVAL SURPLUS.

THE Musical Festival recently held in the great Yorkshire town yielded a profit of £2,371 19s. 4d. In view of this large sum, two questions, of more than local interest, suggest themselves—How was it obtained? and, How should it have been appropriated? An answer to the first is easy, because the Committee have published every particular needful to a correct conclusion. The surplus was due, in part, to an increased attendance. In 1877 the aggregate audience numbered 13,400, whereas in 1880 it rose to 14,854. Of course the receipts rose with it, being in 1877, £7,896, and in 1880, £9,298. But this only accounts for £1,402 out of the £2,371 profit, and for an explanation of the balance, after adding a sum (£800) equal to the profit in 1877, we must look to the outlay. Here a surprise awaits us. We all know that the tendency of Festival expenses is to increase. Performers, having obtained so much, want more, and, unless held in check with a stern hand, the "sundries" are sure to run riot with alarming consequences to the balance-sheet. But at Leeds the Committee cut down their expenditure; and, wonder of wonders, contrived to do so by paying the principal singers less than usual—so much less that they were able to deal liberally with band and chorus, and still be £172 to the good. We congratulate the Leeds Committee on this feat, trusting that their practical protest against the exorbitant demands of popular singers will be taken up elsewhere. Of late years there has been a rivalry among vocalists on the question of terms, and in many cases it has become a matter of honour for A not to take less than B,

the result being that B, indignant at the presumption of A, shoots ahead every time he is caught, while their employers have to pay for the game. An amusing case in point was supplied not long ago, when Madame Nilsson distanced Madame Patti by obtaining £200 per night, and the insulted *diva* retorted by exacting 200 guineas, the £10 per night excess acting as balm to her wounded spirit. This may be all very well for the artists, but it is serious indeed for the managers, who find themselves compelled to starve their enterprises in other departments that the demands of the principals may be met. On business grounds we ought not, perhaps, to blame our exigent favourites. A man who has anything to sell is justified in getting the utmost he can for it—which indeed is its value, provided the transaction be in all respects honest. But it is also true that the buyer is justified in giving no more than he can persuade the seller to take. Upon this principle the Leeds Committee worked. They said to each artist, “We will give you so much; yes or no?” and with one prominent exception, their offer was accepted. We quite see that not all concert-givers are able to make so positive a stand. Prominent singers know very well that they cannot afford to be out of such a Festival as that of Leeds, while in many other cases absence involves no loss of *prestige*. Nevertheless more firmness in dealing with artists would have its effect, and divert for the good of the *ensemble* much that hitherto has been squandered on the solo.

Coming to the second question, How should the surplus have been appropriated? We are bound to consider the fact that the performances were announced to take place for the benefit of the Leeds Medical Charities; that the guarantee fund of £12,000 was raised on that understanding, and that the guarantors were bound, in dealing with the surplus, to keep faith with themselves and the public. But, were we discussing the appropriation of an unpledged amount, we should distinctly indicate a better way. Far be it from us to undervalue medical charities. Often they are not the best managed institutions in the world, but even when they relieve suffering at an extravagant cost, it is well to have suffering relieved. At the same time it is absurd to suppose that the wealthy folk of Leeds will not adequately support their infirmaries and hospitals unless they get a *quid pro quo* in the shape of musical entertainment. Either we must conclude that the Leeds charities do not need the Festival, or we must think hard things of the town. Naturally, we prefer the more agreeable course, and, as a logical result, we share the opinions of those who contend that musical festivals are not only worth establishing, but, in this case and others, should be established purely for the good of the art. We are glad to see that an idea very much like our own prevails among a section of the Yorkshire amateurs, and has influential supporters in the councils of the Festival. Thus, at a meeting of the guarantors on December 2, it was proposed that a previous resolution, restricting the committee to £200 out of the profits, should be rescinded. Against this only one voice was upraised, on the ground that strict faith ought to be kept. But it was pointed out on the other side, that the amount at disposal was so much greater than even the most sanguine expected, that the warmest friend of the charities would not complain if more than £200 was appropriated to the cause of music. The motion, on this, passed unanimously, and Councillor Spark then moved to hand over to the Committee for Festival purposes the balance of profit over £2,000. Mr. Spark advised that this sum should be set aside as a reserve fund to meet possible loss on future occasions; but he seems to have been moved to do so less by anticipation of failure in time

to come than by fear that use of the money in directly promoting local musical culture would excite jealousy and involve dispute. For this fear there may have been good grounds. It is hard to move in such matters without treading upon some one's toes, and the Festival, which should supply a common rallying point for all, cannot afford to offend any. We are quite ready to believe, therefore, that Mr. Spark spoke words of wisdom in counselling the establishment of a reserve fund. That fund will probably grow in course of time, and as it grows the Committee will be more and more pressed to consider whether, without offending local interests, it is not their duty to adopt, beyond the limits of festival operations, such measures as may conduce to the general good of the art.

GRANTING that there are associations clinging around most buildings which cannot be dissevered without causing a certain shock to the feelings, there can be no doubt that, although this may be termed “sentiment,” it is fully entitled to respect. If, for example, the rooms appropriated in the season to the Exhibition of the Royal Academy of Arts were to be opened during the winter as a Coffee Palace, or St. James's Hall to be appropriated to walking matches when not required for concerts, we should all feel that, for commercial purposes, these buildings were forced from their legitimate use. We will not now dwell upon the modern custom of holding religious services in theatres—incongruous as such proceedings appear to us—because the object of our journal is apart from this question; but we cannot help protesting against what seems a desecration of those establishments especially built for the performance of the lyrical drama. At one house, as soon as the Opera season is over, a “Promenade,” with unlimited refreshments, is constructed on the very spot where but a few nights before our greatest artists were heard in some of our greatest works; and, at a merely nominal rate of admission, it need scarcely be said what kind of “Promenade” audience is usually there assembled. True it is that musical compositions are performed—and excellently too—during the time; but these, although listened to by the occupants of the stalls and boxes, are considered by the majority of those not seated as mere accompaniments to the more serious business of the evening. At the other house—which bears Her Majesty's name—we have a *troupe* of “niggers,” who sing, grin, dance, and distort themselves on the stage of some of our best recent lyrical triumphs. The “seething mass of humanity,” as they termed the audiences which applauded their efforts a few months ago, has emboldened them to reappear, and they will no doubt occupy the theatre until compelled to make room for another Opera Company. Is it not within the bounds of possibility that some country families, in London for a short time, may go to “Her Majesty's Opera,” with the certainty that they shall hear a lyrical work, and not find out their mistake until they see the stage covered with blacks?

AN evening contemporary, the *St. James's Gazette*, recently announced, on the strength of a letter addressed to Mr. Mapleson by a “prominent citizen of New York,” that the problem of utilising the telephone for the benefit of amateurs who wish to hear the music of public performances without leaving their own homes has been solved. We are unable, after reading the letter, to take this sanguine view of the case. The writer, Mr. E. P. Fry, tells no more about music by telephone than we already knew, nor does his experience seem to be a whit more satisfactory than that of the amateurs who heard the

Leeds Festival performances by wire. Mr. Fry describes the drawbacks to the perfect working of the telephone as "few and slight, and possibly remediable." That science will remove them we hope and believe, but they are certainly not slight. On this point let Mr. Fry himself be witness. He says: "The chief one (drawback) is a confused, jangling, blurred sound, like the rattling of a large sheet of brass, which accompanies and envelopes the very loud and very high tones in the choruses and finales. The other defect is the non-conveyance of the full quantity and exact quality of certain instruments, notably the violoncellos, double-basses, trombones, tubas, kettle-drums, side-drum, bass-drum, cymbals, oboes, and bassoons." Our readers will have no difficulty in estimating the value of an instrument which refuses to convey, or misrepresents, the sound of half the instruments in the orchestra, and accompanies the tones of the rest with a noise "like the rattling of a large sheet of brass." On this testimony, backed by personal observation at Leeds, we are compelled to see in the telephone, as now used for musical purposes, a mere toy, interesting enough, but of slight practical value. No one, however, should "despise the day of small things." The telephone is at present a baby instrument. When its majority is attained, subscribers to our musical societies may be renting wires and listening to symphonies and oratorios by their own fire-sides, in all the ease of dressing-gown and slippers.

THE generalisations of scientific men should always be received with caution, because, in the race for the honours of discovery, they are apt to arrive at conclusions from insufficient data. Thus caution would seem eminently applicable to the statements made by Dr. Delauney, before the Medical Academy of Paris, on the "History and Limitation of the Human Voice." The doctor said, among other things, "the lower the race-type, the higher pitched the voice," and to this conclusion he was probably helped by the prevalence of high voices among Eastern peoples. But if it be generally correct, how are we to account for the splendid basses heard in profusion throughout Russia, or for the fact that the average pitch of the male voice in England is higher than it was a century ago? At present we have very few legitimate bass voices before the public, while the music written for basses by old English composers is now often found too low. Our American cousins, moreover, are noted for a high pitch, and they certainly do not belong to a low-type race. The doctor goes on to say that, as a rule, "tenors are tall and slender, whilst profound basses are short and thick-set." But the exceptions to this rule are, for the theory, disastrously numerous. Among the tenors of our own country, how many are tall and slender, and how many of the class to which Signor Foli belongs are short and thick-set? Among foreign artists best known to us, Signor Mongini was not tall and slender; neither was Signor Giuglini, nor is Signor Campanini. We greatly fear that Dr. Delauney has been somewhat too hasty, and not extended his data far enough; or else has formed his conclusion first, and then looked up materials to support it. When the Pickwick Club found a stone covered with mysterious letters, they began by determining it to be an object of antiquarian interest, and gave themselves a lot of trouble in search of proof; whereas, looked at with an open mind as well as an open eye, the inscription plainly read, "Bill Stumps, his mark."

ALTHOUGH it would be impossible—and, indeed, unnecessary—to notice the many publications sent to us in various methods of notation for singing-

classes, it is but fair that all interested in the subject should know how very widely spread is the protest against the system so long used and known as that of the "Fixed Doh." If the "Tonic Sol-fa" method had thoroughly satisfied all requirements, we should have heard but little of any opposition to its progress; but when we find that many others are not only proposed, but extensively used, although we may not, upon examination, admit them to be by any means perfect systems, we must at least see that the subject is not yet set at rest. The truth is that the "Staff" method in some form, if not the best, is assuredly the most popular foundation for a method of notation for class-singing, because the singers *see* the sounds rising and falling as they *hear* them; and although we grant that the inequalities of the intervals do not appear, the idea of a scale (or ladder) is still preserved. Hamilton's "Patent Union Notation"—in which the degrees of the scale are printed in the head of the note—and Mr. Colville's "Letter-note Method"—in which they are printed above them—seem already to be tolerably well established, if we may judge from the music forwarded to us by the inventors of the systems; but in both these—even admitting the possibility in the first-named system of always reading the small letters indicating the degrees of the scale—the attempt to unite two methods in order to retain the staff seems scarcely so good as Mr. Curwen's attempt to construct one system without a staff. We cannot say that we think the true method of notation for class-singing yet exists; but as the war goes bravely on, it is good that we should occasionally furnish our readers with news from the battle-fields.

It is a great pity that persons who devote themselves to proving that an artist has earned a right to the world's reverence should commence by endeavouring to prove that those who have already gained this distinction should be at once displaced. That Shakespeare, for example, is "immensely over-rated," has often been said by smart modern critics; but the following quotation from a newspaper published in New York, by far eclipses everything we have ever read on this subject. After telling us that "Shakespeare has had his day," the acute and far-seeing writer says, "From beginning to end *Hamlet* is a mere mouther, and it is only rant that gives *Othello* and *Macbeth* the appearance of action. Any modern play as deficient in business as all of Shakespeare's pieces are, would be unhesitatingly condemned." Now we know perfectly well that when an attack is made upon a recognised genius in musical composition, the interest of some genius not recognised is in the heart of the writer; and he really believes that while such men as Mozart, Mendelssohn, Handel and a few others crowd the building, it is impossible for a comparative stranger to take a place in the temple of fame. We will not stop to inquire who the American critic thinks should arise on the ruined reputation of William Shakespeare; but no doubt—as in the similar musical instances we have mentioned—he is ready as soon as room can be made for him. It is very true all real artists know that the great men thus assailed can defend themselves tolerably well by their works; but the general public too often lend a willing ear to these criticisms, and, believing that "what everybody says must be false," (to reverse the well-known proverb), give credit to the verdict of the self-elected enlightened few.

WE have always imagined that the peculiarity of every piece of mechanism is that its action is mechanical. A metronome, for example, is a pure machine, and therefore, although it beats the time

with accuracy, we cannot set it in motion to guide an orchestra in a concert-room. Latterly, however, we have lighted upon the description of a musical instrument on which it is said every one can perform; it plays any tune, and requires no musical knowledge on the part of the player. From this we should infer that it is a machine; but then we read that "it renders sacred music with wonderful expression, and is strictly accurate in melody, harmony, and rhythm, rivalling, if not surpassing, the most expert performer." This puzzles us; for if, without human agency, it can perform with "wonderful expression," and rival, if not surpass, the "most expert performer," we find that machines are no longer machines, and that the days of our great pianists, therefore, are numbered. A "Mechanical Concert" at St. James's Hall would indeed be a novelty; but it is evident that such an event may in time come to pass. We can imagine that an audience will sit entranced at the depth of expression emanating from a musical box; and that at the conclusion of the performance the maker will be called forward to bow his acknowledgments. Indeed, presuming that a machine can execute a Concerto, there can be no reason why machines should not play the accompaniments; and if all these several pieces of mechanism "rival, if not surpass, the most expert performer," the result must be indeed charming. In criticising artists (should persons be found to listen to them), one effect of the spread of such concerts as we have endeavoured to sketch will be that a "mechanical player" will be no longer a term of opprobrium.

HER MAJESTY'S THEATRE.

THIS establishment closed on the 11th ult., the only event of any importance since our last notice being the production of an Italian version of Wallace's Opera, "Maritana," with recitatives especially written for the occasion by Signor Tito Mattei. Anything which can disguise the words of the original libretto by Fitzball is undoubtedly of advantage to the effect of the work in performance; but, apart from this, the Opera was worth reviving if only to show how much such an artist as Madame Trebelli can make of the part of *Lazarillo*. It is scarcely too much to say that the song, "Alas! those chimes," may possibly achieve a second popularity through the exquisite singing of Madame Trebelli, the encore, which was positively insisted upon, showing that the public has still a lingering fondness for the simple and expressive ballad. The repetition of the melodious trio, "Turn on, old Time" (we cannot refrain from giving the English titles), was also, doubtless, owing chiefly to the co-operation of this eminent vocalist. Mdlle. Elisa Widmar fully sustained, if she did not add to, her reputation by her performance of the title-character, her singing, though a little wanting in power, being at least artistic and refined. Signor Vizzani, as *Don César*, was fully equal to the vocal, but scarcely to the dramatic, requirements of the part. His two important songs, "Yes, let me like a soldier fall," and "There is a flower," were redemanded; and his portion of the trio to which we have already alluded was most effectively given. The *King* and *Don José* were ably represented by Signor Ghilberti and Mr. Barrington Foote respectively, Signor Pro and Madame Barnadelli lending valuable aid in the minor parts. The production of Verdi's "*Aida*" afforded an opportunity for Madame Zacchi to prove that, although neither a great actress nor a great singer, she can satisfactorily sustain such a part as Verdi's heroine in an establishment where in her particular line she has had no rival during the season. It is needless to say how finely Madame Trebelli sang the music assigned to *Amneris*; but praise must again be given to Signor Aldighieri, who, in the character of *Amonasro*, created a marked effect, and contributed in a great measure to the favourable reception of the work. Signor Runcio, as *Radames*, and Mr. Barrington Foote, as the *King*, were thoroughly satisfactory; but Signor Ordinas was scarcely equal to the music of the High Priest, *Ramfis*.

Why the many vocalists who have failed during the short season under Mr. Armit's management were allowed to appear, we, of course, cannot say; but it may be fairly assumed that Madame Zacchi, Signor Aldighieri, and perhaps Mdlle. Widmar, are the only artists we shall be likely to hear of again. The lessee may certainly claim credit for having kept his promises; and if, by doing so, he has unconsciously proved that Italian Opera has seen its best days, and that the public will not tolerate third-rate singers, he has done good to the progress of the lyrical art in this country, although he may have become a martyr in the cause.

CRYSTAL PALACE.

At the Concert of Saturday, November 27, a new violoncellist, Monsieur Hollman, made his first appearance at the Crystal Palace, introducing, for the first time in England, Camille Saint-Saëns's Violoncello Concerto in A minor. Monsieur Hollman is solo violoncellist to the King of Holland. His tone is of very unusual power, and at the same time rich, rather than coarse; his intonation is excellent, and his execution neat and finished. There is such a "plentiful lack" of solo music for the violoncello with orchestral accompaniment, that it is perhaps hardly wise to be too critical when a new work of this class is brought forward; at the same time, we cannot refrain from expressing the opinion that M. Saint-Saëns' Concerto is not a very valuable addition to the small *répertoire* available for violoncellists. It has a rather quaint and pretty middle movement—a sort of Intermezzo, *allegro con moto*, which takes the place of a slow movement; but the rest of the Concerto, though effectively and brilliantly written for the soloist, and clever enough in its workmanship, is by no means interesting in its chief themes, and fails to inspire us with the slightest wish to hear it again. M. Hollman's playing was worthy of better music. A very fine performance of Brahms's first Symphony was given on the same afternoon. The programme also included a melodious Adagio for violin and viola soli, from a recently published Divertimento by Mozart (Köchel, 205), the solo parts of which were well rendered by Messrs. Jung and Krause. The other orchestral numbers were Beethoven's Overture to "*Coriolanus*," and two ballet-airs from Ponchielli's "*Le Due Gemelle*." Mr. Edward Lloyd was the vocalist.

Goetz's lovely Symphony in F, Op. 9, was a special feature of the Concert on the 4th ult., when it was given for the second time at the Crystal Palace. Increased familiarity with the whole heightens our admiration of its many beauties; the Intermezzo and the Finale may certainly rank among the best pieces which the lamented composer has left us. Whether the Symphony will ever be popular, in the ordinary sense of that term, it would be rash to predict; many of its beauties are, perhaps, too refined for general appreciation; but there can be doubt that musicians at least will prize the work at its true value. The only other novelty on this afternoon was Chopin's interesting, though badly scored, Fantasia on Polish Airs for piano and orchestra, the solo part of which was given to perfection by Mdlle. Janotha. Mdlle. Pyk, the vocalist at this Concert, fully sustained the reputation she had gained at her previous appearances. Bennett's Overture to the "*Naiades*" was the opening, and Berlioz's orchestral arrangement of Weber's "*Invitation à la Valse*" the concluding number of the programme.

On the 11th ult. Sullivan's "*Martyr of Antioch*" was given for the first time in London, the composer himself conducting the performance. The work was criticised in such detail in our columns on the occasion of its first production at Leeds in October last, that it is only needful now to say a few words about the performance. The soloists were Mrs. Osgood, Madame Patey, and Messrs. E. Lloyd, F. King, and H. Cross, all of whom did full justice to the music. The same may be said of the orchestra; but the choruses, which form so important a part of the work, were very indifferently, not to say inefficiently, rendered by the Crystal Palace Choir, which (not for the first time) proved itself altogether unworthy of the reputation of the Concerts. In spite of this shortcoming, the work was enthusiastically received by a crowded audience.

The interest of the final Concert before Christmas centred in the production of a violin Concerto in D by Gernsheim. The works of this composer have hitherto made but little way in England, one or two examples of his ability having been received with but moderate favour at the Popular Concerts. Herr Gernsheim is now established in Rotterdam, where he occupies the highest position in his profession. If the violin Concerto, his latest work, affords no evidence of true genius, using the term in its ordinarily accepted sense, it shows the very highest qualities of musicianship. The orchestra is not relegated to the position of a "big guitar," as in many Concertos, but, on the contrary, has a most important share in the development of the subject matter. The first movement is a little too spun out, but the Andante *affettuoso* is charming, and the final Rondo spirited and effective. In form Herr Gernsheim follows accepted models, save that in the first movement a lengthy *cadenza* takes the place of the working out. Mendelssohn's violin Concerto may have suggested this idea to the composer. The work was played by M. Emil Sauret, whose style we cannot unreservedly admire. He renders brilliant passages with vigour, and an easy mastery over their technical difficulties; but his tone is thin and wiry, and the constant *vibrato* is disagreeable. The remainder of this Concert may be briefly dismissed. The orchestral items were Beethoven's Symphony in A, Schumann's Overture to "Manfred," and, painful to state, the Andante and variations from Schubert's Octet. Mr. Arthur Oswald was the vocalist in place of Mr. Herbert Reeves. He has an agreeable baritone voice, but he might easily have selected less hackneyed songs than Gounod's "Dio possente," and Hatton's "To Anthea." The Concerts will be resumed on February 5th, when Mr. Eugene D'Albert will make his first appearance at the Crystal Palace.

SACRED HARMONIC SOCIETY.

A NEW era for this Society, as well as a new season, began on the 3rd ult., when its first Concert in St. James's Hall was given. The circumstances which led to the removal of the "Sacred Harmonic" from its old home in the Strand must be familiar to all our readers, and need no recapitulation in detail. Enough if we call to mind that the change was one of compulsion and not of choice. The Society desired, as a matter of course, to remain in its accustomed place, since there only could performances be given under conditions which nearly half-a-century of custom had made to appear essential. But the new proprietors of Exeter Hall, for reasons with which few will sympathise, would not tolerate oratorios for amusement. The old tenants therefore had to quit, and, like a man whose means will no longer allow him to rent a big house, they were compelled to dispose of surplus furniture and begin anew on a more modest scale. In other words the Society removed to St. James's Hall, reduced its band and chorus from 700 to 300, and made a bid for continued favour in a mode which almost entirely altered the distinctive features of its Concerts. We may condole with the members on a hard necessity, but it is possible that out of evil good may come. The Society is now brought more directly into competition with other musical institutions; the prestige of its army of executants has vanished, and the result may be more active efforts to arouse interest and attract subscribers, as well as more painstaking to secure the best possible performances. The fate of the Society, no doubt, hangs upon the experience of the present season, but however it may be determined we are certain that amateurs now give to the "Sacred Harmonic" all the sympathy for which its unsought position calls.

The opening Concert was, we regret to say, not particularly well attended. For this, however, all who are familiar with the ways of the British public were prepared. A public more hard to divert from a beaten course does not exist on the face of this varied earth. It is not that our people are actively opposed to change, because, when the idea of change has been kept sufficiently long before them, they take to it. It is rather that they have tremendous inertia. Set them going in one direction and they will continue going long after strenuous efforts have

been made to start on a new path. Naturally, therefore, the British public, or the London section of that estimable body, were unable at the outset to recognise the Sacred Harmonic Society in St. James's Hall. It was an unheard of thing, and required time for properly grasping the situation. Aware of this, the directors may not have been discouraged, and assuredly the performers did not allow empty seats to abate their zeal. We should add, here, that the Society's reduced chorus is a great improvement upon its ponderous predecessor. Composed of some 250 well trained and fresh voices, it is qualified to meet any demands that Sir Michael Costa may see fit to impose. Indeed, with such materials, almost any pitch of excellence can be reached, and we trust to find due advantage taken of the fact. The band still contains a number of amateurs who would be better away, since their services must, in the very nature of things, prove less efficient than those rendered by men to whom music is the daily business of life. The programme of the first Concert had evidently been drawn up with a view to the attraction which variety presents. It contained Beethoven's Mass in C; Mendelssohn's "Lauda Sion," and the same composer's unfinished Oratorio, "Christus." If we are not mistaken, these works had been previously given in conjunction, but not often enough to rank them among hackneyed things. The interest of the occasion was, therefore, decided. With regard to the music itself it is much too late in the day for descriptive or critical observations. All that can be said, has been repeated times over, and our sole business lies with the performance, the general character of which is easily surmised from previous remarks. The concerted numbers showed a vast improvement upon the "form" of Exeter Hall; though their rendering cannot be described as perfect, owing to an occasional tendency to sink in pitch. In place of overwhelming noise we had expression and musical charm—a change estimated by every amateur present as a decided gain. The soloists were Mrs. Osgood, Miss Hancock, Mr. Guy, and Mr. F. King, from whom the strains of Beethoven and Mendelssohn received ample justice. Mrs. Osgood made her mark in the "Lauda Sion," and Mr. Guy, though not in very good voice, effectively delivered the recitatives in "Christus." Sir Michael Costa was at his usual post, and had a warm reception on coming forward to conduct the National Anthem.

The annual Christmas performance of the "Messiah" took place on Friday, the 17th ult., in presence of a crowded audience, and with very great success. Madame Sherrington, Madame Mary Cummings, Mr. Rigby, and Mr. Bridson were the principal singers, the honours falling to Mr. Rigby, as, in excellent voice, he rendered Handel's familiar airs with all necessary expression.

ALBERT HALL CHORAL SOCIETY.

MENDELSSOHN'S "Elijah" was chosen for performance at the second Concert of the season, which took place on Thursday, the 2nd ult., when the Hall was filled by an audience that took little heed of a fog so dense as to render travelling difficult and dangerous—a fog that, defying double doors and closed windows, penetrated into the spacious building. The enthusiasm of the audience was caused, probably, by Madame Albani being announced for the soprano part. But whatever magnetic power solo singers may occasionally have, it is certain that the abiding attraction of these Concerts is the choral singing, which has now reached a high pitch of excellence. In "Elijah" there was wide scope for the display of the choristers' abilities, and they availed themselves of the opportunities presented by singing with tenderness "He watching over Israel," with dramatic vigour "Baal, we cry to thee," and with massive power the triumphant "Thanks be to God." Indeed all the choruses were rendered in a manner that reflected credit on the singers and honour to Mr. Joseph Barnby, their Conductor. As may be imagined, Madame Albani made a great success in the soprano music. Her grand voice enabled her to sustain the very arduous part with that ease so acceptable to the ears and nerves of listeners. "Hear ye, Israel," was declaimed in a manner seldom heard in any concert-room. The part of *Elijah* was taken by Mr. Ludwig, a name somewhat new to oratorio

programmes. Happily Mr. Ludwig's fame had preceded him, for many present, knowing his talents by his interpretation of music in opera, had formed high expectations concerning his assumption of the character of the Prophet. That those expectations were altogether realised it would be useless and wrong to aver. There was, however, much to commend—for instance, "It is enough" and "Open the heavens," which were admirable efforts; but there was a prevailing tinge of melancholy in the reading that was scarcely appropriate to many of the vigorous passages. Mr. Vernon Rigby was in capital voice, and in addition to being highly effective in his two solos, "If with all your hearts" and "Then shall the righteous," he once more asserted his value in the concerted music. Miss Damian received the unusual honour of an encore in "Woe unto thee." This lady has a fine voice, which, however, still requires in its management a little more reserve and artistic treatment. Madame Sterling was also encored for a version of that never-failing favourite air, "O rest in the Lord." Miss Annie Sinclair, with Messrs. T. Hanson and Stanley Smith, assisted in the double quartet. Dr. Stainer throughout the work gave most valuable help at the organ.

MONDAY POPULAR CONCERTS.

WE have still to record the interesting programme of the Concert which took place on the 29th of November last, consisting of Schubert's Overture for stringed and wind instruments, Haydn's pianoforte Trio in C major, Chopin's Barcarole in F sharp minor for pianoforte, and Molique's Saltarella for violin. The executants on this occasion were Mdle. Janotha, MM. Strauss, L. Ries, Zerbini, Lazarus, Wendland, Wotton, Reynolds, and Piatti. The vocalist was Miss Marian McKenzie.

The first Concert of last month (6th ult.) opened with a capital performance of Mozart's string Quartet in D minor—the second of a series of six dedicated by the composer to Haydn—the executants being Mdle. Norman-Néruda, MM. Ries, Zerbini, and Piatti. Mdle. Janotha was the pianist, and—"by desire," as the programme indicated—played with her usual refinement of style, though scarcely with her wonted energy and *verve* (owing probably to slight indisposition), Mendelssohn's noble Fantasia in F sharp minor; a work well-known to every amateur, and therefore requiring no special comment. Mr. Frederick King, who sang Handel's air "Sorge infausta," from the Opera "Orlando," and Sullivan's song, "If doughty deeds," was well received and deservedly applauded. The Concert was brought to a worthy conclusion by a performance (the twenty-first at these Concerts) of Schumann's pianoforte Quintet in E flat, one of the finest and best sustained inspirations of that deeply poetic composer. It was rendered to perfection by Mdle. Janotha, Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti.

The following evening Concert, and the last one in the old year, took place on the 13th ult., introducing no absolute novelty, but presenting, nevertheless, some features of special interest. Amongst the latter must be named, in the first place, the performance, by Madame Norman-Néruda and Mdle. Janotha, of Brahms's violin and pianoforte Sonata in G major (Op. 78), which was first introduced to London audiences during last season. We have already spoken of the undoubted merits of the work, its dreamy poetry, its pathetic suggestiveness, its undue lengths—not always "heavenly lengths," as Schumann described the same tendency in some of Schubert's compositions. There can be no doubt, however, that the Sonata gains upon us after every hearing, more especially the opening movement, a Vivace in G major, which, both for the beauty of its themes and consistency of structure, is an admirable composition. Of the performance itself by two such consummate artists as the ladies named, it is needless here to say more than that full justice was done to the composer's intentions. The lady pianist was also associated with Signor Piatti in the execution of three pieces for pianoforte and violoncello by Anton Rubinstein (Op. 11), early compositions as the Opus number shows, and almost colourless, scarcely warranting the five repetitions which have already been accorded them at these Concerts. Mdle. Janotha gave a brilliant and highly artistic interpretation

of Chopin's Ballade in G minor (Op. 23), for which she was rewarded by a persistent clamouring on the part of the audience for an encore, to which the lady responded by substituting another piece. Mr. Arthur Oswald's fine baritone voice and artistic training were effectively displayed in a very fine rendering of Gounod's "Le Vallon" and Scarlatti's "O cessate di piagarmi." The Concert opened with Haydn's string Quartet in E flat (Op. 71). Mr. Zerbini conducted on each occasion. These Concerts will be resumed on the 6th inst.

BRIGHTON AQUARIUM CONCERTS.

It is not easy to overrate the capacity for musical good of an institution which, though dealing with music as an auxiliary attraction, keeps in its service the nucleus of an orchestra and a competent conductor. Under such circumstances, the seed is always in the ground, ready to take advantage of the first days of genial weather. We have seen the fruit gathered at the Crystal Palace from the germ that, twenty-seven years ago, took the unpromising form of a brass band; and though it would be absurd to look for Sydenham results everywhere, there is no reason why we should not expect proportionate success. The Brighton Aquarium is assuredly one of the institutions that may become fertile of musical good. It has a concert-room which, if hardly a model for imitation, is useful enough for the purpose; the exigencies of every-day entertainments require it to keep a small permanent orchestra; and it has, for a little while past, enjoyed the services, as conductor, of a musician, Mr. F. Corder, whose ability cannot be questioned. Naturally, therefore, we have been looking to the management for indications of readiness to push these advantages as far as possible, and to enlist on behalf of the Aquarium performances the large and increasing mass of cultivated artistic opinion and sympathies. We have not had to look in vain, since in November the directors announced a first series of Orchestral Concerts, to take place on Saturday afternoons, with an increased orchestra, assisted by eminent vocal artists. The enterprise was looked upon as an experiment, and has since concluded, with results we are not yet in a position to announce. But, judging by the largeness of the audiences and abounding evidence of sympathy, the experience was most encouraging. It may even be doubted whether the directors lost money, in itself a remarkable thing, considering how long it usually takes, when orchestral concerts are concerned, to balance income and expenditure. But, whether the result was loss or gain, the immediate action of the management should be the same, since even in presence of loss, the fact that no sufficient trial has been given should govern the case.

The first Concert, given on Saturday, November 27, attracted a crowded audience, as well it might have done, not only by reason of novelty, but on account of the excellence of the programme, in which the greatest composers were fully represented. Appropriately enough, the first piece was Sterndale Bennett's beautiful Overture, "The Naiades," by the performance of which our late eminent countryman had the honour of "inaugurating" the enterprise. Following this charming example of fancy and skill came Mendelssohn's Concerto for violin, solo by M. Sainton, who had the misfortune to break a string in the middle of the first Allegro, and was compelled to use a strange instrument. But even under these untoward conditions the talented artist played with all the *verve* and facility that so eminently distinguish him. The next selection was the pretty and imaginative Ballet Music from Mr. Corder's Opera, "Morte d'Arthur," and the Concert ended with Beethoven's C minor Symphony. In speaking of the orchestral performance we must be careful to make all fair allowance for unavoidable circumstances. A body of instrumentalists cannot be got to work together in a day. They have to understand each other, and above all to acquire a knowledge of their conductor, before excellence is possible. The Aquarium orchestra, moreover, has not yet the perfect balance which will come, let us hope, by and bye. Taking these things into consideration, the result of the opening Concert was satisfactory. Indeed, we may express our surprise that with players engaged,

mostly, for lighter business, so much excellence should have been shown. M. Sainton, in the course of the Concert introduced a Romance and Tarantelle from his own pen; and the vocalist, Miss Mary Davies, sang selections from Weber, F. E. Bache, and Sterndale Bennett in her own pretty and engaging way.

The second Concert, on the Saturday following, was scarcely less well attended than the first. On this occasion, the programme put a heavier tax upon the resources of the orchestra than they could well bear. Works like Raff's Symphony, "Leonore," and Wagner's "Siegfried Idyll," make grave demands even upon the most qualified and best disciplined players. It was, therefore not to be wondered at that these works scarcely received justice. The Concerto was Mendelssohn's in G minor for the pianoforte, the soloist being Mr. W. Kuhe, who discharged his task in a manner doubtless familiar to, and appreciated by, all present. Mrs. Osgood increased the attraction of the Concert by singing "Rose, softly blooming" in her best style, and Mr. Corder conducted so as to warrant expectation that enlarged experience and practice will give him a good place among wielders of the *bâton*. Two other Concerts have since been added to the series, not to speak of a performance of the "Messiah," but into the details of these we need not enter, our immediate purpose being to give an idea of the scope and character of the enterprise, to plead on its behalf for support, and to encourage the managers in the honourable path upon which they have had the courage to enter.

ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert by the students of this Institution was given at St. James's Hall on the 16th ult., before a numerous audience. Two of the pupils' works were produced on the occasion, both of which were highly creditable to the composers and their teachers. The first—an "Eclogue," by William Sewell (Novello Scholar)—depends chiefly upon its orchestral treatment for effect; and is certainly deserving of commendation, not only on its own intrinsic merits, but as evidencing the possession of powers which may in due time be more amply developed. The second—a Concert Overture by G. J. Bennett—evinces in parts so much real musical feeling and knowledge of orchestral combinations as to make us augur bright hopes for the future, especially considering the youth of the composer. There is decided freshness, both in the themes and their treatment, throughout the work; and, sincerely trusting that the extravagances of the hour may not obscure the natural qualities of the young writer, we cordially wish him every success. From the pianoforte-players we may select Miss Beatrice Davenport and Miss Dinah Shapley for especial praise, the former giving an excellent rendering of the Allegro from Beethoven's Concerto in C minor (with a clever cadence of her own composition), and the latter performing the Allegro from Schumann's Concerto in A minor with accuracy and intelligence. Mr. Charlton T. Speer, in the Allegro from Rubinstein's Concerto in D minor, and Mr. R. Harvey Löhr in the Adagio and Rondo from Beethoven's Concerto in E flat, displayed much executive power; but the works seemed hardly well chosen to exhibit the performers at their best. Good specimens of vocal training were displayed by Miss Hilda Wilson in Vacca's "E questo il loco," Miss Margaret Cockburn in Bellini's "Qui la voce," Miss Woolley in Henry Smart's song from "Jacob," "Be thou patient," and Mr. B. Davies in a Recitative and Romance by Signor Fiori, "Darmi in pace," the last-named exhibiting a trained voice and style scarcely to be expected from a student. The Concert commenced with a highly meritorious performance of Mendelssohn's Psalm, "As the hart pants" (the solos given by Miss Kate Bentley, Mrs. Irene Ware, Messrs. Sinclair Dunn, Robertson, A. Jarrett, and Southcote), in which the remarkable excellence of the choir was conspicuously shown, a result mainly attributable to the zeal displayed at rehearsal by Mr. William Shakespeare, the newly appointed Conductor, who made his *début* on this occasion and directed the whole of the Concert with a care and intelligence which inspired the students with the utmost confidence.

SATURDAY ORCHESTRAL CONCERTS.

THE third and fourth of these Concerts took place in St. James's Hall in due course, one on the 4th ult., the other on the 18th ult., and this brought to an end the series projected by Mr. Cowen. We hope that the enterprising Conductor feels himself encouraged to give a second course next year, but doubt predominates. Mr. Cowen is now, we fear, another example of the fact that he who caters orchestral music for the British public does so with the almost certainty of heavy loss at the outset. The question in all such cases is as to the depth of the speculator's purse, and his willingness to go on throwing good money after bad in hope of getting both back. If, well armed at each point, he can persevere till the public come to recognise his enterprise as an institution which it is "good form" to support, all will be well. If not so equipped, the sooner he abandons the field the better for his fortune and his peace of mind. This may be a depressing and ungracious state of things, but it exists and we have to make the best of it.

The Concert given on the 4th ult. was, like all the rest, made interesting through novelty. Among other things, a new violin Concerto, by Mr. A. Jackson, late a pupil at the Royal Academy of Music, had a conspicuous place, and enjoyed the advantage of M. Sainton's skill as principal interpreter. This work is a modest production, in which sense we may regard it as becoming to Mr. Jackson's youth and inexperience. It follows carefully the established model, and nowhere indulges in the excursions beyond recognised limits that are so tempting to young composers. Its most attractive movement is the least pretentious of the three. We refer to the Adagio, constructed upon a single large and melodious theme. The Allegro and Finale are, however, by no means without interest, though we are disposed to believe that Mr. Jackson would have done himself more credit had he written a Symphony instead of a Concerto. In this case the solo passages lack effect, as though the composer had not sufficiently mastered the technicalities of the instrument for which he wrote. It is well known that David had a very considerable share in the solo of Mendelssohn's Concerto, and the caution and prudence of the great composer in asking the help of his friend should be imitated in all parallel instances. M. Sainton, it need hardly be said, did full justice to his young friend's work. A second novelty was the *Bacchanale* composed by Wagner for the first scene of his "Tannhäuser," and sometimes substituted in Germany for that given in the ordinary acting version. The significance of this music is entirely limited to the scene it illustrates, apart from which—the last page or two excepted—it is nothing more than an extraordinary series of noises suggestive as much of anarchy in the realms of sound as of revels on the hill of Venus. We are bound to say, however, that it is fit music to accompany action in which the utmost limits of stage licentiousness are reached if not passed. The piece is decidedly out of place in a concert-room where, as a matter of course, the only meaning it has cannot well be appreciated. Among other interesting features of the programme were Mozart's Concerto in D (No. 13 in Köchel) and Mr. Harold Thomas's Overture, "Mountain, Lake, and Moorland," performed last season at the Philharmonic Concerts. The Concerto is very rarely heard—indeed, it was announced as given for the "first time in London"—but its merit cannot be denied, and Mr. Cowen deserves thanks for affording an opportunity of becoming acquainted with so interesting an example of the master. The slow movement is particularly charming, and was listened to with admiration. Miss Bessie Richards played throughout with care and skill, but she must have smiled on hearing that Mozart thought the work adapted to "make the player warm." What would the composer have said to some of our modern Concertos, for the performance of which a man needs to go into training, and appear in flannels like any other athlete. Schumann's Symphony in B flat, Chopin's Polonaise in D minor, Schubert's Reiter Marsch (orchestrated by Liszt), and some vocal pieces sung by Misses Mary Davies and Orridge were also in the programme.

The principal attraction at the final Concert was a new Symphony in C minor (No. 3), by Mr. F. H. Cowen—a

work concerning which Rumour, in her most flattering mood, had for some time been busy. Mr. Cowen avowedly derived his inspiration for this Symphony from Scandinavia. He had visited Sweden and Norway, and returned impressed, as all must needs be, with the characteristics of a stern and romantic land, in itself a poem. The influences felt he now strives to convey to others, in some degree, through the medium of his art. To this end, two movements, the Adagio and Scherzo, have a definite "programme." In the one case is called up the picture of a lake or fiord, calm and still in the summer moonlight, while all around silence reigns, save when a merry song is heard as a boating party glides past. In the other, we have the idea of a sleigh ride with its exhilarating motion and cheery tinkinnabulation. The first and last movements, on the other hand, are left entirely to the imagination of the listener, who makes of them what he will, and is at liberty to suppose that the Allegro portrays the half-stern half-tender character of Scandinavian romance and song, while the Finale depicts the rugged grandeur of nature and the wild moods in which she is apt to indulge amid her northern fastnesses. However this may be, it is undeniable that Mr. Cowen has succeeded in giving a distinctly Scandinavian character to his symphony, not only by imitating in some cases the peculiarities of Swedish and Norwegian melodies, but by a form and spirit more easily recognised as appropriate than described in words. The first movement is, in this sense, most attractive, while, from a purely musical standpoint, it appears of a high order. Its themes are as quaint as they are beautiful, and as plaintive, not to say sad, as they are quaint, while their general treatment, after a strictly classic model, shows the hand of a skilful and ingenious musician. The descriptive slow movement is steeped in "local colour." Again we observe the influence of Scandinavian melody, while the calm reflectiveness of the music as a whole, and the contrast afforded by the cheerful song of the revellers, give a poetic interest to the movement which heightens its charm. The Scherzo runs its course in cheery and picturesque fashion, varied by a Trio of a wholly different character and decided originality, since it chiefly contains repetitions by one instrument after another of an unaccompanied four-bar phrase. The Finale is, at first hearing, the least satisfactory part of the work. Its two principal themes are bold, energetic, and striking, but they seem to be elaborated with effort, and are so much alike in general character, that even the introduction of parts of the Adagio and Scherzo does not afford necessary relief. This impression, however, may vanish on closer acquaintance, and, in any case, the movement is too elaborate for judgment after a single hearing. Concerning the work as a whole, we are safe in speaking positively. It is a marked advance on anything Mr. Cowen has yet done, and cannot fail to draw towards the composer the attention of amateurs as to one who may accomplish great things for English music. The Symphony was well performed, and received with much favour, Mr. Cowen having a double recall.

Other novelties were an Overture, "Titania," by Mr. H. C. Nixon, a provincial professor, and a "tone-picture" called "The Ebbing Tide," by Mr. John F. Barnett. Mr. Nixon's work is of a peculiar character, and shows more natural capacity than acquired art. The composer should carefully study the best models, and try his skill again. Mr. Barnett's piece, on the other hand, is a finished thing, but so small and, in some respects, commonplace, that it cannot be considered as worthily representing his powers. Bach's Concerto in D, for violin, flute, and piano, was well played by Mr. V. Nicholson, Mr. Barrett, and Madame Frickenhaus; and the conductor's Suite de Ballet, "The Language of Flowers," was repeated by desire. The vocalists were Mrs. Osgood and Mr. E. Lloyd, who respectively made their mark in a Scene, "Hero and Leander," by A. Goring Thomas, and Gounod's "Lend me thine aid."

BRIXTON CHORAL SOCIETY.

THE second Concert of the present season was given at the Angell Town Institution on the 20th ult., with an excellent programme, consisting of Ferdinand Hiller's "Song of Victory," Weber's "Preciosa," and Mendelssohn's "Lore-

ley." Dr. Hiller's work has unfortunately been too much neglected until the performance at the Albert Hall in March last served to direct attention again to its merits, and it is not likely to suffer any more from want of appreciation. As the Cantata was criticised on the occasion referred to, we need not again speak of it in detail. The term revival might be even more fittingly employed in reference to Weber's "Preciosa"; and in condensing the drama into lyrical form for concert-room purposes, Herr C. O. Sternau rendered a service to musicians. As this version is now available in England, through the translation by the Rev. J. Troutbeck, Weber's delightful music, which sounds as fresh now as it did fifty-eight years ago, will assuredly become familiar enough. According to the statement of Mr. Charles Fry, who recited the verses with great intelligence, the performance on the occasion under notice was probably the first in this country, and the Brixton Society may fairly take whatever credit is due to this circumstance. Miss Alma Sanders and Mr. Humphrey Stark, at the pianoforte, and Mr. Charles Wilkes at the organ, did their best with the accompaniments, though, of course, the want of an orchestra was felt, and still more so in the "Loreley." The choir sang exceedingly well throughout the evening, and Madame Worrell rendered full justice to the soprano solos in the several works. Mr. William Lemare conducted with his usual ability.

ST. PAUL'S CATHEDRAL.

THE special Advent Service, instituted two years ago in St. Paul's Cathedral, was again held with as great success, from a musical point of view, as either of its predecessors, on Tuesday evening, the 7th ult. The central feature of this special service is the rendering in its entirety of Spohr's "Last Judgment"; but, to save the service from degenerating into anything savouring of a sacred concert, the Dean and Chapter very wisely herald the Oratorio by two penitential psalms, together with a portion of the Communion Service, and, certainly not the least important, by a printed paper of Thoughts on and for Advent, which, handed to every comer (as far as practicable) on entering the Cathedral, may be read and pondered over in the interval of waiting, and the first sentence whereof—"The object of this musical service is not to gratify the ear or the taste"—is the key-note of the whole service.

The magnificent Choir of the Cathedral received, with one or two trifling exceptions, no external support; and as the Oratorio was sung through without any break between its two sections, and with only such rest to the singers as was afforded by the overture between the first and second parts, it will be seen that their task was by no means a light one, and if some slight signs of fatigue were noticeable in the final chorus, it will scarcely be a matter for surprise. We venture to think the *tempo* in this chorus and in the first overture may have been a trifle faster than necessary, but with this exception the rendering of the work was an exceptionally fine one, and reflected the greatest credit on soloists, chorus, and organist.

THE first Concert of the season of the Highbury Philharmonic Society was held on Monday evening, the 13th ult., at the Highbury Athenæum. This Society, led by Dr. Bridge, may be mentioned as one of the most enterprising of those suburban musical institutions which afford so much satisfaction to the chroniclers and well-wishers of the musical art connected with our vast metropolis. Last season the Society gave a first performance of a Cantata composed by their distinguished Conductor, and this winter's series of Concerts was inaugurated by the production of a new work by Dr. Gladstone, entitled "Nicodemus," the words having been selected and arranged by the Rev. George Willoughby Barrett, Precentor of Norwich. The subject is divided into three parts, termed, "The timidity of love," "The boldness of love," and "The faithfulness of love," each being illustrated by the recorded character, sayings, and doings of Nicodemus. Dr. Gladstone has undoubtedly many qualifications for the task of composing a Cantata, having had varied experience, and being not only a sound scholar but also a skilful worker in the musical craft, proofs of which are found in the choruses of "Nicodemus," particularly

in "I will give thanks" (No. 7), and still more markedly in "Trust ye in the Lord" (No. 12), wherein the fugal passages are worked with considerable elaboration and effect. The chorus for female voices, "The Spirit and the Bride" (No. 9), is somewhat too trivial in theme for the subject, especially in the opening phrases, and the passage worked in imitation, on the words "Thou wilt give them drink" is too feebly developed to stamp the number with the dignity demanded by the subject. There is an air for soprano, "What, gazing on your Saviour's face" (No. 4); and also one for tenor "Come, and rejoice" (No. 6). Of the two, the latter with its flute obbligato part—which, by the way, was not played in time by the flautist of the Philharmonic Society—is perhaps the more effective. Concerning the instrumentation generally a feeling was gradually entertained by the listeners that the work was composed originally to an organ accompaniment, and then arranged for the orchestra. It is but natural that one's adopted instrument should be the medium for the expression of musical thoughts, yet it must not be forgotten that to compose for the modern orchestra according to modern notions, the instrumental score, full and entire, must be the direct medium. Under the superintendence of Dr. Bridge, the work was admirably performed. Only two solo singers are required, a soprano and tenor. Miss Annie Marriott was announced for the former, but was prevented, by indisposition, from fulfilling her engagement. Miss Thornthwaite, a member of the choir, undertook the part at a short notice, and sang it in a manner worthy of all praise. Mr. Alfred Kenningham interpreted the tenor music efficiently. At the conclusion of the Cantata, Dr. Gladstone was called on to the platform to receive the cordial congratulations of the choir and enthusiastic applause of the audience. Handel's "Acis and Galatea" was given in the second part.

The competition for the "Hine Gift," at the Royal Academy of Music, for students under seventeen years of age "who may have composed the best English ballad," took place on Saturday, the 18th ult. The gift was awarded to Annie V. Muckle. The "Santley" prize, purse of ten guineas, for the best accompanying, was also competed for on the same day. Percy Strauders obtained the prize. The competition for the "Potter Exhibition" (any branch of music) took place on Monday, the 20th ult. The examiners were Sir Julius Benedict, Dr. Steggall, Messrs. Randegger, F. R. Cocks, Walter Macfarren, Harold Thomas, Walter Fitton, M. Garcia, R. Jewson, F. Westlake, W. H. Holmes, H. R. Evers, Brinley Richards, and the Principal (Chairman). There were twenty-five candidates, and the scholarship was awarded to Margaret Syde. A second Exhibition, presented by Miss Agnes Zimmermann, in memory of her master, Cipriani Potter, was awarded to Beatrice Davenport. The "Westmoreland Scholarship" was competed for on the same day. The examiners were Messrs. Randegger, F. R. Cocks, G. Benson, F. Walker, E. Fiori, R. Litt, J. P. Goldberg, M. Garcia, E. Holland, W. H. Cummings, and the Principal (Chairman). There were twenty-three candidates, and the scholarship was awarded to Hilda Wilson. The competition for the "Balfé Scholarship," for composition, took place on Tuesday, the 21st ult. The examiners were Messrs. Davenport, H. C. Lunn, Brinley Richards, H. C. Banister, and the Principal (Chairman). There were five candidates, and the scholarship was awarded to George John Bennett (for the third time).

AN evening Concert was given by Miss Emily Lawrence in the rooms of the Royal Academy of Music, on Tuesday, November 30. The *bénéficiaire* was assisted by the following artists: Misses Nunn, Clara Samuëll, Orridge, Madame Bolingbroke, and Lady Benedict; Messrs. Sydney Beckley, Charles Fletcher, H. R. Rose, and W. Henry Thomas. The programme was most carefully chosen, and contained more compositions of sterling merit than are usually to be found at Concerts of this class. For instance, in the first part were the names of Beethoven, Mendelssohn, Handel, and Schubert; and in the second part, Raff, Benedict, Rossini, and Donizetti. The execution of the different items was generally to be commended. Miss Orridge and Miss Samuëll were highly successful in their efforts, and Madame Bolingbroke

obtained applause by her delivery of a well-written song by Miss Lawrence, entitled "In manus tuas"; Mr. Fletcher received the honour of a recall after his facile rendering of De Beriot's Andante and Rondo Russe. The concert-giver played several solos, including some "Songs without words" from her own pen, in each case proving herself to be a musician of culture. Mr. W. Henry Thomas was a most able accompanist.

THE Special Services which for several years past have attracted crowds to St. Anne's, Soho, on the Fridays in Advent, have this winter been repeated on the 3rd, 10th, and 17th ult. As before, Bach's Cantata, "My spirit was in heaviness," occupied on each occasion the central position, but a somewhat important variation from the arrangements for previous years was the introduction of the "Dies Iræ" movements of Mozart's "Requiem Mass," in place of the ordinary psalms and canticles, an innovation by which the music-loving portion of the congregation were certainly not losers. The orchestra, consisting of some sixteen performers, and the choir, numbering over sixty voices, boys and men in equal proportions, were conducted by Mr. Barnby; the newly appointed Organist, Mr. W. Hodge, presiding at the organ. We regret to see that considerable doubt exists as to whether these Services can be held next Advent, owing to the utter inadequacy of the offertories to meet the heavy expenses. It is scarcely creditable to the musical public to profit by the free admission to the church, filling it on each occasion, and then to withhold from the offertory even a tithe of what, at a sacred concert, must inevitably have been paid to pass the outer doors.

THE College of Organists is, we learn, about to hold a Congress of organ-players and organ-builders, with the object of fully discussing possible improvements in organ-building, especially with regard to greater uniformity in the external arrangements of the instrument. On this particular head alone we can certainly testify, from a personal knowledge of various important organs, that there is at present a very great deal to be desired. Great pains have evidently been taken in framing the long paper of questions on the subject, which paper we believe to have been widely circulated amongst organists throughout the kingdom, and we trust, therefore, that equal care may be expended upon each individual set of replies thereto. If this be so, and if, moreover, the numerous firms of organ-builders will consent to profit by the hints they may rely on receiving from many professors amply competent to give them, the Congress can scarcely fail to prove as great a success as it certainly should. The preliminary meeting takes place at the College, on Monday, the 3rd inst., at three p.m.; the general meeting at eight the next evening, and an additional meeting may possibly be held on the following day (Wednesday) at three o'clock in the afternoon.

The award of the first of the yearly scholarships at the Church of England High School for Girls, on the 18th ult., was made interesting by the presence of Professor G. A. Macfarren, who took occasion to deliver an excellent address to the scholars, urging the advantages of a thorough study of music, and showing how, after a period of neglect in this country, the art was now again asserting its importance. He concluded his remarks with a few words of commendation of the Principal of the music school, Miss Macirone, and the staff of teachers. The following prizes were awarded: the Bach Scholarship to Katherine Kingston, and the Beethoven Scholarship to F. Bonham-Carter. Certificates of excellence in the harmony and counterpoint class were gained by Margaret Bingham and Katherine Kingston. The young ladies of the music school played concerted and solo music, the proceedings being varied by a selection of part-songs excellently sung by Mr. Stedman's choir. Madame Antoinette Sterling and Mr. Stedman contributed songs, both these and the part-songs being the composition of Miss Macirone.

THE Tufnell Park Amateur Choral Society gave its first invitation Concert of the season in St. George's Rooms on Thursday evening, the 16th ult., when Gade's "Christmas Eve" and Gadsby's "Lord of the Isles" were performed. The growth in numbers and advance in musical capacity of this young Society are evidences of the ability

The Watchword.

A FOUR-PART SONG.

Words by MARY MARK-LEMON.

Composed by CRO PINSETT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato marziale.

SOPRANO. *pp* Out of the ci - ty gates there rode A crowd . . of arm - ed

ALTO. *pp* Out of the ci - ty gates there rode A crowd of arm - ed

TENOR. *pp* Out of the ci - ty gates there rode A crowd of arm - ed

BASS. *pp* Out of the ci - ty gates there rode A crowd of arm - ed

PIANO. *(ad lib.) pp* *Moderato marziale.*

men, Their lan - ces dash - ing, their hel - mets flash - ing, A -

men, Their lan - ces dash - ing, their hel - mets flash - ing, A -

men, . . . Their lan - ces dash - ing, their hel - mets flash - ing, A -

men, Their lan - ces dash - ing, their hel - mets flash - ing, A -

- down the dis - tant glen ; .. The tramp of their steeds, and the trum - pet's clang, On the
 - down the dis - tant glen ; .. The tramp of their steeds, and the trum - pet's clang, On the
 - down the dis - tant glen ; .. The tramp of their steeds, and the trum - pet's clang, On the
 - down the dis - tant glen ; The tramp of their steeds, and the trum - pet's clang, On the

Animando e cres.
 morn - ing still - ness fall, And the watch - word rings with a wild weird cry, and the
 morn - ing still - ness fall, And the watch - word rings with a wild weird cry, and the
 morn - ing still - ness fall, And the watch - word rings with a wild weird cry, and the
 morn - ing still - ness fall, And the watch - word rings with a wild weird cry, and the

Animando.
 watch - word rings with a wild weird cry, "Each for him - self,
 watch - word rings with a wild weird cry, "Each for him - self,
 watch - word rings with a wild weird cry, "Each for him - self,
 watch - word rings with a wild weird cry, "Each for him - self,

cres. rit. f Grandioso.
 watch - word rings with a wild weird cry, "Each for him - self,
 watch - word rings with a wild weird cry, "Each for him - self,
 watch - word rings with a wild weird cry, "Each for him - self,
 watch - word rings with a wild weird cry, "Each for him - self,

cres. rit. f Grandioso.
 watch - word rings with a wild weird cry, "Each for him - self,
 watch - word rings with a wild weird cry, "Each for him - self,

each for him - self, and Al - lah . . . for all !' . . .

each for him - self, and Al - lah . . . for all !' . . .

each for him - self, and Al - lah . . . for all !' . . .

each for him - self, and Al - lah . . . for all !' . . .

Meno mosso.

Out of the ci - ty gates there watch'd A band . . of maid - ens

Out of the ci - ty gates there watch'd A band of maid - ens

Out of the ci - ty gates there watch'd A band of maid - ens

Out of the ci - ty gates there watch'd A band of maid - ens

Meno mosso.

true, Their tress - es gleaming, their lone hearts dreaming, Be - neath the sky so

true, Their tress - es gleaming, their lone hearts dreaming, Be - neath the sky so

true, Their tress - es gleaming, their lone hearts dreaming, Be - neath the sky so

true, Their tress - es gleaming, their lone hearts dreaming, Be - neath the sky so

blue ; . . The sound of their tears, and their sad . . farewells, On the morn - ing still - ness

blue ; . . The sound of their tears, and their sad fare - wells, On the morn - ing still - ness

blue ; . . The sound of their tears, and their sad . . farewells, On the morn - ing still - ness

blue ; The sound of their tears, and their sad fare - wells, On the morn - ing still - ness

p

Animando e cres. fall, . . And the watch - word sounds like a sol - emn prayer, like a sol - - emn

cres. fall, . . And the watch - word sounds like a sol - emn prayer, like a sol - - emn

pp *cres.* fall, . . And the watch - word sounds like a sol - emn prayer, like a sol - - emn

pp *cres.* fall, . . And the watch - word sounds like a sol - emn prayer, like a sol - - emn

Animando. *pp* *cres.* fall, . . And the watch - word sounds like a sol - emn prayer, like a sol - - emn

rit.

prayer, "Each for him - self, each for him - self, and

Grandioso. prayer, "Each for him - self, each for him - self, and

Grandioso. prayer, "Each for him - self, each for him - self, and

Grandioso. prayer, "Each for him - self, each for him - self, and

f *Grandioso.* prayer, "Each for him - self, each for him - self, and

f

Tempo 1mo.

Al-lah . . . for all!" . . . In-to the ci-ty gates there rode A

Al-lah . . . for all!" . . . In-to the ci-ty gates there rode A

Al-lah . . . for all!" . . . In-to the ci-ty gates there rode A

Al-lah . . . for all!" . . . In-to the ci-ty gates there rode A

Tempo 1mo.

cres.

band . . . of war-riors brave, Their lan-ces bro-ken, in earn-est to-ken Of

band . . . of war-riors brave, Their lan-ces bro-ken, in earn-est to-ken Of

band . . . of war-riors brave, Their lan-ces bro-ken, in earn-est to-ken Of

band . . . of war-riors brave, Their lan-ces bro-ken, in earn-est to-ken Of

band . . . of war-riors brave, Their lan-ces bro-ken, in earn-est to-ken Of

cres.

mf

ma-ny a hard-earn'd grave; . . . The sound of their voi-ces raised a-loft, On the

ma-ny a hard-earn'd grave; . . . The sound of their voi-ces raised a-loft, On the

ma-ny a hard-earn'd grave; . . . The sound of their voi-ces raised a-loft, On the

ma-ny a hard-earn'd grave; . . . The sound of their voi-ces raised a-loft, On the

ma-ny a hard-earn'd grave; . . . The sound of their voi-ces raised a-loft, On the

mf

ears of the maid-ens fall, As the watch-word rings with the vic-tor's cry, as the

ears of the maid-ens fall, As the watch-word rings with the vic-tor's cry, as the

ears of the maid-ens fall, As the watch-word rings with the vic-tor's cry, as the

ears of the maid-ens fall, As the watch-word rings with the vic-tor's cry, as the

Animando.

watch-word rings with the vic-tor's cry, "Each for him-self,

watch-word rings with the vic-tor's cry, "Each for him-self,

watch-word rings with the vic-tor's cry, "Each for him-self,

watch-word rings with the vic-tor's cry, "Each for him-self,

watch-word rings with the vic-tor's cry, "Each for him-self,

rit. *Grandioso.* *f*

f *Grandioso.*

each for him-self, and Al-lah . . . for all!"

each for him-self, and Al-lah . . . for all!"

each for him-self, and Al-lah . . . for all!"

each for him-self, and Al-lah . . . for all!"

each for him-self, and Al-lah . . . for all!"

f *ff* *rit.* *Grandioso.*

and popularity of the Conductor, Mr. W. Henry Thomas, and the vocal talent and zeal of the members. The solos were taken by the following members of the Society: Madame Dietz, Misses Price, Tabram, and Philips; Messrs. Alfred Smith, Marten, Grylls, Bridgewater, and G. Harris. Without wishing to individualise, it would be unfair not to mention the important duties well sustained by Miss Philips, the efforts of Madame Dietz, the remarkable freshness and charm of Miss Price's pure soprano voice, and the musicianly help of Mr. Fred. Partridge. Between Gade's and Gadsby's Cantatas Miss Hoare sang with excellent effect Handel's "From mighty kings," and Mr. Lewis Thomas "Honour and arms" from "Samson"; each was recalled to receive honours fairly earned. Miss Trust gave assistance by harp obligatos capitably played.

ON Thursday evening, the 16th ult., the North London Philharmonic Society gave a Concert at St. Andrew's Hall, Newman Street, Oxford Street, to a large and appreciative audience. The first part was devoted to Mr. J. F. Barnett's Cantata, "The Building of the Ship," which was so successfully produced at the late Leeds Musical Festival. The chorus was furnished by the Society, and the orchestra of nearly forty performers, led by Mr. E. Halfpenny, included many well-known names. The principal vocalists were Miss Agnes Larkcom, Madame Poole, Miss E. Atkins, Miss E. Gibson, Herr E. Theisen, Mr. T. Hanson, and Mr. Frank Ward. The second part of the Concert, consisting of a miscellaneous selection, included songs by the principal vocalists, part-songs by the chorus, a Gavotte, "Phillis," by Dr. Hiles (first time in London), the Larghetto from Beethoven's Second Symphony, and Mendelssohn's Capriccio Brillante in B minor, the solo part of the last-named piece being finely played by Mr. Yeatman. Mr. Henry J. B. Dart was the Conductor.

ON Tuesday, November 30, the first Concert of the third season was given by the Kilburn Musical Association to a large and appreciative audience. The first part of the programme consisted of Mendelssohn's "As the hart pants" and "Hear my prayer," and a pianoforte solo (encored) brilliantly played by Mr. H. Baumer. The solos were excellently rendered by Madame Liebhart, and the choruses were sung with a vigour and artistic finish which showed that the members are anxious to enhance the already high reputation of the Association. The second part, which was miscellaneous, included Gollmick's "Parting," well sung by the choir, two Tyrolese melodies by Mesdames Liebhart and Emes, Barnby's "When the tide comes in" by Miss Allitsen, a duet for two pianos, successfully played by Miss Holfeld and Miss Gollmick, and a violoncello solo by Mr. T. Liebe. Miss Gollmick presided at the piano, and Mr. A. Gollmick conducted.

UNDER the conductorship of Mr. F. Sydney Miller, choirmaster of St. Jude's Church, Mildmay Park, a very successful Musical Entertainment was given in the Memorial School-room, King Henry's Walk, on Monday evening, the 6th ult. The first part of the programme consisted of glees and songs, the second part comprising chiefly anthem music, the efficient rendering of which by the St. Jude's Institute Choral Society was thoroughly appreciated. Two instrumental duets were performed by Messrs. W. McCluer, and F. S. Miller; W. McCluer and D. J. D. Codner. The anthems "Praise the Lord, O my soul" (Goss) and "Blessed be the God and Father" (Wesley), were given in a manner which reflected great credit upon the Choral Society and its Conductor. The accompanists were Mr. McCluer, Organist of Ram's Episcopal Chapel, Homerton (harmonium), and Mr. Codner, Organist of St. Jude's (pianoforte).

AT South Norwood Wesleyan Chapel, on Thursday evening the 9th ult., the newly erected organ by Messrs. Bishop and Sons of Marylebone Road, London, was opened by Mr. Alfred Rhodes, Organist of the Rev. Baldwin Brown's Church, Brixton. The organist presided with his usual ability; and a choir of seventy voices sang several anthems and hymns in a highly efficient manner. The organ has two manuals, contains fourteen stops, three couplers, and five composition pedals, preparation having been made for seven additional stops as soon as the necessary funds are forthcoming. The tone of the instrument is very much

admired; and the whole of the work has been executed in a manner which reflects great credit upon the builders. On Sunday the 12th ult. the opening services were continued, when two sermons were preached by the Rev. E. Lightwood.

MR. HENRY LESLIE has evidently not been idle during his temporary retirement, for an announcement has reached us that, with the co-operation of a large number of landed proprietors in the vicinity of Mr. Leslie's estate (which is situated at Llansantffraid), he is about establishing classes for instruction in vocal music, and it is anticipated that eventually, by the union of these village choirs once a year, he may be enabled to hold a Festival in Oswestry with a choir of about 1000 voices. The Oswestry School of Music, of which Mr. Leslie is President, has now been established more than a year; and there can be little doubt that if the organisation of these choirs (admission to which it is proposed shall be free) should extend as widely as it is hoped, Mr. Leslie will have effected as much good amongst the country people as he has already done in the metropolis.

DR. ARTHUR EDWIN DYER, Music-master at Cheltenham College and Conductor of the Cheltenham Musical Society, took his degree of Doctor in Music on the 9th ult. On Wednesday the 8th, he conducted a performance of his degree exercise, "Salvator Mundi," in the Sheldonian Theatre, before a crowded audience. The solos (ably rendered by Miss Anna Williams, Mr. W. H. Cummings, and Mr. Frederick King) were much admired, and, with several other numbers in the work, received considerable applause. The singing of the choir reflected much credit on the Cheltenham Musical Society; and if the band was only fairly satisfactory at times, it must be remembered that the performers had met for a first rehearsal only two hours before the Concert. Mr. A. Burnett was the leader.

THE annual performance of Handel's "Messiah," by the advanced choir of the South London Choral Association, was given at its Institute of Music, Surrey Masonic Hall, Camberwell, on Tuesday the 14th ult. The principal parts were successfully interpreted by Madame Adeline Paget, Miss Marion Burton, Mr. Dudley Thomas, and Mr. Thurley Beale, all of whom elicited warm expressions of approval from the numerous audience. The choral numbers were without exception admirably treated; and the uniform precision and efficiency displayed were well worthy of the Society's increasing reputation. Mr. Windeyer Clark and Mr. W. H. Harper presided at the pianoforte and harmonium respectively. Mr. Leonard C. Venables conducted.

HANDEL'S "Messiah" was performed in Bloomsbury Chapel, on Wednesday the 8th ult., in aid of the Domestic Mission, and again proved the never-failing helpmate of charity. The choir consisted of a hundred voices, and, under the direction of Mr. George Carr, sang the choruses with considerable effect. The soloists were Miss Agnes Larkcom (soprano), Miss Gertrude Lewis (contralto), Mr. A. Kenningham (tenor), and Mr. R. Hilton (bass). The capabilities of these vocalists are well known, excepting, perhaps, those of Miss Lewis, who, though comparatively unknown, made a great impression, by the freshness of her voice and her style of singing, in "He shall feed his flock" and "He was despised." Mr. Norman Carr presided at the organ in an able manner.

A MUSICAL performance by the pupils of the London Society for Teaching the Blind was given at the Institution, Upper Avenue Road, Regent's Park, on the 10th ult., under the able direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools. The programme was excellently selected, and well rendered throughout; Mr. Charles E. Stephens, who occupied the chair, at the conclusion of the proceedings paying a well-deserved compliment both to the performers and their indefatigable Conductor. As a proof of the good effected at the Institution, we may mention that Mr. Price, one of the most talented of the pupils who took part in the Concert, is engaged as teacher of music at the Blind School in Plymouth.

THE members of the St. John's Choral Society, attached to the church of St. John, Upper Holloway, gave the first Concert of the fourth season on Friday evening, Novem-

ber 26, in the presence of an audience which filled the spacious schools. The work performed was Sterndale Bennett's Cantata "The Woman of Samaria," the solos being intrusted to Madame Worrell, Miss Jeanie Rosse, Mr. C. A. White, and Mr. H. Pope. The unaccompanied quartet, "God is a spirit," was encored, and some of the choruses, which on the whole went well, met with hearty manifestations of approval. The second part of the programme was miscellaneous. Mr. Beardwell conducted, and Mr. Manly was the accompanist.

THE appointment of Mr. George Watts to the General Managership of the Brighton Aquarium will, we are certain, prove highly beneficial to that Institution; for not only has he a large experience as a musical *entrepreneur*, but his energy as a man of business is well-known to the inhabitants of the town. His cultivated taste and general knowledge of the musical requirements of the Brighton public will enable him not only to carry forward the good work already commenced at the Aquarium, but still further to increase the artistic value of those permanent Concerts which are now amongst the most prominent attractions of this favourite watering-place.

AN Organ Recital was given in Christ Church, Westminster Road, on November 25, by Mr. F. G. Edwards, Organist and Director of the Choir. Other instrumental music (violin and harp) was introduced, the combination of these instruments with the organ producing a very pleasing effect. Vocal music was given by Madame Florence Lancia and Mr. A. J. Mayers. The programme included (for organ) Concerto in D minor, Handel; Prelude and Fugue in C, Bach; Andante in A flat, Haydn; Handel's Largo, for violin, harp, and organ; and Gounod's "Ave Maria," for voice, violin, harp, and organ. There was a large and appreciative audience.

ON Wednesday evening, the 1st ult., a Service of Sacred Music was given in Kensington Presbyterian Church (Rev. D. MacColl's), under the conductorship of Mr. Sinclair Dunn, R.A.M. An admirably selected programme of anthems and solos from the works of Handel, Mendelssohn, Gounod, Macfarren, &c., was effectively rendered by the church choir, assisted by several students of the Royal Academy of Music. The soloists were Miss H. Macleod, Miss E. Hall, Miss F. Little, Mr. Dunn, Mr. B. Pierpoint, R.A.M., and Mr. R. H. Cummings. Miss M. MacColl presided at the harmonium, and Mr. W. G. Wood, R.A.M., efficiently accompanied the soloists on the pianoforte.

THE London Gregorian Choral Association held its Annual Meeting on Thursday evening, the 9th ult., in the Hall of Sion College, Earl Beauchamp, the President of the Association, presiding. In the course of the evening it was announced by the Treasurer that the Association had undertaken the publication of new Masses, shortly to be followed by the complete collection of Sarum hymns and old office hymns, which would again see the light of day in the English Church, and be brought before Church people at large. At the conclusion of the business meeting, a Lecture on Plain-song was delivered by the Rev. H. Walter Miller, Mus. Bac., Oxon.

THE usual monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on Friday, the 17th ult. The first part consisted of sacred solos and choruses, chiefly selected from "Elijah," "Judas Macabæus," and "Jephtha." In the second part a comic Cantata, "Jack and the Beanstalk," by Edmund Rogers, was very successfully rendered, the principal vocalists being Mrs. Luff, Miss Lizzie Turner, Messrs. Arthur Weston, and W. Lloyd. Miss Florence Hartley accompanied. The Concert was under the direction of Mr. G. R. Egerton.

ON Tuesday the 7th ult. a Concert was given at St. Saviour's Mission Hall, Fleet Road, in aid of the funds of the Soup Kitchen, Weedington Road, N.W. The performances included pianoforte solos and duets by the Misses A. and B. Walton and the Misses Blockley. The part-songs, "When Evening's Twilight" and "The Tar's Song" (Hatton), "The Happiest Land" and "The Brook" (Farmer), were excellently rendered. The vocalists were the Misses Blockley, Mr. J. H. Jones, Mr. W. L. Hodgson, and Mr. A. Thompson. Mr. J. Blockley, jun., conducted.

THE Dedication Festival of the church of St. Andrew's, Wells Street, was observed on Tuesday, November 30. The most important feature was the solemn dedication, by the Bishop of London, of a peal of eight bells recently presented to the church by a lady. The peal, which weighs seventy-six hundred-weight, the tenor alone being twenty-one hundred-weight, has been cast by Mr. T. C. Lewis, of Brixton, and is in the key of E flat. In the evening about 250 members of the congregation, together with clergy and choir, partook of supper in St. James's Hall.

THE Blackheath Musical Society put forth an excellent programme on the occasion of the first Subscription Concert for 1880-81, on November 30. The works performed were Bach's "Blessing, glory, wisdom," and Schubert's "Song of Miriam." A varied selection of songs and part-songs, together with pianoforte and violin solos completed an interesting Concert. The artists were Miss Mary Davies, Mr. Frank Boyle, and Mr. W. Webster, jun. (vocalists); M. Musin (violin), and Mr. G. F. Geaussen (piano), the last-named also officiating as Conductor. Mr. J. T. Field and Mr. Litchfield Morley were the accompanists.

AN Orchestral Service was held on the evening of Advent Sunday at St. Michael and All Angels, North Kensington, the chief feature being the performance of Mendelssohn's "Lobgesang" in the place of the anthem. The orchestra and organ were also combined in the opening voluntary (Gounod's "Meditation") and in the accompaniment of the canticles. The vocal portions of the service were well rendered by the choir of the church, under the conductorship of Mr. Sidney Naylor, the organist and choirmaster; Mr. T. L. Forbes being at the organ.

SIR HERBERT OAKELEY, Professor of Music in the University of Edinburgh, has consented to visit Aberdeen and take part in the Annual Concert of the Students of the University this session. The University Choral Society received no slight impetus from the countenance and assistance given to it two or three years ago by the Professor, and this renewed mark of his interest shows how thoroughly he has at heart the advancement of the art in Scotland.

ON the 8th ult., at St. John the Evangelist, Smith Square, Westminster, John Farmer's Oratorio "Christ and His Soldiers" was sung at the usual Wednesday evening service by an augmented choir, including the Westminster Abbey choristers. The solos were taken by Miss Dickenson, Masters Bowes and Ould, and Messrs Barrett and Orme. Mrs. Bennett, the organist of the church, presided at the organ, and at the conclusion of the service played Mendelssohn's Fourth Organ Sonata.

A PERFORMANCE of Handel's "Messiah" was given at the Northfield Hall, Highgate, on the 14th ult., in aid of the local Soup Kitchen. There was a band and chorus of a hundred performers. The principals were Miss Agnes Larkcom, Miss Margaret Hancock, Mr. T. W. Hanson, and Mr. Winn; Mr. T. Harper (trumpet), M. Victor Buziau (leader), and Mr. Edwin Bending (harmonium). Mr. Worsley Staniforth conducted.

A CONCERT was given at the Assembly Rooms, Bow, on Friday the 3rd ult., by Mr. Edward Bromell before a highly appreciative audience. The vocalists were Miss Agnes Tiffin, Miss Harriette Falconar, Mr. C. E. Ellison, and Mr. Leonard Barnes. Flute and violin solos were contributed by Mr. W. A. Dobson and Mr. G. Newman. The concert-giver was solo pianist and shared the duties of accompanist with Miss Gertrude Salmon.

A HANDSOME silver loving-cup, bearing the following inscription, was recently presented to Mr. William Frankland by the tenors of Mr. Henry Leslie's Choir: "Presented to Mr. William Frankland, by the tenors of Mr. Henry Leslie's Choir, as a mark of sincere respect and esteem as their Superintendent during a period of fifteen years.—November 19, 1880."

THE "Messiah" was sung in the Green Lanes Wesleyan Chapel, Highbury, on the 16th ult. The soloists were Madame Ernst, Mrs. Bradshawe McKay, Mr. H. Guy, and Mr. W. G. Forington. Mr. Fountain Meen presided at the organ, and Mr. C. J. Dale conducted.

THE body of gentlemen amateurs known as the South London Musical Club, gave their ninth private Concert at Angell Town Institution, Brixton, on Tuesday evening, the 14th ult., before a large audience. The programme comprised vocal solos by Mrs. Charles Black, Messrs. G. R. Bonnard and E. G. Richardson, part-music by a choir of male voices, under the direction of Mr. Charles Stevens, and pianoforte solos by Mr. C. E. Clarke.

THE Oratorios after evening service at St. Ethelburga's, Bishopsgate Street, are being continued, that announced for the 26th ult., being the portion of the "Messiah" more especially bearing on the Nativity. Farmer's "Christ and His Soldiers" will be sung on the 2nd inst., and during Epiphany Mendelssohn's "Lauda Sion" will be given. The choir is under the direction of Mr. Stedman, and Mr. E. M. Lott is organist.

ON Sunday evening, the 5th ult., Mr. A. E. Bishop (organist of St. Mary Abchurch, City) gave a Recital on the new organ, by Brindley and Foster, at Holy Trinity, Brompton. A well-selected programme from the works of Bach, Mendelssohn, Merkel, Guilman, &c., besides an Andante Pastorale by Mr. Bishop, were excellently rendered. The organ has three manuals and thirty-nine stops.

THE following gentlemen have consented to act as Examiners for the higher Musical Examinations at Trinity College, London, during the present month: The Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. D., Sir Herbert Oakeley, M.A., Mus. D., Sir Julius Benedict, Mr. Barnby, Mr. E. J. Hopkins, Dr. A. H. Mann, Dr. Gordon Saunders, Dr. Steggall, and Mr. E. H. Turpin.

MENDELSSOHN'S "Hymn of Praise" formed the central feature of a special service held at St. Stephen's, Lewisham, on the evening of Saturday, the 18th ult. Besides the organ, at which Mr. George C. Martin presided, the amateur orchestra, which on high festivals usually accompanies the ordinary services, was employed; and the whole was conducted by Mr. C. Warwick Jordan.

A MUSICAL and elocutionary performance, partially in aid of St. Mary's Institute, was given in the School-room, Wyndham Place, Bryanston Square, on Wednesday evening, the 15th ult. The musical portion of the programme was contributed by Misses Ferguson and E. Phillips, Messrs. Arthur Glazier, W. E. Glazier, Morris, Foote, Blackman, Weston, and Haes (zither).

THE degree of Bachelor of Music in Trinity College, Dublin, has been conferred on Mr. Frank Bates, Organist and Choirmaster of St. Baldred's, North Berwick, and Mr. John Francis Fitzgerald, Organist of St. Mary's, Clonmel. The examiners were the Rev. Professor Mahaffy and Sir R. P. Stewart.

THE 143rd Anniversary Festival of the Royal Society of Musicians will take place at St. James's Hall, on Thursday, February 10, under the presidency of H.R.H. the Duke of Connaught. Several eminent artists have promised their valuable assistance on the occasion.

MR. FARMER'S Oratorio "Christ and His Soldiers" was performed in the City Temple, on the 14th ult., by the Choral Society in connection with that church. Herr Pollitzer was leader of the band, Mr. E. H. Turpin presided at the organ, and Mr. E. Minshall conducted.

THE Blackheath Amateur Vocal and Instrumental Society gave Dr. Bridge's Cantata "Boadicea" on November 25. The soloists, with the exception of Miss Grace Maile, were amateurs. There was an excellent band, and the work was well received.

THE St. Pancras Choral Society gave a Concert of Sacred and Secular Music at Lancing Street, Euston Square, on the 15th ult. The members of the Society were assisted by Miss Ada Tolkien, and Mr. Wallace Wells was the Conductor and Accompanist.

THE following have been admitted to the degree of Doctor in Music of the University of Oxford: W. Creser (New College and Scarborough), A. E. Dyer (unattached and Cheltenham).

BACH'S "Christmas Oratorio" will be given in Westminster Abbey on Wednesday evening, the 19th inst., with the usual band and chorus.

REVIEWS.

The Last Judgment. An Oratorio composed by Louis Spohr. English version by Edward Taylor. Full Score. [Novello, Ewer and Co.]

IF the number of orchestral scores issued every year by German publishing firms be taken into account, it certainly appears a most surprising thing that the full score of Spohr's greatest sacred work should have remained in manuscript for more than half a century after its composition. "The Last Judgment" ("Die Letzten Dinge," to give it its original German title) was written by Spohr for Vienna, and was first produced in that city in 1826. According to Dr. Grove's "Dictionary of Music and Musicians," it was first heard in England at the Norwich festival of 1830; and in this country, perhaps even more than in Germany, it has always maintained its position on our concert and festival *répertoires*.

It is superfluous to say one word on the musical merits of a work so well known and so generally admired as "The Last Judgment"; our present business is merely with the orchestration. It can scarcely be said that Spohr's instrumentation has an individual colour of its own in the same sense in which this may be affirmed of Weber or Mendelssohn; nevertheless the score of "The Last Judgment" is one which students may consult, not only with much pleasure, but with great advantage. Spohr's colouring is rich even to sensuousness; but it is full of delightful details, and shows a most intimate acquaintance not merely with the capabilities, but with what we may term the genius of each instrument. The tone he obtains from the complete orchestra is full and sonorous rather than brilliant; it is in the happy combination and contrast of single instruments that he excels. We may refer to such passages as the points of imitation for the wood wind in the overture (score, pp. 14, 15, and 26, 27), to a somewhat similar effect in the recitative "And lo! a mighty host" (pp. 80 and 82), and to the whole of the duet "Forsake me not," as illustrating this point. As a beautiful piece of delicate scoring may be instanced the finale of the first part, "Lord God of heaven," accompanied by muted strings, clarinets, bassoons, horns, and drums, which is full of charming combinations. But, in fact, there are few numbers in the work which do not present some points worthy of notice.

The score is most beautifully engraved and printed, and appears to be singularly free from errors. We think it a pity that the now almost obsolete name "Clarini" should have been retained for the trumpets instead of the more usual "Trombe"; and also that the old-fashioned spelling "Tympani" should be frequently used in place of the more modern "Timpani." As the latter form is employed several times in the score (pp. 1, 60, 62, 67, 94, 128) it is difficult to see why "Tympani" should appear on pp. 85, 164, 166, 200, and 201. These, of course, are comparatively very unimportant matters, but uniformity would certainly have been desirable.

On Musical Education. By Alberto B. Bach. [William Blackwood and Sons.]

THIS book contains three lectures, the first "On the Cultivation of the Voice," the second "On Musical Culture," and the third "On the Registers of the Voice." The lecture treating of the cultivation of the vocal organs was delivered at the Royal Academy of Music in June last, but in illustration (as was recorded in THE MUSICAL TIMES) of an instrument invented by the lecturer, called the "Resonator," for increasing the volume and power of the voice when singing. No mention of this instrument occurs in the published lecture, so that whether Signor Bach has abandoned it, and intends for the future to rely upon a systematic training of the voice without artificial aid, or cares not to mix up his thoughtful paper with an advertisement, we are left to conjecture. Be this as it may, his remarks upon the art of singing are extremely good, and evidently the result of much practical knowledge. "It is a great mistake," he says, "to take for the first lessons an inexperienced teacher, because, perhaps, he is less expensive; and this is particularly the case with singing, since the voice is but too often ruined for ever by mismanagement,

or the pupil falls into bad habits, which require great loss of time and labour to be got rid of." Respecting the matter of "breathing" we have some valuable hints; and the author, very truly, as we think, cites Madame Adelina Patti as an artist who especially excels in this important portion of vocal culture. "Breath," he tells us, "must be drawn completely at ease, without fits and starts, and quite noiselessly, until even the lowest part of the lungs are completely filled with air. Many persons spoil their very first note by singing it over-hastily, even before they are done drawing a breath; whilst the formation of the tone must begin only with the expiration, which likewise must be executed with the greatest possible ease and gentleness. It does not depend on the great volume of the ejected air. On the contrary, too much breath makes the note uncertain and unsteady. Flat singing is generally due to this mistake." The second lecture, on Musical Culture, is also headed "How can the Musical Education of the Middle Classes be improved?" but as the author's observations are exclusively confined to the proper method of teaching singing, it would be good, we think, to alter the title of the paper. We can, of course, have no objection to the author's giving only the result of his experience as a vocalist; but we do take exception to the statement of his reason for so doing. After saying that singing is the *basis of all music*, and quoting the remark that "Song is seated on the throne as king, and all the instruments bow before it as its vassals," he proceeds thus: "I am sorry I have to add that, in recent times, these vassals have thrown off their allegiance. They have risen in rebellion, and want no king to reign over them. If we look to the foundation of this phenomenon, we find it but natural that things should have gone thus. As long as the king was of noble mind and cherished a beneficent sway, the vassals obeyed and honoured him; but as the king grew of depraved tastes, and neglectful of his high office, the vassals grew disloyal, and followed their own evil courses." Now surely this is a remarkable instance of "begging the question." Might it not be more truly said that seeing the king was bent upon assuming despotic power, the vassals, who had long felt their true position in the artistic kingdom, were resolved to submit no longer to mere serfdom, and therefore resolved openly to claim their rights and privileges? Song has indeed too long ruled the world of music; and it is now time to assert the eloquence of purely "abstract" instrumental compositions, and also to help in freeing instruments from their place as attendants upon the voice, and elevating them into its intellectual and sympathetic companions. Signor Bach's lecture, therefore, upon "Musical Culture," must be called on "Vocal Culture," and then we shall have no fault to find with it. His observations upon "Choral Unions," are indeed applicable to many country choirs; and we can only hope that, with the spread of music, the evil may be remedied. "Everybody," he says, "who has but a little bit of a voice is only too gladly received; and if it be a strong voice, though without a trace of musical culture, so much the better! Then generally the singers with feeble voices strive to cope with those with strong voices. And what is the result of such efforts? Screaming and shouting, but no singing!" Of course it often happens that local influence has very much to do with the reception of members into a choral body; but with the advance of education it is more than probable that these persons will either know their incapacity for such a position, or study until they are fitted for it. At all events it is the duty of a Conductor to uphold the dignity of his art as far as lies in his power, and in doing this, he should feel that he has the support of those who have selected him for the office. Little need be said concerning the third lecture in the book under notice, which deals only with the "Registers of the Voice," and contains powerful arguments to prove that there are "no notes produced in the head." Who shall decide this matter when so many clever doctors disagree?

Pianoforte Playing to Highest Perfection; being a Short Treatise on the Right way of attaining the above accomplishment. By A. Hoering. [Novello, Ewer and Co.]

REVIEWERS have an unfortunate duty to perform; for, as every author imagines that, although other works may

be passed over, his imperatively demands a notice, it is not likely that, however fair-dealing the critic may appear to himself, he will appear at all so to others. We have unfortunately so many books on our table professing to teach both practical and theoretical music in the right way (which of course means the authors' way) that we should have been disposed—merely judging from its somewhat pretentious title—to conclude, before opening it, that the work before us was one of those issued by a teacher merely with the view of extending his connection, and consequently not likely to force itself into general circulation. Although, however, written by a teacher (who, by the way, carefully gives us his address and his terms at the end of the book) it shows the result of such good and systematic thought as at least to challenge criticism upon its merits. The author must not be astonished if he is misunderstood; and with the kindest feeling we should counsel him to reconsider whether it is good to head the opening of his work with a title so absurd as "The Royal Road to Perfection in Pianoforte Playing," especially as he must know by experience that no "perfection" can be attained by a person who has not exceptionally great natural qualifications, and that with these gifts, no "Royal Road" is necessary. Divested of all the preliminary observations upon "intellect" and "talent," which would lead us to suppose that the author had made some extraordinary discoveries upon the subject, we are disposed to accept his rules for practice as highly valuable. For example, he says, in speaking of playing the scales, "Unless we have a distinct object in view, unless we feel the benefit of each practice of the scales *daily*, there will be little encouragement even for the most enthusiastic. It is too common an error to consider the practice of scales and finger-exercises merely as a necessary evil for the purpose of overcoming technical difficulties. Altogether the training of the fingers is too often considered as a separate branch of musical study, to be entirely gone through without the assistance of the intellectual faculties of the student; and no wonder, then, that no better results are obtained." All this is very true, if not very new; but the following is still better: "Not a single passage must be practised without at the same time improving and training our faculty of conception. We must learn to see with the 'inner eye,' so to speak, better and better day-by-day. And to lay a good foundation for this kind of practice we must, above all, begin every day anew, as if we had never yet understood our subject before, and wanted only then to get a thorough understanding of it. By these means we shall gradually learn to see things which we never dreamed of before, and we shall soon discover that this *alone must* be the right way to the desired end. One of the first results, and at the same time the most important, of such practice we shall find to be quite an unexpected facility of playing from memory those passages first which we merely practised for the sake of overcoming technical difficulties; and, moreover, we shall find that quite a *natural* facility, not one that is obtained by trying to remember what we play." We have said that the author of the book is likely to be misunderstood; but the fault rests with himself: his intentions are extremely good, and many of his directions to students, as we have shown, are excellent; but if he will tell us that "up to this day there is yet much darkness on this subject," and term his Essay a description of a musical journey, divided into three distinct paragraphs, "The Consideration of the Outfit; the Consideration of the best and most economical route; and the Real start and progress"—he must not be surprised if his remarks do not carry that weight which they would certainly do if conveyed in more dignified style.

Templeton and Malibran. Reminiscences of these Renowned Singers; with original Letters and Anecdotes. Edited by W. H. H. [William Reeves.]

WE question whether Mr. Templeton (who was an excellent singer in his day) will care to have the notices which are reprinted in this book, placed before the many who, thoroughly acquainted with the great Malibran, have never, perhaps, even heard his name. Here, for example, is a portion of one from the *New Orleans Picayune*, upon a lecture given by Mr. Templeton. After saying that he was tall and of a florid complexion, with a light eye and a

good wig, a brown dress-coat, figured velvet vest, and black pants, white kids and patent leathers, the critic proceeds thus: "He bowed unlike an actor, but like a gentleman. He was quite self-possessed, and looked as if he tho't he should please his audience. He opened his MS. note-book, and then glanced steadily around the house, as if he would say, 'Now, if you are ready, I am, and will begin.' The audience understood the look, settled themselves comfortably into their seats, and listened." Then he sings "Sally, in our Alley," and the writer continues his remarks: "No man would dare to sneeze in such a silence as reigned during the first verse, and fifty men might sneeze unheard in the enthusiastic burst of applause that followed the last note of the verse. While he sings they listen entranced; when he ceases they shake the building with applause and 'Encore! Encore!' resounds, until even echo, awakened by the shout, cries out 'Encore.'" Of such panegyrics as these is this volume made up; and if Mr. Templeton, therefore, is not proved to be as great a vocalist as the compiler of the book would desire, it certainly is not his fault. But we fail to see the object of the production of such a work. Malibran, when she came to this country, found Mr. Templeton the best tenor procurable, and was too glad, therefore, to accept him as her stage-lover; but that she worked hard to inoculate him with a portion of her own dramatic power, and even *pinched* him occasionally in the hope of stirring him into something like a passion on the stage, are matters well known to all who remember those days; and to those who do not, such reminiscences can have but little interest. Madame Malibran has only a small share in the book; and that portion devoted to her is chiefly occupied with extracts from her correspondence with Mr. Bunn; most of her letters, however, almost exclusively treating of subjects which can scarcely command public attention—such as the haggling about money transactions, and the refusal to sing certain parts which were submitted to her. "I would willingly," she says, in one of her letters, "accept your offer to play the *Sonnambula* in English for one night, but on the terms of two hundred and fifty pounds sterling, payable on the morning of the representation. I thought it right to let you know at once my intentions, so as not to lose time in correspondence and meetings, which would in no wise change my views." This is certainly a business letter, and very much to the purpose; but the writer could, we think, hardly expect that it would be reproduced in a book professedly devoted to a review of her artistic career. All who like to look back to the time when Opera in English was struggling to maintain a position before the lovers of music in this country, will doubtless like to read something about a tenor who, to a certain extent, helped on the good work; but there can be but little doubt that this volume would never have been published had the compiler not been able to couple the name of Templeton with that of Malibran. In every respect the work is well got up; and three portraits—two of Templeton, and one of Malibran—are good enough to be preserved apart from the book.

Magnificat and Nunc dimittis, in F. By Charles Edward Stephens. Op. 23.

"The Lord hear thee." Anthem in eight parts, by Hamilton Clarke. [Weekes and Co.]

THE Music sung at each recurring Festival of the London Church Choir Association is composed expressly for the occasion, and the above works were written for the eighth festival, on November 4 last. By this regulation the Association enlarges its sphere of usefulness, for we may reasonably look for some valuable additions to our store of service music from time to time. Mr. C. E. Stephens is recognised as one of the best of living English musicians, and it is needless to say that his setting of the evening canticles is marked by sound musicianship. The eighteen bars of symphony, in which a bold figure is used sequentially, at once proclaim the festive character of the service; and this is maintained until the end of the fourth verse. The composer adopts time-honoured precedent in setting the fifth verse as a quartet or semi-chorus; and also in the *fugato* to the words, "He hath scattered the proud." The crashing chords and chromatic passages in the accompaniment to the latter are very effective. After another quartet in B flat, a progression is made to the dominant harmony

of D, in which key the original figure returns, leading by a fine *crescendo* back to F, for the entrance of the "Gloria." The second verse of this savours rather of flippancy, but the close is at least pompous, if not dignified. The Nunc dimittis opens quietly, and nothing worthy of note occurs until the last verse, when the basses again introduce the initial figure or *leit motif*. The Gloria is the same as before. On the whole, this is a vigorous and excellent Service, and its difficulties are by no means great. Mr. Clarke's anthem opens with a suave flowing chorus in 3-2 time. The second A in the accompaniment of the thirteenth bar of page two, is obviously a misprint for F, and in the seventeenth bar of the same page, the progression from the leading note triad to the 6-4 on the dominant is open to objection. In this movement the voices are in four parts, but in the succeeding chorus, "We will rejoice in Thy salvation," they are employed antiphonally, though with but little contrapuntal elaboration. A cursory analysis again reveals great laxity in the part-writing, as, for example, the consecutive fifths between first tenor and bass, four bars before the end. The treble solo which follows, is the most pleasing portion of the anthem. In the last chorus there is a *fugato* in four parts, and the work ends with seventeen bars *lento*, the voices being subdivided and almost unaccompanied. Mr. Clarke's anthem cannot be considered a great success, the technical blemishes being untoned for by any exceptional interest in the musical ideas.

Popular Classics for the Pianoforte. Selected, Edited, and Fingered by Walter Macfarren. Sixth Series.

[Ashdown and Parry.]

OUR prediction respecting the success of these excellent extracts from the works of the classical pianoforte writers has been thoroughly verified. There are many amateurs who are willing enough to test their power of performing the standard compositions, provided they can have a list of such pieces selected for them by a competent authority, from which they can choose according to their taste. The Sixth Series, now before us, commences at No. 61 and ends at No. 72. From Beethoven we have the Bagatelle in E flat—perhaps one of the most popular of these charming trifles—the variations on "Quant'è più Bella," and the "Andante" in F; from Mendelssohn the "Two Sketches," and "Variations Sérieuses"; from Weber the last movement of the Sonata, Op. 24, known as "Il moto continuo"; from Schumann the "Schlummerlied"; from Hummel the "Capriccio" in F; from Schubert the Menuetto in B minor (from Op. 78); from Handel the Variations on "The Harmonious Blacksmith"—in which we are glad to find that the original time, 24-16, has been retained where the semiquaver triplets occur; from Clementi the Sonata in B flat (Op. 38, No. 2); and from Dussek the "Rondo Scherzo" (from the Sonata, Op. 45, No. 1). There has been much discrimination shown in the choice of these works, for they are so varied in style that we can quite imagine a purchaser, beginning by selecting from the number, will end by taking the entire set. We sincerely hope that the work will be steadily continued; and shall be glad if the next Series were to include some of the standard pianoforte duets.

The Paragraph Psalter, arranged for the use of Choirs. By the Rev. Dr. Westcott, Canon of Peterborough.

[Cambridge University Press.]

THERE are so many Psalters in vogue at present, some of which have obtained such a sure footing, that the Editor of a new one must advance some decidedly original and equally good arrangement before he can hope that his book will meet with anything like success. The object of the above Psalter is (as its name suggests) to divide the Psalms into paragraphs, grouping the verses together as we should sentences in any literary publication. Dr. Westcott informs us in his preface that the Psalter has been used with success at Peterborough Cathedral during the last six years, and his own words will best explain his reasons for publishing the work. "Sometimes," he says, "the verses are separately complete; sometimes they are arranged in couplets, sometimes in triplets; sometimes they are grouped in unequal but corresponding masses. . . . If, therefore, the Psalms are sung antiphonally on one method in single verses, or in pairs of verses or half

verses, the sense must constantly be sacrificed, and the music, instead of illuminating the thought, will fatally obscure it." As we know of no Psalter which aims at this arrangement, we commend it to the notice of choir-masters, feeling sure that they will find in it much that is useful and instructive. Dr. Westcott appears to have spared no pains either in carrying out his own theory or in the "pointing" of the verses.

Zwölf Charakteristische Studien für Pianoforte zur Beförderung der Technik und des Vortrags. Von Albert Biehl. Op. 70. [Hamburg and Kiel: Hugo Thieme.]

THE more general use of Technical Studies for the pianoforte is one of the most important signs of the healthy progress of musical education in this country. Teachers are beginning to see that before a pupil can play he must be taught how to play, and that this can only be effectually accomplished by the constant use of well considered exercises, written by artists who have thoroughly mastered their instrument, and who resolve to act as guides to those who desire to travel the same road. In spite of the many excellent studies now in general use in England, there is plenty of room for more; and we cordially extend the hand of welcome therefore to Herr Biehl's "Charakteristische Studien," which are published in two parts, each containing six pieces. No. 2, in B minor; No. 5, in A major; No. 7, in B flat minor; No. 9, in D flat major (a remarkably good study for octaves); and No. 11, in B major, may be especially commended for earnest practice. In No. 4, we cannot reconcile ourselves to the bare perfect fifths which occur in the right hand passages; but, apart from this, the Study will be found extremely useful.

Der Kreisler (Child's Top) Walzer Caprice, für Piano.
Grand Galop Brillant, pour Piano.
Reverie, für Piano.

Von Albert Werner.

[Dresden: Plötner and Meinhold.]

WE have selected these three pieces from others by the same writer, which have been forwarded to us, as fair specimens of the talent of a composer who writes for his instrument both with fluency and elegance. The Waltz ("Child's Top") is based upon an appropriately whirling subject, which will give some good work, even for exceptionally agile fingers; and will assuredly, if well-played, win the good opinion of all listeners. The Galop is even better; the second theme, in the sub-dominant, being extremely melodious, and contrasting effectively with the spirited opening subject. The Reverie (in the somewhat unusual "Reverie" key of B major) is charming, both in the theme and its treatment. The syncopated figure in the left hand is most effective, and enforces the tender eloquence of the principal melody throughout the piece. The versatility of style shown in these slight pieces makes us hope to meet Herr Werner in some compositions of more importance.

Organ Pieces for Church Use. By Boyton Smith.
[Novello, Ewer & Co.]

THIS is a series of compositions published in four books, each containing three or four pieces. We think that the composer has in this instance successfully supplied a want, for most organists will allow that they have not too many short and truly melodious pieces suitable for voluntaries, upon which they can readily lay their hands. Mr. Boyton Smith does not confine himself to one style, some of these pieces being distinctly "light," while others are of a solemn and dignified character. The music is always graceful and attractive, and will doubtless be in the possession of a great number of organists; in fact, we think there is much popularity in store for this work.

A Century of Hymn-Tunes. Composed by Arthur Henry Brown. [Thos. Bosworth.]

MR. BROWN, in his preface, says that many of the hymn-tunes in this book were written for a friend to whom the "Century" was dedicated; and that their success has induced the composer to publish them in the form of a book. To those persons who are looking out for new tunes, the

present collection must be considered very valuable, as it contains many which deserve to become popular; and those who know any of Mr. Brown's former compositions of this kind, will, of course, be anxious to make themselves acquainted with this little work. In our opinion, many of these tunes rank with the best of any of the composer's former efforts.

The Professional Pocket Book; or, Daily and Hourly Engagement Diary for 1881. Published under the immediate superintendence of Sir Julius Benedict.

[Rudall, Carte and Co.]

THE announcement of the publication of this useful pocket book must be coupled with some expression of regret that notices of the meetings of several scientific societies, which have previously appeared under the proper dates, are omitted from the present issue. As the work is under the superintendence of Sir Julius Benedict, it may be possible that only musical events are in future to be mentioned; but, if so, the "Professional Pocket Book" is too comprehensive a title.

Original Compositions for the Organ. By C. Warwick Jordan, Mus. Bac., &c. [Novello, Ewer and Co.]

WE are glad to see the three new numbers of the above which have just been sent us. Without going into details, we are able to say that they are all distinctly interesting movements, and being of a generally quiet character, will be found very useful for opening voluntaries. Mr. Jordan in his writing shows that he has a true appreciation of the style of music to which Henry Smart contributed; at the same time he shows an equal leaning towards the school of which E. Batiste is a representative. Mr. Jordan has, however, contrived to blend the two styles with considerable taste and ingenuity.

Remember now thy Creator. Composed by Arthur Grünen. [Weekes and Co.]

THIS song has so much real sacred feeling that we are led to anticipate even better works from its composer, who may here be cautioned, in the most friendly spirit, not to be tempted into wandering through keys in search of effect which, with more self-reliance, he might find with less effort. We are particularly pleased with the Allegretto, to the theme of which the semiquaver arpeggio accompaniment is most appropriate; and the return to the original subject is most happy. We commend this song to the attention of expressive singers; and trust that with this specimen of his power we may not part company with Mr. Grünen, who is evidently something more than a mere workman in his art.

Rondino Grazioso. Toccata. Composed by Walter Macfarren. [Stanley Lucas, Weber and Co.]

MR. MACFARREN'S pianoforte music is always graceful, and touched with the hand of a master, not only of his instrument, but of his art. The "Rondino" before us—reminding us somewhat, in the principal subject, of Mendelssohn's "Streamlet"—is charmingly written throughout, and will be found as agreeable to listen to as useful to practise. The "Toccata" is an excellent study for touch; and as it is just possible that it may partially suffer from its title—which to many amateurs means a dry mechanical exercise—we may say that it can be safely ventured as a "drawing-room piece." We would gladly welcome many more "Toccatas" if their composers would only think that they should be something else than mere finger-work.

Belinda. Gavotte. By Cotsford Dick.

[Stanley Lucas, Weber and Co.]

MR. COTSFORD DICK has evidently a special talent for reproducing the form and spirit of the old dance-tunes, for he not only throws his harmonies into the idiom of the age which called them forth, but his subjects are always pleasing and graceful. The one before us is, we are inclined to think, the best that we have yet seen by this composer. The opening theme—in the second page most happily repeated in several keys—is extremely tuneful; and the second subject, in the sub-dominant, is not only excellent as a contrast, but in itself most attractive. We

hope that this composer's latest contribution to our rapidly increasing stock of such pieces will be welcomed as it deserves.

WITH reference to our review of M. Pougin's supplement to Fétis's biographical work, we have received a letter from Mr. G. Oakey, complaining that, in pointing out certain defects, we should have mentioned his name. He considers that we invidiously selected the case of himself and another gentleman as an example of biographical notices inserted at the expense of others which are left out. Mr. Oakey is quite wrong. We have no objection to the appearance of any musician's "life," and it would seem that Mr. Oakey especially deserves such an honour, inasmuch as he declares his name to be known by "many thousands of musical English readers." We are glad, for his sake, to learn that this is so; at the same time Mr. Oakey is not yet as famous as Mr. Manns, and we were within our right when, in criticising the book, not Mr. Oakey, we drew attention to the fact that the existence and work of the more prominent person had been ignored.

FOREIGN NOTES.

THE production of a *ballet fantastique* entitled "La Korrigane," the music written by M. Widor, has been the only novelty at the Paris Grand-Opéra during the past month, the composer having scored a decided success with this his first effort in stage-music. Rossini's "Le Comte Ory," Meyerbeer's "L'Africaine," Verdi's "Aida," and Gounod's "Faust" have been the operatic works alternating at the national institution referred to. M. Halanzier, the ex-director, has organised a special performance at the Opéra, which was announced to take place at the end of last month, in aid of the funds of the Association des Artistes Dramatiques, of which he is now the President. All the leading vocalists in the French capital were to take part in the performance, which included the third act of "Aida," "L'Étincelle," the first act of "La Korrigane," and other selections.

M. Leo Délibes, the composer of "Le Roi l'a dit" and "Jean de Nivelle," has been elected Professor of Musical Composition at the Paris Conservatoire in the room of the late Henri Reber.

The Dresden Conservatorium will celebrate this month the twenty-fifth anniversary of its foundation by a festive performance of the pupils of the institution, which will include J. S. Bach's Mass in A minor.

Rubinstein's opera "Nero," recently performed for the first time at the Berlin Opera, met with a very cool reception, and is not expected to remain long on the *répertoire* of the royal establishment—at least such is the opinion expressed by the *Allgemeine Deutsche Musik Zeitung*. An interesting critical review of the work, from the pen of Herr Max Goldstein, appears in No. 8 of the *Musik-Welt*.

A new Russian pianiste, Madame Varette Stepanoff, is just now engaged upon a Continental concert-tour, creating much enthusiasm by her eminent technical qualities and the "manly energy" of her playing.

The reputation enjoyed by the Germans for thoroughness has been once more vindicated by the Magdeburg Stadt-Theater, where the recent first performance on that stage of Wagner's "Meistersinger" had been preceded by no less than seventy-five rehearsals of the solo parts, seventeen orchestral, eighty choral, and four general rehearsals. The painstaking conductor of the institution in question is Herr K. Frank, and the effect produced by the performance is described as unique.

We have received the first volume of a biography of Franz Liszt, written under the auspices of the pianist-composer himself by L. Ramann, and comprising the period from 1811 to 1840. The interesting work, which will be completed by an additional volume, is being published by Messrs. Breitkopf and Härtel of Leipzig. We must reserve a more detailed notice for our next number.

Richard Wagner is, we understand, preparing for publication a pamphlet on Johannes Brahms.

Herr Wilhelmj, the eminent violinist, is still in the United States, where he is just now engaged upon a concert-tour, in company with the pianist, Herr Constantin Sternberg.

At the initiative of Herr Joachim, a concert in memory of Carl Eckert was given on the 7th ult. at the Berlin Singakademie, the programme consisting entirely of selections from the works of the deceased composer. Madame Joachim, Mdle. Marianne Brandt, Herren Rudorff, Mannstaedt, and Haussmann, with the orchestra of the Opera, under the direction of Herr Radeck, took part in the performance.

M. Twadar Nachez, a young Hungarian violinist, a pupil of Herr Joachim, has won the golden opinions of German connoisseurs during his recent concert-tour in that country.

The number of operettas written by Offenbach is said to be no less than 102, commencing with "Pascal et Chambord," and concluding with "Les Contes d'Hoffman."

Charles Lecocq has completed a new comic operetta to a libretto by MM. Meilhac and Halévy. It is entitled "Janot," and is shortly to be brought out at the Paris Théâtre de la Renaissance.

Johann Strauss's new operetta, "Das Spitzentuch der Königin," has found much favour with the audience of the Friedrich-Wilhelm Stadt-Theater at Berlin, where it was first performed on November 27.

At the Imperial Theatre of Vienna M. L. Délibes' opera "Jean de Nivelle" is in course of preparation, and will shortly be performed under the direction of the composer.

The opera entitled "Die Geisterbraut," composed by the Duke Eugen of Württemberg, has been splendidly mounted at the Stuttgart Hof-Theater, and was announced to be performed last month. The libretto is founded upon Bürger's ballad of "Lenore."

At the Hamburg Stadt-Theater a successful revival has recently taken place of Auber's little-known opera "Sermont."

A new operetta, entitled "Die Carbonari," composed by Carl Zeller, has been well received at Vienna.

The prize of a thousand florins offered for the composition of an opera to be performed at the inauguration of the new national theatre at Prague has been awarded to the composer Smetana for a work entitled "Libressa."

The inauguration of a newly constructed theatre, the Teatro Costanzi, at Rome, took place on the 28th of November, in the presence of a brilliant assembly headed by the King and Queen of Italy. Honours were heaped upon Signor Costanzi, the founder, and Signor Spondrini, the architect of the building, which is said to be of handsome design, tastefully decorated, possessing, moreover, excellent acoustical properties. The opera chosen for the opening performance was Rossini's "Semiramide."

A new comic opera, "El Amor enamorado," by Arietta, a talented native composer, has been produced with great success at the Royal Opera of Madrid.

Boito's "Mefistotele," performed at Boston in English and at New York in Italian, has been enthusiastically received in both towns.

Carl Emil Seifert, an active musician and able writer on the art, died at Buffalo (U.S.) where he had resided for some years, from the effects of a wound inflicted upon him by the father of one of his pupils. He was born at Berlin in 1849.

Napoléon Henri Reber, a composer of merit, and professor at the Paris Conservatoire, died at the French capital at the age of seventy-three. He had been a pupil of Lesueur, and had written some comic operas, among which "La Nuit de Noël," "Le Père Gaillard," and "Les Papillotes de M. Benoit" were the most successful.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (December 5): Symphony, "Eroica" (Beethoven); Fragments from "Elijah" (Mendelssohn); Largo and Minuet from Twenty-fourth Symphony (Haydn); Fragments from "Orphée" (Gluck); Overture (Berlioz). Concert Populaire (December 5): Symphony, "Harold en Italie" (Berlioz); Symphony, E flat (Mozart); Sérénade Mélancolique (Tchaikowsky); Prélude (Massenet); Scena and Air "Freischütz" (Weber); Airs de Ballet, "La Reine de Saba" (Gounod). Concert Populaire (December 12): Reformation Symphony (Mendelssohn); Fragments from "Prometheus" (Beethoven); Pianoforte Concerto, No. 3 (Saint-Saëns); Danse Persane (Guiraud); Vocal Soli (Rubinstein, Schumann, Schubert, Verdi). Châtelet Concert (December 12): Symphony (Lacombe); Scènes Pittoresques (Massenet); Concerto, G minor (Mendelssohn); Marche Funèbre (Bizet); Fragments from Septet (Beethoven). Conservatoire (December 19): Symphony, No. 2 (Brahms); Choruses from

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

"Oberon" (Weber); Overture, "Fingal" (Mendelssohn); Double Chorus (Meyerbeer); Symphony, C major (Beethoven). Concert Populaire (December 19): Symphony, in F (Beethoven); Suite for Violin (Jenő Hubay); Dance from "Le Tasse" (Godard); Fragments from Third Act of the "Walküre" (Wagner); Fantasia in C, for Pianoforte (Schubert-Liszt); Finale from Twenty-ninth Symphony (Haydn). Châtelet Concert (December 19): Overture, "King Lear" (Berlioz); Symphony, G minor (Mozart); Suite Algérienne (Saint-Saëns); Violin Concerto (Beethoven); Overture, "Ruy Blas" (Mendelssohn).

Leipzig.—Gewandhaus Concert (November 25): Symphony, No. 13 (Haydn); "Das Waldweib," cyclus of songs (Riccius); Violoncello Concerto (Davidoff); Symphony, B flat major (Schumann). Euterpe Concert (November 30): "Paradies und Peri" (Schumann). Gewandhaus Concert (December 2): In memory of Mozart's death (December 5, 1791)—"Requiem;" Overture, "Zauberflöte;" "Ave verum;" Symphony, "Jupiter."

Cologne.—Concert Gesellschaft (December 7): Overture, "Edda" (Carl Reinthaler); Concert-Air (Mendelssohn); Pianoforte Concerto, No. 2 (Weber); Double Chorus from "Colinette à la Cour" (Grétry); Symphony, "Ländliche Hochzeit" (Goldmark); Pianoforte Solos (Mendelssohn, Chopin); Songs (Breuning, Schumann, Brahms); Overture, "Euryanthe" (Weber).

Münch.—Musikalische Akademie (December 1): Symphony, No. 9 (Raff); Violoncello Concerto (Molique); Air, "La Clemenza di Tito" (Mozart); Norwegian Rhapsody (Svendsen); Slavonic Rhapsody (Dvůřák); Songs (Clara Schumann, R. Schumann, Naret Koning); Overture, "Zur Weihe des Hauses" (Beethoven). Musikalische Akademie (December 16): Symphony No. 4 (Mendelssohn); Pianoforte Concerto, E minor (Chopin); Serenade (Mozart); Pianoforte Pieces (Rameau, Rubinstein); Overture, "King Lear" (Berlioz).

Wiesbaden.—Concert of the Cur-Orchester (November 21): "Fest Overture" (Beethoven); Valse (Kéler-Béla); Scottish Rhapsody (A. C. Mackenzie); "Jubel Overture" (Weber); "Fackeltanz," No. 4 (Meyerbeer). Curhaus Concert (December 6): Overture, "Ruins of Athens" (Beethoven); Pianoforte Concerto, A minor (Schumann); Air from "Die Folkunger" (Kretschmer); Violoncello Concerto (E. Hartmann); Pianoforte Solos (Mendelssohn, Chopin, &c.).

Florence.—First Mattinata Musicale (of Signori Buonamici, Chiostri and Solci) (December 9); String Quartet, G minor (Haydn); Suite for Pianoforte and Violoncello (Saint-Saëns); Pianoforte Quintet, No. 2 (Sgambati). Second Mattinata Musicale: String Quartet, D major (Mozart); Rondo Brillante for Violin and Pianoforte (Schubert); Pianoforte Trio, D major (Beethoven). Concert of the Società Orchestrale (December 6): Overture, "Anacreon" (Cherubini); Prelude, Choral and Fugue (Bach); Orchestral Suite (Saint-Saëns); Adagio from Quartet, Op. 77 (Raff); Scherzo from Posthumous Quartet (Mendelssohn); Introduction to "Tristan und Isolde" (Wagner); Symphony, C minor (Foroni). Concert of the Società Musicale (December 20): Scotch Symphony (Mendelssohn); Adagio from Quartet, Op. 17 (Rubinstein); Finale from Quartet, Op. 12 (Mendelssohn); Andante from Symphony, Op. 167 (Raff); Dance of Sylphs (Berlioz); March from Sinfonia Cantata (Bazzini).

Baltimore.—Concerts of the Peabody Institute (November 20, 27, December 4): String Quartet, Op. 1 (Svendsen); Spring Song from "Die Walküre" (Wagner); Suite for Violin and Pianoforte (T. P. E. Hartmann); Serenade, Op. 8 (Beethoven); Pianoforte Quartet (Schumann); "O Salutaris" (Palestrina); Sonata for two violins and violoncello (Corelli); Serenade, Op. 3, and Pianoforte Trio, No. 18 (Haydn).

CORRESPONDENCE.

"THE POWER OF SOUND."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You will perhaps grant me space for some words of reply to the review of "The Power of Sound" in your December number, the writer of which, in spite of his general friendliness of tone, considerably misrepresented me; unintentionally, of course, and very likely owing to defects in my own exposition. However that may be, his particular selection of topics suggested, and his general descriptions, I think, proved, that he had not recognised what the design and the main positions of my work are; and these seem to be just the things which the author of a long book, not likely to be very consecutively read, may be usefully allowed to indicate.

Your critic refers me to "the newer school of physiological aestheticians." He represents as my "leading theme" a purely physiological problem, the gradual formation through past ages of our organs of special sense. One special point in connection with the physiological basis of sensation, which I purposely relegated to a note and an appendix, forms, according to him, "a prominent feature of my survey of the whole subject." And my book is described as "an outcome of the Helmholtzian doctrines," helped out by Darwinism: a view which cannot but receive some apparent support from the selection for special notice of some obscure points, presenting little interest except to professed students of physiological psychology.

As a matter of fact I hold, of course, that our various capacities for enjoyment have their seat in the organism; but that the connection can be shown and formulated only in the very simplest cases. The insistence on distinct and individual *form* as of the essence of music no less than of sculpture, which is the *first* cardinal point in my book, I have removed by every effort in my power from any contact with "physiological aesthetics." I have pointed out again and again that the physiological considerations which will in a sense *explain* the conditions of satisfaction in *colour* or *tone* are totally irrelevant to our perception of particular forms or melodies as beautiful. As regards the latter, my efforts are rather directed to explaining *why they cannot be explained*, as any reader of my seventh, eighth, and ninth chapters will see.

Next, as to Darwinism, I recognise, indeed, the importance of Mr. Darwin's suggestion of sexual association, in spite of the enormous difficulties which it entails (p. 121 *et seq.*), since, as I say, it seems the only suggestion yet made which goes far enough and deep enough to offer a chance of accounting for the might and mystery of melodic effect. But I conceive that here again I have made clear its total inadequacy, or rather its irrelevance, in respect of the most conspicuous problems of music, *e.g.*, the startling difference in emotional power between this and that succession of notes. This leads on to the lengthy discussion of what melodic forms or motions really are, of their wholly unique and unparalleled nature, and of the consequent uniqueness of the faculty by which the proportions they present are appreciated. The existence of developed melodic forms in *two dimensions*, the fusion or interpenetration of the two factors, those of *time* and *pitch*, each accurately measured, and the particular set of measurements of each, in each particular form, being as indispensable to one another as the two blades of a pair of scissors—all this, unnoticed by your critic, is in my view the *second* cardinal point of my book. From it are deduced a variety of conclusions; *e.g.*, the impossibility of *explaining* or *demonstrating* the superiority or inferiority of this form to that; the hopelessness of any analogue of visual lines; the error of trying to explain the essence of musical effects by reference to *physical* motion, or of looking forward to a "music of *visible* motion"; the radical distinction of melody from speech; the fatuity of the view (the commonness of which I show by quotations) that the rhythmic factor is an *adjunct*, or even a bond whose "tyranny" the ideal music will throw off, as though an ideal and superior sort of scissors would be produced by one blade throwing off the tyranny of the other; the necessarily inorganic and unarresting nature of strains which present no assured basis of accents; and many more.

With these two cardinal points is closely connected the *third*, also unnoticed by your critic; the distinction between the *impressive* and *expressive* aspects of music, the essentially unique and (to a great extent) isolated nature of the characteristic musical emotions, and the absurdities which follow the attempt to make out music to be simply "a language of expression," as though its business were to express things (whether feelings, or ideas, or objects, or events) otherwise knowable. From this point, again, flow numerous subordinate corollaries and observations, which I must not take up space by enumerating.

I think, however, that even this brief indication of the main pivots of my inquiry will show how slight must be its contact with acoustical science. Of Helmholtz's work in the domain of sound I am an ardent and humble admirer: but surely that need not prevent my asserting what my subject makes it imperative to assert, and what Helmholtz has himself admitted, that the *material* of music is not music; that scales and overtones are not melody any more than bricks and mortar are architecture. The only facts out of this region of material which are necessary for my purposes are the *existence* of such things as tones and scales and consonances and dissonances: a knowledge of their physical laws, and of their modes of formation and varieties, so brilliantly and exhaustively explained by Helmholtz, is as unnecessary for my readers as it is irrelevant to the main substance of my work; or as proficiency in comparative philology is unnecessary to the appreciation and discussion of poetry. The formed aesthetic products with which by far the larger

part of my book is concerned cannot, as I have already said, be ultimately explained in the same sense as Helmholtz explains his discoveries; but they present an infinity of noticeable facts, and suggest many interesting topics; and one of the first of these is the falsity of the very common view that physical facts do *explain music*, that melodies are a sort of order which is reducible to mathematical law. Your critic seems to hold the true view on this subject, and in the main also to credit me with it; but in fathering my inquiry on that of Helmholtz, he must surely see that he suggests the very confusion between the free forms and indescribable emotions which it took a Beethoven to originate, and the acoustical facts of which Beethoven knew nothing. Whether successfully carried out or not, my *object* has been to apply scientific observation and accurate treatment to phenomena which are as remote from physics as from metaphysics.

Again, your critic says that I "have not made any effort to separate quality of tone from harmony, or to show where and when they differ in degree, admitting that they are the same in kind." I can but reply that to me they seem utterly different in kind (see notes on pp. 244 and 247), and that I have written two long chapters, one on colour or quality of tone, one on harmony, where the distinction is explained with, I fear, tedious emphasis: such being the importance I attach to the topic of sound-colour and of its clear separation from form (melodic and harmonic), that I would put that forward as the *fourth* cardinal point of my book. (Your critic's special questions are answered in ch. xi., § 7, and ch. vii., § 11, and on pp. 288 and 289.)

One word more, and I have done. My "antiquated predilection" for Mendelssohn's music (which I believe I only mention once, and then without a single expression of personal opinion) and the "thinness" of my Schumannism (which goes as deep, at any rate, as my musical nature) may be left to take care of themselves. What I rather complain of is the general impression which would, I think, be conveyed by this part of the review, that I had been occupied in airing and pressing anything so supremely unimportant as my own fads and partialities. Whereas I specially point out that my arguments might be throughout followed with assent by those whose personal estimate of particular compositions differed utterly from mine; and I have not only abundantly expressed, but also (I venture to think) demonstrated, my fundamental belief, that in music very wide tolerance is not so much charitable as *scientific*; it being a matter of simple observation that, under similar conditions of love and knowledge of the art, persons may present remarkable differences as to the specimens which they respectively find exceptionally impressive; differences which are necessarily as unanalysable as the impressions. My view on this subject, and my reasons for it, cannot be misunderstood by any one who will read my last chapter, on "musical criticism."

I am, Sir, yours obediently,
EDMUND GURNEY.

THE STAFF v. TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Stratton, in his reply to me, admits what I have been contending for—viz., that the average chorus-singer, in reading from the Tonic Sol-fa Notation, can have no doubt as to the key he is singing in, and consequently has a superiority over the singer from the Staff Notation, in that important respect at least. He also admits that "this advantage is still further increased when the singer from the Staff Notation has only his single 'part' before him."

Now, for the key to be more perceptible, in the example I gave, in the Staff than in the Sol-fa Notation, I cannot see at all. In the Staff Notation there is a "formidable array" of sharps, commencing with the third measure, meant to denote key B; in the Sol-fa it is simply and clearly stated key B. What could be more lucid?

He goes on to say: "To render the example more just, either the chromatic signs should be used in the latter, or the key-signature inserted in the former, where the change occurs." Will Mr. Stratton kindly take up a work in both notations, look at a passage where a change of

key occurs, and answer me if, in the Staff Notation the key-signature is inserted, or in the Sol-fa the chromatic signs are employed? Methinks, were the chromatic signs used in the Sol-fa Notation to divide every transition and modulation—gradual, sudden, passing, and extended—it would be transition—into chaos. I simply translated the example as extended change of key is always translated into the Sol-fa Notation.

But I ask, in the name of justice, how can the want of memory (or stupidity) on the part of a singer, be called a fault of the notation he is using? Mr. Stratton gravely states that "a singer might easily forget what key he was singing in." That is surely his own fault, and not through any want of clearness on the point as represented by the notation.

I do not think Mr. Stratton has proved that, "in extreme modulations (or transitions) the Tonic Sol-fa Notation becomes more difficult and complicated" than the Staff.

With regard to "A London Organist," I think my reply to Mr. Stratton answers him as well as I can, except when he says in speaking of the examples given by me, "there is no legitimate modulation." Of course, there is no *gradual* modulation, leading to the new key; but Mr. Stratton and I were speaking of *sudden* and *extreme* modulations—not gradual.

I am surely not tied, in going to the key of B from C, to modulate into G, then into D, into A, into E, and finally into B, in each transition writing several measures to fill the ear with a new key? I think not. "A London Organist" can find abundance of examples in classical works, without my quoting any, where the modulation is sudden and extreme; it may be for special effect.

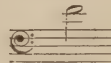
Yours truly,
THOMAS MANSON.

Lerwick, December 13, 1880.

BACH'S PEDAL PASSAGES.

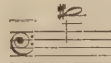
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to correct a prevalent mistake in regard to the limit of range of the pedal part in Bach's organ works, which I see is repeated in Mr. Hipkins's article on "Pedals" in Part XII. of Grove's "Dictionary of Music," viz., that Bach only once wrote up to



for the pedals, in the second pedal solo of the Toccata in F.

In the Prelude on the chorale "Gottes sohn ist kommen" (No. 2, in Mendelssohn's edition of the compositions on chorales) the pedal part is written up to F, and in No. 12 of the Preludes in the same edition, a curious double canon on the old hymn "In dulci jubilo," the pedal part is written up to



In both these cases the pedal plays the tenor, and not the bass of the composition, taking the Canto fermo; in the first-mentioned case the pedal part is marked "Pedal Trompette 8 Fuss," a direction taken, no doubt, from the original MSS. of this set of Preludes, which were in Mendelssohn's possession; so there is no doubt of the notes being intended to be played as they were written. These examples seem to show either that there were then to be found pedal-boards extending to F and G, or that Bach thought there ought to be.

I have so often heard the statement about Bach's one high pedal F, from people who might have been expected to know all that could be known about Bach's organ music, that it seems worth while to make a note of it.

Yours, &c.,
H. H. STATHAM.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. A.—As Counterpoint is the application of the principles of Harmony, we should recommend our correspondent to study Harmony first.

A POOR STUDENT.—Scholarships are open to those having exceptional talent; but we fear that a "love of music" and a "desire to become a musician," are not sufficient qualifications to secure a gratuitous education in the art.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BELFAST.—At the first Concert of the season given by Mr. Kempton in the Strandtown Schoolhouse on the 13th ult., the newly formed Belfast Select Choir made its *début* most successfully. A selection of part-songs was exceedingly well sung by the choir, and elicited the heartiest applause. The vocalists were Miss Lily Browne, Mrs. Kempton, Mr. O'Shea, Mr. J. Ritchie, and Mr. Kempton, all of whom were highly appreciated. The Concert was a great success, and highly creditable to Mr. W. J. Kempton (Conductor) and the members of the Society.

BIRKENHEAD.—The Concert of the Musical Society took place on Tuesday, November 30, in the Public Hall, and was in every respect a marked success. Mendelssohn's *Oratorio, St. Paul*, was the work performed. The principal vocalists were Madame Billie Porter, Mr. E. Dalzell, and Mr. Hilton, the contralto solos being taken by Miss James, a member of the choir. Dr. Hiles conducted, and Mr. Pattison presided at the organ. The band and chorus, numbering 120 performers, gave evidence of advance in their work.

BIRMINGHAM.—Mr. S. S. Stratton's third Chamber Concert was given in the Masonic Hall, on Tuesday, the 7th ult. The programme included Mozart's Quintet in A, for clarinet and strings; Impromptu in B flat, Op. 142, No. 3, Schubert; Duo for violin and viola, Op. 13, Spohr; Notturmo in F minor, Op. 21, clarinet, H. Bärmann; Quartet in F, strings, Alfred Mellon; and Trio in G minor, Op. 1, piano and strings, Goetz. The last three pieces were performed for the first time in Birmingham; and much interest was excited by the production of Mellon's quartet, the composer having been a townsman. The pianist was Mrs. Hale, and the clarinet parts were ably given by Mr. T. E. Pountney. —Mr. Richard Rickard gave a Pianoforte Recital on Thursday, the 9th ult. Schumann's grand Fantasia in C, Op. 17, was magnificently played; and Rubinstein's Sonata, Op. 18, for pianoforte and violoncello, in which Mr. Rickard was joined by Herr van Biene, was also a feature in the programme. There was a large attendance, and the young artist was frequently recalled and much applauded. —The same evening, Mr. Joseph Short gave a Concert in the Town Hall, when his new Mass, *St. Joseph*, was produced; also a march, "Cardinale," composed for the occasion, and dedicated (like the Mass) to his Eminence, Cardinal Newman. A miscellaneous selection followed. The principal artists were, Miss José Sherrington, Miss Leipold, Mr. Vernon Rigby, and Mr. Lander. The Organist was Mr. Bond, Mr. Waters accompanied on the pianoforte, and Mr. Short conducted. —The Midland Musical Society gave its first Concert at the Church of the Saviour, on Tuesday, the 14th ult., when Haydn's *Creation* was performed. The principal artists were Miss Fraser Brunner, Mr. S. Roper, Mr. W. Glydon, and Mr. W. Lusted. The band and chorus numbered 120. Mr. S. S. Stratton was the Organist, and Mr. W. H. Stevenson conducted. —The Amateur Harmonic Association gave an open Rehearsal at the Town Hall, on Thursday, the 16th ult. The programme consisted of Mendelssohn's Second Psalm, Handel's *Dettingen Te Deum*, and Bennett's *May Queen*. There was a capital band, and the performance was very successful. The whole of the solos, &c., were sustained by members of the Association. Mr. Stockley conducted. —The cheap Concerts of the Musical Association continue their successful course, the most noteworthy of recent Concerts being that of Saturday, the 11th ult., when the Orchestral Society, conducted by Mr. Duchemin, gave its assistance. Miss Florence Major and Mr. Sinclair Dunn were the vocalists, and Mr. F. Crowe solo-pianist.

BRADFORD.—Mr. Edward Misdale's second Concert of the season was given in the Mechanics' Institute, on the 13th ult., when there was a good attendance. The programme was an interesting one, comprising two or three selections of importance, for pianoforte and orchestra, as well as some vocal pieces, which were entrusted to Miss Misdale. Mr. Misdale opened the Concert by a performance of two studies, by Henselt and Rubinstein respectively, in which his ability as an executant was strikingly displayed. Miss Misdale sang Randegger's "Sleep, dearest, sleep," in a manner that won for her the warm approval of the audience. This was followed by a performance of Mendelssohn's Concerto in D minor for pianoforte and orchestra, by Mr. Misdale and the members of the Bradford Amateur Orchestral

Society, Mr. Tate acting as Conductor. Sterndale Bennett's Trio in A, Op. 26, for piano, violin, and violoncello, was excellently played by Mr. Misdale, Mr. Rees, and Mr. W. B. Cross; and a Gavotte and Musette for pianoforte and orchestra, by Raff, concluded the Concert.

BRISTOL.—On Monday, November 29, Mr. Riseley gave his sixth Monday Popular Concert in the Colston Hall, when the band performed Haydn's Symphony in D, Op. 11 ("The Clock"); Bennett's Overture, *The Naiades*; Reissiger's Overture, *Die Felsenmühle*; Mendelssohn's *Cornelius March*; Gounod's *Entr'acte, La Colombe*, and "Funeral March of a Marionette"; and a Serenade for stringed orchestra (Allegro, Romance, Minuet and Trio, and Finale), by Mozart, which was given for the second time in this country. Miss Arthur and Miss Alice Denzil were the vocalists, Mr. A. W. Waite led the band, and Mr. George Riseley conducted. —On Wednesday, the 1st ult., the Bristol Handel Society gave a performance of the *Creation*, in the Lesser Colston Hall, when the principal vocalists were Miss Julia Jones, Mr. J. Gawthrop, and Mr. Henry Pope. The band and chorus consisted of about 100 performers, of which Mr. A. Whitaker was Conductor. —On Thursday, the 2nd ult., the first of a series of special Advent Services was given in the Cathedral, when a large voluntary choir of about 200 voices assisted the ordinary Cathedral choir with very fine effect. The service used Wesley's, in F, and the anthem, Spohr's, "God, Thou art great." Mr. George Riseley, the Organist of the Cathedral, presided at the organ, and the Rev. Precentor Hey, conducted the anthem. The sermon was preached by the Rev. Canon Powell, of Bolton-le-Moors, Lancashire. —On Monday, the 6th ult., Mr. W. A. Barrett, Mus. Bac., Oxon., F.R.S.L., gave a very interesting Lecture at the Bristol Museum and Library, on "Carols for Christmas and other festive seasons." He glanced at the ancient history of the carol, and then proceeded to call attention to spiritual or devotional carols, narrative carols, and to the revival of the practice and study of carol singing. He also spoke of jovial carols, and lastly noticed "In dulci jubilo," of German origin, first introduced into this country by R. L. de Pearsall, who prepared it for the Bristol Madrigal Society, which carol Mr. Barrett spoke of as the most beautiful in existence. The lecturer was assisted by the members of the choir of St. Mary's, Tyndall's Park, who sang examples of the various classes of carols. —On the 8th ult., the Bristol Musical Festival Society gave a Concert in the Colston Hall, when Beethoven's grand Mass in D, and Mendelssohn's *Lauda Sion* were given, and the *Adeste Fideles*, as arranged by V. Novello, for quartet and chorus. The solos in all the works were rendered by several members of the Festival Choir. The choruses were all well sung by the Festival Choir, and Mr. George Riseley played the accompaniments on the grand organ throughout with marked skill. Mr. D. W. Rootham, the Society's choromaster, conducted. —On Thursday, the 9th ult., the second special Advent Service was held in the Cathedral, when Mendelssohn's 95th Psalm, "O come, let us worship," was given as the anthem by the Cathedral choir and the volunteers, the service being again Wesley, in F. Mr. George Riseley, the Cathedral Organist, occupied his usual place, and the Rev. Precentor Hey conducted. The sermon was preached by the Rev. Dr. Millar, vicar of Cirencester. —On Friday, the 10th ult., two Concerts were given in the Colston Hall, by the band of the Royal Marine Light Infantry (Portsmouth Division), when a selection of music, for the most part of a popular kind, was given by the band, conducted by Mr. Krejer. An agreeable feature in the performance was the singing of some glees by the members of the band, proving them to be good singers as well as players. Miss Kate Probert was the vocalist, and Mr. A. E. Hill presided at the pianoforte. —On Monday, the 13th ult., the last Popular Concert for the present year was given in the Colston Hall, when a very fine programme was excellently performed. The principal items of the programme were Beethoven's Symphony in C minor, the Overtures *Anacreon* (Cherubini) and *Tannhäuser* (Wagner), the Introduction to the first and third acts of Wagner's *Lohengrin*, and Berlioz's *Danse des Sylphes*. Miss Hilda Wilson and Miss Berrie Stephens were the vocalists, Mr. A. W. Waite led the band, and Mr. George Riseley conducted. —On the same evening Mr. Sims Reeves made a visit to Bristol in his farewell tour, and appeared at the New Theatre in *Guy Rannering*, in which he sang "Tom Bowling," "Good bye, sweetheart," "The pilgrim of love," and the "Echo Duet" with Madame Alice Barth. The theatre was crowded, and Mr. Reeves, who was in splendid voice, was enthusiastically applauded. —On Wednesday, the 15th ult., Mr. Sims Reeves again appeared at the New Theatre in the *Beggar's Opera* and a Ballad Concert, when his son (Mr. Herbert Reeves) appeared for the first time in Bristol. The other vocalists were Madame Alice Barth, Miss Lucy Franklin, and Mr. George Fox. Mr. J. L. Roedel and Mr. H. Nicholson played Benedict and Bucher's *Concertante* on Themes by Rossini, for the piano and flute. —On the same evening a Concert was given by Mr. Alfred Brookes in the Lesser Colston Hall, when Beethoven's *Engedi*, and a selection from H.M.S. *Pinafore* (Sullivan), were performed by a choir of about sixty voices. The principal vocalists were Miss Kate Spary, Miss Marie Gane, Miss Annie Howell, Mr. E. T. Morgan, Mr. N. O'Donovan, Mr. V. Stroud, and Mr. W. Thomas. Dr. Colman presided at the piano, and Mr. A. E. Hill at the harmonium. Mr. Brookes conducted. —On Thursday, the 16th, the third Special Advent Service was given in the Cathedral. The choir, which consisted of 250 voices, was supported by an efficient band of fifty performers, and the combined forces gave a splendid rendering of the whole of Mendelssohn's *St. Paul*, as the anthem. The soprano recitatives and solos were finely rendered by two choristers from Windsor, and the other solos were extremely well sung by Messrs. E. T. Morgan, A. Brookes, W. Thomas, T. F. Nash, and W. Merrick, all members of the Bristol Cathedral Choir. The effect in the grand and massive building, crowded by an immense congregation, was beautiful, and supremely solemn and impressive. Mr. George Riseley, the Cathedral Organist, conducted the performance. —On Saturday, the 18th ult., two Concerts were given in the Colston Hall by the band of the Grenadier Guards, assisted by the bands of the Bristol Artillery and Bristol Rifle Corps. Both Concerts were thoroughly well attended, and the performances of an excellent character. Miss Kate Hayes was the vocalist, and Mr. Dan Godfrey conducted.

CHELTEMHAM.—Messrs. Lillywhite and Pollock's special Promenade Concert at the Rotunda, on the 9th ult., gave additional evidence of the increasing popularity of these afternoon "Réunions," for, notwithstanding the extra charge for admission, the audience was as numerous as at any of the previous entertainments. Mr. George Cox sang the songs allotted to him with great taste, especially "Alice, where art thou?" and Miss Dones was highly successful in "There is a green hill far away," for which she received an encore. A pianoforte and harp duet, by Messrs. Linter and Pollock was most artistically rendered, and a violoncello solo by Mr. E. Teague, jun., was also greatly applauded. The band fully sustained its reputation.—The Cheltenham Musical Society gave its first Concert of the season at the Assembly Rooms, on the evening of the 14th ult. The works selected were Mozart's *Twelfth Mass*, Gade's *Christmas Eve*, and Abt's *Water Fairies*. The room was, as is always the case at these Concerts, crowded. The Mass was well sung; the choruses were attacked with firmness and decision, and Mr. A. von Holst at the harmonium, with Mr. Harford Lloyd at the pianoforte, played sufficiently well to partially compensate for the absence of an orchestra. The principal vocalists were Miss Catherine Penna, Mr. Evans, Madame Gomez, and the Rev. C. Baxter. Abt's *Water Fairies*, was very effectively sung; the principals being Miss Blencowe, Miss Jackson, and Miss Brereton. *Christmas Eve* is a charming composition, but its performance was marred by want of an orchestra, so needful for a proper rendering of any of the works of Gade. The solo parts were sung with great taste by Miss Percival, of the Ladies' College. The Concert was a success, on which Mr. Dyer, the Society's talented Conductor, may be fairly congratulated.

CLIFTON.—On Monday, the 6th ult., Mrs. Viner-Pomeroy gave her second Classical Chamber Concert in the Victoria Rooms, the performers being Mr. Henry Holmes (1st violin), Mr. Michael Rice (2nd violin), Mr. A. Burnett (viola), Mr. J. Pomeroy (violinello), and Mrs. Viner-Pomeroy (pianoforte). Beethoven's string Quartet, No. 50 (Op. 18), in A; Rheinberger's Quartet (Op. 38), in E flat, for piano, violin, viola, and violoncello; and Mozart's string Quartet, No. 4, in E flat were most artistically played.

CREWE.—The members of the Crewe Philharmonic Society opened the season with a miscellaneous Concert in the Town Hall on Tuesday evening, November 30, before a large and enthusiastic audience. The principal artists were Miss Rachel Green and Mr. J. Barrow (vocalists), Mr. H. Sedgwick (solo violin), and Mr. J. Walton (solo violoncello). The first item in the programme was the Overture to *Fra Diavolo*, given with much effect by the orchestra. The part-music was sung with great precision, and gave unmistakable evidence of the careful training the members had undergone. Mr. J. Barrow made his *début* before a Crewe audience, and gave "I fear no foe" and "The Roll-Call" (Pinsuti), the latter receiving a hearty encore. Miss Green sang with much feeling and expression. The violin and violoncello soli, together with an instrumental quartet, Haydn's "Hymn to the Emperor," in which Messrs. H. Taylor and J. H. Longson took part, were features of the evening. Mr. F. James conducted, and Mr. G. Young accompanied.

CROYDON.—On Tuesday, the 7th ult., an evening Concert was given in the Large Public Hall, under the direction of Mr. Eimer R. Showler. The programme was well chosen, and the various items excellently rendered. The vocalists were, Madame Antoinette Sterling, Miss Beatrice Wade, Mr. Joseph Maas, Mr. W. H. Burgon, and Mr. A. Wilmut; the instrumentalists, Mdlle. Mathilde Wurm (pianoforte), M. Victor Buziau (violin), and Mr. Reed (violinello). The programme opened with Mendelssohn's Trio in D minor, Op. 46, for piano, violin, and violoncello, which was played to perfection. Mr. Maas was most enthusiastically received. One of the chief features of the Concert was the rendering, by M. Buziau, of Vieuxtemps' Ballade et Polonaise. Mr. Reed played Raff's Cavatina in a very pleasing manner; and Mdlle. Wurm's brilliant performance of the two solos allotted to her—Chopin's Polonaise in E flat, and "La Truite" (Heller)—was much applauded. The vocalists were all highly appreciated. Mr. H. S. Webster was a most efficient accompanist.—Mendelssohn's *Lauda Sion* and *Hymn of Praise* were performed at the Public Hall, on the 13th ult., by the Croydon Vocal Union. The soloists in the first work were Miss B. Harding, Miss Howard (an amateur member of the choir), Mr. W. Shakespeare, and Mr. W. H. Burgon. The incidental quartets were effectively rendered by the soloists, and the whole performance was excellent. Madame Edith Wynne sang the principal soprano part in the *Hymn of Praise*, in her well-known manner. The solos were generally well given, Mr. Shakespeare making the greatest success by his artistic singing of "The sorrows of death." The band, which was selected from the Crystal Palace Orchestra, was highly efficient. The choir was well balanced, and the choruses were given with precision and vigour. The whole performance was conducted by Mr. E. Carr.—Mr. George Russell's annual Concert of classical music took place on the 15th ult., the vocalists being Mrs. Osgood and Mr. W. Shakespeare (a native of Croydon), and the instrumentalists Mr. Henry Holmes (violin) and Signor Pezze (violinello).

DUBLIN.—The first Oratorio Service of St. Patrick's Oratorio Society was celebrated in the Cathedral on the 30th November. The service commenced with the Advent collect, the collect for St. Andrew's day, the Lord's prayer, and a portion of the versicles; after which the *Messiah* (the Oratorio selected for the occasion) was sung almost in its entirety, and finely rendered throughout. The principal vocalists were Mrs. Pate Throver, Mr. Hemley, Mr. Walter Bapty, Mr. R. Smith, Mr. Grattan Kelly, and Master Dalton. Mrs. Throver's singing was particularly bright in the aria, "Rejoice greatly"; her phrasing was careful, and altogether the rendering was meritorious. The other solos were highly satisfactory, especial praise being due to Master Dalton for his delivery of some of the recitatives. The chorus singing would have done credit to a much older Society, thanks to the careful training of Mr. C. G. Marchant, who presided, both with skill and intelligence, at the organ.

DUNDEE.—The seventh annual Festival of the Associated Choirs took place on Thursday evening, November 25, in St. Paul's Church. There were about 150 voices, representing the choirs of St. Paul's, St. Salvador's, St. Mary Magdalene's, Dundee; St. Margaret's, Lochee;

St. Mary's, Broughty Ferry; and St. John the Baptist, Carnoustie. A large number of clergy were present, including the Bishop of Brechin and Dean Nicholson. The service-book for this occasion was edited by Mr. W. J. Christopher, Organist of St. Mary's, Broughty Ferry, and the Magnificat and Nunc dimittis were specially composed by him for the occasion. The anthem was Sir John Goss's "The wilderness," which was exceedingly well sung throughout. The psalms were sung to Anglican chants, and the hymns to tunes by J. H. Collinson (specially composed), E. J. Hopkins, J. Baptiste Calkin, and Arthur Sullivan. Mr. Christopher conducted with great precision, and Mr. W. H. Richmond played the voluntaries.—The Dundee Select Choir gave a Concert on November 26, at the Kinnaird Hall, before a large and appreciative audience. The precision and unity of feeling with which the choir sang in all the pieces, betokened the Conductor's care in training, and also spoke well for the attention and ability of the members. Among the most noticeable items were Smart's "O hear ye not, maidens?" Booth's "It was a lover and his lass," Leslie's "Lullaby of life," Sir R. P. Stewart's arrangement of "The Bells of St. Michael's Tower," and two Scotch airs, viz., "Wae's me for Prince Charlie," by Mr. Lambeth, and "The wae'fu' heart," the latter expressly arranged for the Dundee Select Choir by Mr. W. N. Watson. Both of these were redemanded. The successful solos were "Angels ever bright and fair," and "O luce di quest' anima," which were ably sung, and encored.—On the 10th ult., Messrs. J. Stringer and Co.'s new organ for St. Stephen's Established Church, Broughty Ferry, was inaugurated by Dr. Spark; the powers of the instrument, despite its unfortunate imprisonment within a recess which surrounds it closely on three sides, and overlaps it by a low arch above, being displayed to the best advantage. A well trained choir of about thirty voices sang several anthems most creditably—notably Dr. Spark's "I shall see Him," and Dr. Elvey's "Praise the Lord." Gounod's "Jesu, Word of God Incarnate" (unaccompanied) was also fairly well sung. Mr. Edward Jobson, Organist and Choirmaster to the church, conducted; and the Rev. Mr. Cooper, minister of the church, presided.

EASINGWOLD.—On Friday, the 10th ult., the Choral Society gave its first Concert of the present season. The programme was miscellaneous, consisting of vocal and instrumental music. The choir sang several choruses very well. Mr. T. Smith played Schubert's Sonata in D major with much skill, and Mr. Groves was loudly applauded for his performance of Gounod's *Méditation* on the violoncello, accompanied by Miss Hicks. Miss Johnson gained an encore for her rendering of S. Heller's *Tarantelle* in F minor, and responded with a Gavotte by Bach. An amateur string band made its *début* at the Concert. The songs by Dr. Witze, Mr. J. C. Bannister, and Miss Mullens were all loudly applauded. Mr. Beasley conducted.

EASTBOURNE.—The annual performance of the *Messiah* by the Eastbourne Choral Society took place on Thursday evening, the 9th ult., at the Pavilion, Devonshire Park. The band, which was under the leadership of Herr Cramer, numbered some fifteen performers, and the choir was little short of a hundred. Mr. Henry W. Hardy, the leader of the Society, conducted; Mr. J. Taylor, Mus. Bac., Cantab., presided at the harmonium; and Mr. Arthur Hood (Mr. Hardy's pupil) at the piano. The solos were sustained almost exclusively by members of the Society, the only professional vocalist being Mr. Arthur Hooper, of London, who sang all the tenor solos with much effect. The choruses were all so uniformly well rendered that it would be difficult to single out any for special mention. The band was throughout most effective, the Overture and Pastoral Symphony being finely played.

EDINBURGH.—The first of Professor Sir Herbert Oakley's Organ Recitals this winter was given in the Music Class-Room on the 2nd ult. to a crowded audience. The attendance of the students was very large, and the Professor had an enthusiastic welcome. Several numbers in the programme were given for the first time in the Class-Room, and warmly received. During the last few weeks additions have been made to the celebrated instrument in the Class-Room, which render it even more complete than the ideal organ which the late Professor Donaldson had in view when he stated £4,000 as its probable cost. Only half this sum seems to have been granted to him by the order of the Court of Session of 1855, yet during the last fifteen years, without any further grant, the "Reid" organ has been gradually completed. The final additions just made are all to the "pedal" organ. The instrument now has sixty-six stops, eleven of which belong to the pedal organ. In this important department is included a specimen of a metal as well as of a wood register of "thirty-two feet," by which length of pipe a pitch of an octave below the lowest note of most organs is obtained. Another addition to the Class-Room since last session is the filling up of the second of the ten panels intended for figures of the greatest composers from 1665 to 1855—spaces which the present Professor hopes may some day be all occupied. Mozart now faces his great successor, Beethoven, and both figures are painted by a Munich artist.

EGHAM.—A Concert was given at the Institute on the 2nd ult., for the benefit of Mr. T. F. Faulkner, the blind organist of St. Jude's. Messrs. H. Barnby and Packer, with four of the choristers of St. George's Chapel, Windsor, and a quartet of the Eton Choir, gave several part-songs and glees. Messrs. O. Christian and Mellor were recalled after Cooke's duet, "Love and war"; and ballads were sung by Master Winterbottom, Messrs. Ogilvy, Smith, and Christian. Mr. Huntley, pupil of Sir George Elvey, was solo pianist and conductor.

FOLKESTONE.—The members of the Amateur Orchestral Society gave an excellent Concert in the Town Hall on the 6th ult. The Conductor, Mr. H. S. Roberts, proved throughout the Concert his thorough efficiency. Mr. J. R. C. Roberts was leader and principal violin. The orchestral works were all capably rendered, but the various movements of Haydn's Surprise Symphony and Auber's Overture to *Masaniello* were given in such a manner as to deserve the highest commendation. The flute solo of Mr. G. Nicholson was a masterly performance, and a hearty recall was the result. The vocalists were Miss José Sherrington and Mr. Bernard Lane.

FROME.—Handel's Oratorio, the *Messiah*, was performed at the Wesleyan Chapel on Tuesday evening, the 14th ult., by a choir of one hundred voices, in aid of the fund now being raised for the enlargement and improvement of the organ. The singers comprised the choir of the Wesleyan Chapel, the Frome Temperance Choral

Society, and other friends connected with the church and chapel choirs in the town. Mr. W. B. Harvey conducted, and Mr. T. Grant presided at the organ. The soloists were Miss Harvey, Miss Hillman, Miss Bessie Swaine, Mrs. W. H. Penny, Mr. W. B. Harvey, Mr. O. Roberts, Mr. J. Lewis, and Mr. E. R. Trotman.

GLOUCESTER.—The large organ at the Shire Hall has suffered so many years of neglect, and has consequently been so long unfit for use, that probably few persons were aware of the real quality and powers of the instrument. It is still substantially what it was when first erected thirty-one years ago, but has recently undergone repairs at the hands of its original builder, Mr. J. Nicholson, of Worcester, and some alterations have been made to adapt it to more modern requirements. The principal portion of the expenditure has necessarily been confined to the cleaning, revoicing, and details in connection with the mechanism; and Mr. C. H. Lloyd, who kindly undertook the management, must be credited with having judiciously disposed of the limited amount allowed him by the committee. Of course, as a practical organist, he has borne in mind the convenience of the player, and a modern keyboard has been substituted for the old action, which unduly taxed the physical powers of the performer. The showy-looking, but large and "unhandy" drawstops, have been replaced by smaller ones more conveniently placed, and new pedals have been supplied. The other alterations are mainly in the sixteen-foot stops; pipes of a smaller scale have taken the place of the very large open diapasons. The unsatisfactory gamba in the great organ has gone to make way for a clarabella. The "reopening" of the organ (which took place on November 26) could not have been in better hands than those of Mr. W. Parratt, Mus. Bac. of Magdalen College, Oxford, whose high reputation as an organist created an interest bordering on curiosity, and whose performance thoroughly justified expectation. His selection of pieces was excellent, and well calculated to exhibit the powers of the instrument in all their variety, as well as his own skill as a performer. The vocal portion of the programme had necessarily a subordinate place. In order to insure a successful result the Choral Society combined with the organ committee, and offered the entire profits of this Concert to the organ fund, and the display of the organ being the principal object, the idea of giving an oratorio was postponed till another occasion. The choruses and part-songs were selected for relief and contrast to the organ solos, and do not call for any particular mention beyond a word of approval for the care in rendering and the prompt attention given to the Conductor. The only solo vocalist was Miss Beata Francis, who has a soprano voice of moderate compass and considerable power, and is a very careful singer. Mr. G. R. Sinclair acted as accompanist throughout, and deserves praise for the effective manner in which he fulfilled his important post. Mr. C. H. Lloyd officiated as Conductor.

GRAVESEND.—On the 9th ult., the annual Concert was given at the Assembly Rooms, in aid of the funds of the Customs' Orphanage. There was a crowded audience, and Mr. Phillips, who again took the direction, had provided a good programme. He was assisted by Miss Jessie Royd, Miss Marian Burton, Madame Rose Stuart, Miss Annie Cole (a very promising but over young *débutante*), Madame Vivian, Mr. Arthur Thomas, Mr. W. G. Forington, and Mr. H. P. Matthews, the buff singer, all of whose efforts were well received. Miss Clara Matthews was the solo pianist, and Mr. W. Miller the accompanist.

GREAT YARMOUTH.—Mendelssohn's Oratorio, *St. Paul*, was selected for performance at the first Concert this season of the Musical Society, which took place in the Drill Hall on Thursday evening, the 2nd ult. The rendering of the Oratorio was in every sense creditable, and justified the selection of such an ambitious work. The principal vocalists were Madame Lemens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson. The members of the choir acquitted themselves most honourably in the difficult music assigned to them. So conspicuously good a performance on their part spoke volumes as to the valuable training they had received from their excellent Conductor, Mr. Henry Stonex, and to the attention they must have given to his instructions. The band, which was under the leadership of Mr. Cooke, of Ipswich, proved itself very efficient. Mr. Burwood officiated at the harmonium.

HALIFAX.—At a meeting of the subscribers to the Halifax Philharmonic Society it was resolved, after due consideration, to dissolve the Society, the majority of those present, however, deeply regretting that such a course of proceeding should be imperatively called for. In the local paper which records this event a letter appears from Mr. H. W. Pohlmann, suggesting that a Society should be formed, with a guarantee fund sufficient to defray the expenses of the public Concerts; and as many others seem much interested in the subject, it is to be hoped that something may speedily be done to sustain the musical reputation of so important a town.

KENDAL.—On Tuesday, the 14th ult., Dr. Crotch's Oratorio, *Palestine*, was performed in St. George's Hall by the Choral Society. The solo vocalists were Miss Annie Sinclair, Miss Parratt, Mr. Alfred Kenningham, and Mr. Burgin. The chorus, numbering upwards of 100 voices, sang remarkably well during the whole evening, and the band, consisting of some twenty-five performers, with Mr. Collison of Liverpool, as principal violin, was all that could be desired. The Society has been drilled and conducted for the past ten years by Mr. W. B. Armstrong and Mr. W. Smallwood.

KIDDERMINSTER.—The Kidderminster Choral Society gave a performance of Mendelssohn's *Hymn of Praise*, on Tuesday evening, the 14th ult. The orchestra was considerably strengthened, the leading parts being taken by Messrs. C. Hayward and W. Elgar. Mr. Wadely presided at the organ, and Mr. Wedley at the pianoforte. The performance of the Symphony was highly satisfactory, and throughout reflected great credit upon the band. The choruses were very efficiently rendered. Miss Julia Jones, Miss E. Parry, and Mr. S. Ford were the solo vocalists. The second part of the Concert was miscellaneous. Mr. Fitzgerald conducted.

KING'S HEATH, NEAR BIRMINGHAM.—At the Institute on Monday, the 6th ult., Mr. S. S. Stratton lectured to the members, his subject being "Royal and Aristocratic Musicians." After dwelling briefly

upon the ancient examples of royal and distinguished musicians, the lecturer proceeded to name the most celebrated of modern time that the various countries of Europe had produced. The illustrations included compositions by Frederick the Great, of Prussia, the late King George, of Hanover, the Duchess of Orleans, Count Stanislas Wolanski, Lieutenant-General Sir Hope Grant, and others. A large audience displayed much interest in the subject of the lecture.

KINGSTON, JAMAICA.—The fourth Concert of the Kingston Philharmonic Society was given on Thursday evening, October 28, at the Town Hall. Mr. Ingram, who conducted so admirably at the earlier Concerts, has been succeeded by Mr. Barnes, of the 2nd W.I. Regiment, who proved himself fully equal in every respect to the exigencies of the post. The various items in the programme were well rendered.

KINGTON, HEREFORDSHIRE.—A successful Concert was given by the Choral Society on the 8th ult., assisted by the following soloists: Mr. and Mrs. Charlesworth, and Mr. C. W. Fredericks, of Hereford Cathedral. The first part of the programme consisted of Dr. Mason's Cantata, *The Voyage*, and the second part of part-songs, by Hatton, Gaul, and Richard, with songs and duets. The accompanists were Miss Dykes (piano) and Mrs. Mayor (harmonium); Mr. S. Mayor, Conductor.

LEICESTER.—A very interesting event took place in the Temperance Hall on Thursday, the 9th ult., a new Cantata, *The Lord of Burleigh*, having been performed, under the direction of Mr. J. Adcock, the Conductor of the Nottingham Choral Society. The work, which is the composition of Miss Frances Gill, met with great favour. The soprano and tenor parts were well sung by Miss Roby and Mr. Bryant; and the bass solos were ably rendered by the Rev. J. C. Crawford, M.A. Miss Brown gave most efficient aid in the two quartets and trio. The air for soprano, "Evermore she seems to gaze," was rapturously encored; and the song, "I can give no marriage present," was sung to perfection by Mr. Bryant. The composer met with an enthusiastic reception at the close of the performance. A miscellaneous selection occupied the rest of the evening.

LIMERICK.—On Thursday, the 2nd ult., the Limerick Musical Society gave a performance of Haydn's *Creation* with full orchestra, chorus, and organ. The choral numbers of the work were sung with great care and precision, speaking well for the skilful training of Mr. Joseph Smith, Mus. Bac., Conductor of the Society. The solos were given by local amateurs, all of whom sang with much ability; Mrs. Cusack especially distinguishing herself by her rendering of "On mighty pens." The orchestra consisted of a number of local players, aided by a contingent from Dublin and Cork, together with some members of the band of the 9th Infantry Regiment. Mr. N. P. Healy led, and Mr. Smith conducted.

LISKEARD.—On Tuesday evening, November 30, a Musical Entertainment was given in the Temperance Hall, by Mr. Edwyn Frith, assisted by Madame E. Frith, Miss Muriel Wood, and Mr. Arthur L'Estrange (pianist). Amongst the most important items in the first part were Blumenthal's "Venetian Boat Song," well given by Madame Frith; "Twickenham Ferry," sung in response to an encore by Miss Muriel Wood, and Handel's duet from *Judas Maccabæus*, "O lovely peace," in which the two ladies joined. In the second part Mr. Frith gave with spirit a song by Campana, "The Smuggler," and this being encored, he responded with Stephen Adams's "Midshipmite." Some further selections from Sullivan's Operettas were given, the "Ruler of the Queen's Nave," by Mr. Frith, and the duet, "Things are seldom what they seem" (Mr. and Madame Frith), proving thoroughly successful. Mr. Arthur L'Estrange gave three solos with much effect during the evening.

LOUTH.—On Tuesday evening, the 7th ult., the members of the Choral Society, under the conductorship of Mr. G. H. Porter (Organist of the Parish Church), gave a very successful Concert in the Town Hall, when Sterndale Bennett's *May Queen* was performed, preceded by a miscellaneous selection. The choruses were given with great precision, and the solos well sustained by Miss Honeybone, Miss Parratt, Mr. Gregory, Mus. Bac., and Mr. Swift. The band, assisted by Mrs. Porter (hon. pianist to the Society), was very efficient.

LUDLOW.—On Tuesday, the 14th ult., the members of the Ludlow Amateur Choral Society gave their first Concert of the season in the Assembly Rooms, when Haydn's *Creation* was performed. The principal vocalists were Miss Bessie Holt, R.A.M., Mr. Chas. Fredericks, and the Rev. W. D. V. Duncombe; Mr. R. Bartholomew conducted the band and chorus of ninety performers. Miss Bessie Holt gave an artistic rendering of the soprano solos, especially "With verdure clad," and "On mighty pens." Mr. Chas. Fredericks sang the tenor solos with much spirit, and the bass music was effectively rendered by Mr. Duncombe. The choruses throughout were given with precision, and the performance was a complete success. A short miscellaneous selection followed the Oratorio.

MANCHESTER.—The Athenæum Musical Society gave the second Concert of the season on Monday, the 6th ult., when, besides a miscellaneous vocal selection of secular music, a Cantata for orchestra and voices by H. Hofmann, entitled *The Legend of the Fair Melusina*, was performed. The Cantata is a work of great merit. The scoring is admirable, both for voices and instruments, and is characterised by abundant melody. That Dr. Hiles should have felt justified in attempting a composition so exacting is a proof that the instrumental forces at his command are becoming more and more efficient. The band is partially composed of amateurs, and only such professional assistance is obtained as is necessary to make up the complement of a complete orchestra. The vocal portion of the Cantata was admirably executed. The part of Melusina was sung by Miss Forshaw, and that of Count Raymond by Mr. Tomlinson. The song "The Linden's Whisper" the chorus of hunters, and the finale to the first part deserve special notice.—Dr. Bridge's Cantata *Boadicea* was performed on the 13th ult., under the direction of Mr. Dumville, of the Cathedral.

NEWBURY.—The Dedication Festival of the Parish Church was observed on Wednesday, the 8th ult. Berthold Tours's *Te Deum* in F was sung at 11.30. The Rev. Canon Carter, late Rector of Clewer, preached the sermon, after which Mendelssohn's *Hear my Prayer* (Psalm 55)

was most creditably rendered by the choir, the solo parts being taken by Masters Jewel and Bannister. The choir, under the able training of Mr. James H. Godding, is now in a high state of efficiency. Evening-song was sung at 7.30, the Magnificat and Nunc dimittis being by Garrett, and the anthem was repeated. The services were continued on the following Sunday.

NEWPORT, MONMOUTH.—An attractive musical performance was given at the Albert Hall by Mr. E. W. Perren's Choral Class, on Tuesday evening, November 30. *The Rose of Salency*, by Mr. Chalmers Masters, formed the first part of the programme; the second consisting of miscellaneous selections. The characters in the Cantata were sustained by Miss Julia Jones, Mrs. Davies, Mr. Robshaw, Mr. Richards, and Mr. White. The choruses were rendered with precision and effect; and the soloists acquitted themselves with very great credit. The accompaniment consisted of pianoforte and harmonium, at which Mrs. Ralph Brown and Miss Holdsworth presided respectively. Mr. Perren conducted. On Thursday, the 9th ult., the members of the Newport Sunday School Union Choral Society gave their annual Concert in the Albert Hall. The programme was miscellaneous. The soloists were Miss S. L. Thomas, Miss Emily Wilkes, Mr. R. Richards, and Mr. E. G. R. Richards. Mr. George Rickards, R.A.M., presided at the organ and pianoforte, and in the second part of the programme played a pianoforte Concerto of Weber's with much taste and feeling. Mr. E. Jenkins conducted.

NORWICH.—The members of the Norfolk and Norwich Musical Union gave their nineteenth Concert on Thursday, the 9th ult., before a large audience, when Francis Howell's Cantata, *The Song of the Months*, was performed, with a miscellaneous selection for the second part. The principal vocalists were Miss Bessie Hill, Miss Alden, Mr. J. M. Hayden, and Mr. W. N. Smith. The Cantata was a great success, both band and chorus being very perfect. The band commenced the second part with Weber's Overture to *Peter Schmolli*, which was well rendered. The programme also included Handel's Largo, arranged for organ, pianoforte, solo violin, and strings, the solo part being well played by Mr. F. W. B. Noverre. Mr. Hayden sang with much taste Blumenthal's "My Queen," which was encored, and the other vocalists were much appreciated. The Choir sang Sloper's part-song, "The wild wind blows," with great effect. Dr. Bunnett was the Conductor; Mr. Walter Lain, Organist; and Mr. F. W. B. Noverre, leader of the band.

PETERBOROUGH.—The ninth season of the Peterborough Choral Society was inaugurated on Tuesday evening, November 30, in the Fitzwilliam Hall, when Handel's Oratorio, *Judas Maccabæus*, was performed. The Conductor was the Rev. W. Farley Wilkinson, M.A., and the performers numbered about 160. The Choral Society's band was augmented by professional players from London, Nottingham, Northampton, and other towns. The soloists consisted of two of the Peterborough Cathedral singers, Mr. Harper Kearton, Miss Trevena, Miss Maud Longhurst, and Mrs. J. Stott. Miss Trevena received a very cordial reception, and her rendering of "Wise men, flattering," was highly successful. Miss Longhurst was no less effective in the parts that fell to her share. "Arm, arm, ye brave" was sung with good effect by Mr. Grice (Peterborough Cathedral), and the singing of Mr. Harper Kearton was much admired. The choruses were rendered with great care, and the entire performance was thoroughly successful.

ST. HELEN'S, LANCASHIRE.—A Concert was given at the Brook Street Schools on Monday evening, the 13th ult., by the Congregational Church Choir, when Sir W. S. Bennett's *May Queen* was performed. The part of the *May Queen* was assigned to Miss Laura Haworth, and that of the Queen to Miss Mallinson; Mr. G. Barton sang the Lover's music, and Mr. Edward Grime that of Robin Hood. The work, on the whole, was creditably performed. The second part included Romberg's "Toy" Symphony, and the choir sang with good taste some part-songs; solos were also contributed by the principal vocalists. The Overture to the *May Queen* and the accompaniments were played by Miss A. L. Sharples (pianoforte), and Miss E. Gardner (American organ). Mr. J. T. Elliott conducted.

SHEFFIELD.—On Monday, November 29, the Hanover Chapel Choral Society gave its first Concert in Hanover Chapel. There was a very large attendance. Mr. Kirk presided at the organ, and played the Dead March in *Saul*, as a tribute of respect to the late Mr. Fifth. The programme consisted of Gounod's *Messe Solennelle*, which was sung in a very creditable manner, and Dr. Wesley's anthem, "The Wilderness," Miss Winkworth, Mrs. Roberts, Mrs. Haley, Messrs. Parkin, Bagshaw, Berry, and Woodhead sustaining the solos. Miss Winkworth also gave a new song "Lead, kindly light" (C. J. B. Meacham), which was encored, as was also Mr. Kirk's solo. Signor Guesi accompanied the Mass very efficiently on the pianoforte, and Mr. T. Morton, the Organist of the chapel, conducted.

SHREWSBURY.—The second of Mr. C. H. Forrest's subscription Chamber Concerts was given in the Raven Room on Wednesday, the 8th ult. The artists were Miss Emilie Lloyd, R.A.M. (vocalist), Mr. T. M. Abbott (violin), Mr. J. Owen (violinello), and Mr. C. H. Forrest (pianoforte). The programme opened with a Sonata for violin and piano (Op. 128) by Joachim Raff. The other concerted pieces were Beethoven's first Trio in E flat (Op. 1, No. 1), and some Nocturnettes for the same instruments by Gade. Mr. Abbott played two of Sarasate's Spanish Dances. Miss Lloyd's songs were artistically rendered and well received.

SOUTHAMPTON.—The members of the Philharmonic Society gave a performance of Handel's *Messiah*, on Tuesday evening, the 14th ult., in the Hartley Hall. The soloists were Miss Anna Williams, Madame Poole, Mr. Cummings, and Mr. Henry Pope. The choruses were exceedingly well rendered by Mr. Rowland's choir, and the band, which had been materially strengthened for the occasion, was thoroughly efficient. Mr. Alexander Rowland conducted.

SOUTHOPT.—The second of Mr. J. S. Watson's Subscription Concerts was given on Thursday evening, the 7th ult., when the programme was devoted to classical compositions, with Mr. Charles Hallé and Madame Neruda as the executants of the instrumental portion; Madame Edith Wynne was the vocalist. Mr. Hodgson played the accompaniments to the songs with great skill; and throughout the evening the duties he had to perform were carried out in a highly efficient manner.

STOCKPORT.—The second Concert of the newly formed Musical Society was given on Wednesday, the 15th ult., at the Armoury. The *Messiah* was the work chosen for performance, the principal vocalists being Miss Fanny Bristow, Miss Louisa Bowmont, Mr. B. Arthur, and Mr. Thos. Brandon. The choir numbered seventy voices, and the orchestra, consisting of thirty-eight players selected from the bands of Hallé and De Jong, was led by Mons. L. Veerman. Mr. R. H. Wilson, Mus. Bac., presided at the organ, and the performance was conducted by Mr. Jos. Bradley, Mus. Bac.

TENBURY.—The Musical Society brought its tenth season to a close on November 24 with a performance of Handel's *Messiah*, in every respect worthy of the reputation of the Society and its painstaking Conductor, the Rev. J. Hampton. Both band and chorus acquitted themselves admirably. The solos were efficiently rendered by the Rev. H. Sayers, Mr. Fredericks (of Hereford Cathedral), Madame Dora Hope, and Miss Hilda Wilson.

TROWBRIDGE.—Mr. H. Millington has succeeded in organising a series of six monthly Concerts, the working expenses of which have been subscribed by the inhabitants of the town and neighbourhood. The first took place in November, and the second on Tuesday, the 7th ult., when Mendelssohn's *Hear my Prayer*, Gounod's *Nazareth*, and a selection of sacred music was given, with soli, band, and chorus for the first part of the programme. The second part was miscellaneous. The artists were Miss Kate Shackell, Mr. A. Crick, Mr. L. Waite (solo violoncello), Mr. W. Millington (leader), and Mr. W. Collins (accompanist). Mr. H. Millington conducted.

WALSALL.—On Tuesday evening, November 30, a Recital was given by Mr. Alfred Russell on the new organ in St. Matthew's Parish Church. The instrument, which is now complete, was originally built by Green, of London, in 1773; rebuilt and greatly improved by the elder Bishop, in 1844; and has now been again remodelled and enlarged. The proceedings opened with a short choral service, the prayers being intoned by the Rev. C. B. Gowan, and the choir singing the chorus, "Hallelujah," from Beethoven's *Mount of Olives*. During the service, Mr. Russell played a selection which was amply sufficient to illustrate fully the many beauties of the organ.

WELLINGTON, N.Z.—The Harmonic Club gave the third and concluding Concert of its first season on October 5, to a large and appreciative audience of subscribers. Barnett's *Ancient Mariner* was the chief item in the programme. The Cantata was well rendered, some of the more difficult choruses being given with great precision and effect. The soprano part in the Cantata was excellently sung by Mrs. George Cotterell (Miss Isabella Carandini), the other parts being taken by competent amateurs. The miscellaneous portion of the programme included Gade's *Spring's Message*, and some unaccompanied part-songs, which were sung with much refinement and perfect balance of parts. The Concert was directed by Mr. Robert Parker, Organist of the Cathedral.

WOOLWICH.—Miss S. F. Mascall's winter Concert took place in the Town Hall, on Friday, the 3rd ult. Miss Mascall was assisted by a large number of her pupils and friends, all of whom were thoroughly successful, many, indeed, being greeted with overwhelming applause. The choruses composed (words and music) by Miss Mascall were very effectively rendered by the choir of young ladies.

WORCESTER.—Mr. Spark's second Concert was given in the Music Hall on the 14th ult., with Mr. de Jong's celebrated Manchester orchestra. The programme was varied by a few popular vocal airs, all charmingly sung by Madame Beasley. Keeping steadily in view the musical culture of the public, the programmes of Mr. Spark's Concerts have invariably offered examples of the great classic masters, while at the same time the stores of popular music have been largely drawn upon so as to give no room for complaints as to the ultraclassicism of the performances. The Concert commenced with Rossini's Overture, *Le Barbier de Séville*, and the programme included Haydn's grand Symphony (No. 12), both of which were beautifully rendered. Mr. Wadsworth (clarinet) and Mr. de Jong (flute) played solos, which were warmly applauded; and several orchestral selections completed a Concert which was keenly appreciated by a large audience.

In a notice of a Concert of the Birmingham Philharmonic Union, inserted in our last number, the name of one of the vocalists was printed Miss W. J., instead of M. J. Williams.

ORGAN APPOINTMENTS.—Mr. W. O. Jones, Organist and Choir-master to the Church of St. John the Evangelist, King's Lynn.—Mr. F. J. Horton, to St. George's, Tylehurst, Reading.—Mr. William Sewell, to Dulwich College Chapel of Ease.—Mr. Charles F. Phillips, Organist and Choir-master to St. George's Parish Church, Dublin.—Mr. George Alexander, to St. Mark's, Lewisham.

CHOIR APPOINTMENTS.—Mr. Herbert J. Grover (Bass), to Christ Church, Southwark.—Mr. J. H. Sheldrake (Tenor), Mr. R. C. Laing (Tenor), and Mr. J. W. Holtum (Bass), to St. Thomas's Church, Upper Clapton.—Mr. Alfred Taylor (Alto), to Bristol Cathedral.

OBITUARY.

On October 23, JOHN E. BOOSEY, son of Mr. CHARLES BOOSEY, of Bickley, Kent, at sea, on board the *Paramatta*, aged 20 years.

On November 25, at Reigate, EDWARD THURNAM, upwards of thirty years Organist at the parish church, aged 55 years.

On November 27, at Lewisham, STEPHEN JARVIS, aged 46 years.

On December 8, at 35, Beaumont Street, Marylebone, CATHERINE, the wife of W. H. HOLMES.

MR. ADOLPHUS PHILLIPS (Basso) will sing at Banbury, January 4; Northampton, 5; Rochester, 6; Canterbury, 7; London, 11; Brigg, 18 (Choral Soc.). Address, Magdalen College Choir, Oxford.

ORGANIST WANTED, for All Saints, Huntingdon. Surplised Choir. Choral services. Good Organ. Salary, £50 at least. Apply, Rector, All Saints, Huntingdon.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

SPOHR, L.—"The Last Judgment." Orchestral score. New and revised edition. 31s. 6d.

—"God, Thou art great." Orchestral score. New and revised edition. 10s. 6d.

—"Hymn to St. Cecilia." For s. solo, and chorus. 8vo, paper cover, 1s.

—"The Last Judgment." Choruses only. Paper cover, 6d.; paper boards, 1s.

CARNELL, F. D.—Te Deum, in Chant form. 8vo, 3d.**BROWN, COLONEL C. L.**—Hymns selected from various Authors, with original Melodies. The Harmonies by ROBERT HAINWORTH. Cloth, 3s.; Quarto Edition, 5s.**GLADSTONE, Dr. F. E.**—(in F). The Morning and Evening Service, together with the Office for the Holy Communion, 8vo, 2s.; or, singly, Te Deum laudamus, 4d.; Benedictus, 4d.; Jubilate Deo, 3d.; Kyrie eleison, Gloria tibi, Credo, Sursum Corda, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis, 1s.; Magnificat and Nunc dimittis, 6d.**NICHOLSON, JOHN.**—(In F). Morning and Evening Service. 8vo, 10d. Or separately, Morning Service, 8d.; Evening Service, 4d.**HOGAN, F. W.**—"Vivo autem," a short Post-Communion Anthem. 8vo, 3d.**BACH CHOIR MAGAZINE.** Edited by OTTO GOLDSCHMIDT.

No. 12. The Kyrie, Missa Papæ Marcelli (Palestrina) 6d.

14. Credo 9d.

15A and 15B. Two German Volkslieder 6d.

"In silent night." "The enchanted nightingale."

GALE, J. R. C.—"Thou star of the deep." Trio for s.s.a. 8vo, 6d.**GRANTHAM, REV. G. P.**—"The Journey of St. Joseph." A Christmas Carol. Harmonised by T. W. STANTFORTH. Demy 8vo, 2d.**IRONS, H. S.**—"The Voice that breathed o'er Eden." A Wedding Hymn. Arranged to Dr. Gauntlett's Tune, "St. Alphege," with varied Harmonies. 8vo, 3d.**PIGGOTT, H.**—"Sweet and Low." A lullaby. 8vo, 2d.**REWOL, H. B.**—"Brightest and best of the Sons of the Morning." Trio, s.s.a. 8vo, 4d.**RISELEY, G.**—A Christmas Carol, "Christians rise." 8vo, 4d.**NOVELLO'S TONIC SOL-FA SERIES:—**

No. 113. "The Hunter's Farewell." T.T.B.B. MENDELSSOHN 1d.

114. "The Pilgrims." S.A.T.B. H. LESLIE ... 1d.

115. "Ave Maria." S.A.T.B. H. SMART ... 1d.

116. "Sweet and Low." S.A.T.B. J. BARNEY ... 1d.

117. "Ave Verum" (Jesu, word of God, incarnate). S.A.T.B. GOUNOD ... 1d.

118. "Hallelujah." S.A.T.B. HANDEL ... 1d.

JERVIS, ST. VINCENT.—Sonata for Pianoforte, No. 3, in A flat, 2s. 6d.**PRICE, E. A.**—Marche des Vainqueurs, for Piano or Organ, 2s.**ARNOLD, Dr. G. B.**—Minuet and Trio, for Piano. 1s. 6d.**SPARK, Dr. W.**—The Organist's Quarterly Journal. Part XLIX. 5s. Three Hymn-Tunes (St. Peter, Alla Trinità beata, Rockingham), arranged as Interludes, F. W. Hird; Toccata (D major), Reinhold Succo (Berlin); Andante Religioso (A major), M. J. Monk, Mus. Bac., Oxon.; Basso ostinato, by Zelter, as a Passacaglia, Geo. Hepworth.**AS ORGANIST, or ORGANIST and CHOIR-****MASTER.**—Advertiser, who has had several years' experience, desires RE-ENGAGEMENT within about fifteen miles of London. Excellent references. Address, L., 32, Aden Grove, Stoke Newington, N.**LONDON ORGAN SCHOOL and COLLEGE of MUSIC** (Established 1865), 3, Princes Street, Oxford Street, W. Piano, Singing, Violin, Flute, Organ lessons, and Practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp. SCOTSON CLARK, Mus. B., Principal.**AMONG** the numerous advantages of the **LONDON ORGAN SCHOOL and COLLEGE of MUSIC** are the following: That pupils can enter at any time. Beginners and advanced pupils receive equal attention. No entrance examination. No fees of any kind beyond the £2 2s. for instruction. Weekly rehearsals of concerted music, vocal and instrumental. Students' concerts take place at the Royal Academy. Pianoforte pupils receive instructions in organ-playing (if desired), without extra charge. Teaching hours nine a.m. to nine p.m. daily throughout the year. Omnibuses for one part pass the door. Office hours, eleven till six. Prospectus for one stamp. 3, Princes Street, Oxford Street, W.

SCOTSON CLARK, Mus. B., Principal.

Now ready.

NEW AND REVISED EDITION, 1879, with various improvements and many additional Chants, of **THE PSALTER**, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., etc., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.

Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION,1879, of **THE CANTICLES, &c.** First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. Words only. 18d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION, 1879."

NEW, REVISED, AND ENLARGED EDITION,1879, of **THE ANGLICAN CHANT-BOOK.** A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

NEW PATRIOTIC FOUR-PART SONG.**FAR FROM ENGLAND**

WRITTEN AND COMPOSED BY

JOHN H. JENNINGS.

Price 3d.

London: NOVELLO, EWER and Co.

**WEBER'S OPERA
PRECIOSA**

IN CANTATA FORM FOR CONCERT USE.

The condensed libretto by C. O. STERNAU. Translated into English by the Rev. J. TROUBECK, and adapted for

RECITATION IN CONCERT PERFORMANCES.

Octavo, Paper Cover, 1s. 6d.

London: NOVELLO, EWER and Co.

ORGAN PRACTICE.—The Concert Organ in Lancaster Hall, 133, Lancaster Road, Notting Hill (Ladbroke Grove) Station is available for practice. 2s. per hour, or twelve hours for one guinea, payable in advance. Four manuals and pedal, 40 stops. Address, the Proprietor.**WANTED, a Gentleman who would COPY MUSIC,** principally songs, in return for harmony lessons. Send specimen. "Beta," care of Mr. F. Cotton, 153, Upper Thames Street, E.C.**A LADY,** brilliant Pianist, can read at sight well, desires a **SITUATION as RESIDENT ASSISTANT** in a Music and Pianoforte Warehouse. Address, A. B., Old Street, Upton-on-Severn.**PIANOFORTE TUNER WANTED** (good hand); if Toner also would be preferred. Apply to Challen & Son, 20, Oxford Street.**PIANOFORTE TUNER** seeks an **ENGAGEMENT,** knowledge of Harmoniums, and steady; good references. Address, Tuner, 14, Smollett Street, Kensington, Liverpool.**IT IS THY HAND, MY GOD.** Sacred Song. By LOUISA SHARPE. Half-price, 2s. Duncan Davison, Little Argyll Street, corner of Regent Street.**WILFORD MORGAN'S GRAND MARCHES.**

"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kuhe's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI

MARCHE JOYEUSE

MARCHE MILITAIRE

MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN's semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

CLAUDE JAQUINOT'S latest Compositions:

Andante and Rondo alla Zingara, 2s., net; La Grande Duchesse Vale, 2s., net; post-free, twenty-four stamps each. J. BISHOP and Co., Piano and Music Saloon, Holloway, London, N.

SYDNEY SMITH'S FOUR NEW PIECES.

LE RETOUR DE L'ARMÉE,

MORCEAU MILITAIRE.

Price Four Shillings.

BEATRICE DI TENDA,

FANTASIA ON BELLINI'S OPERA.

Price Four Shillings.

RAYONS D'OR,

BAGATELLE.

Price Four Shillings.

MARCHE FUNÈBRE,

Price Four Shillings.

SYDNEY SMITH'S NEW PIANO DUETS.

ZAUBERFLÖTE (Fantasia on Mozart's Opera)	6s.
LA CARITÀ (Rossini's Chorus)	5s.
BRIGHT HOURS (Caprice)	5s.
UNTER DEN LINDEN (Brilliant Waltz)	5s.
TITANIA (Caprice)	5s.

LONDON: ASHDOWN AND PARRY, HANOVER SQUARE.

Ashdown and Parry's CATALOGUES OF MUSIC.

- Part 1. PIANO, ORGAN, HARMONIUM.
Part 2. VOCAL.
Part 3. HARP, CONCERTINA.
Part 4. VIOLIN, VIOLONCELLO, ORCHESTRA, &c.
Part 5. FLUTE, CORNET, CLARINET, &c.

Sent Gratis and post-free to any part of the world.

1881.

ASHDOWN AND PARRY'S Yellow Catalogue

Compiled expressly for the use of the Trade, Profession,
and Schools, comprises

A SELECTION OF UPWARDS OF 5,000
STANDARD MUSICAL WORKS.

SENT GRATIS and POST-FREE to ANY PART of the WORLD.
All applications for trade terms must contain card, circular, or
reference.

LONDON: ASHDOWN AND PARRY,
HANOVER SQUARE.

SUBSCRIPTION EDITION

OF

MOZART'S WORKS

PUBLISHED BY

MESSRS. BREITKOPF AND HÄRTEL, OF LEIPZIG.

Issued in December:

Série III. Small Sacred Vocal Works, in full score.

Vol. II., net 9s. 6d.

Subscriptions received and single volumes sold by
NOVELLO, EWER and Co.

SUBSCRIPTION EDITION

OF

PALESTRINA'S WORKS

PUBLISHED BY

MESSRS. BREITKOPF AND HÄRTEL, OF LEIPZIG,

Latest issue. 10th Volume.

MASSES. Vol. I.

Price £1 net.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING,

GALLIA

Motett for Soprano Solo, Chorus, Orchestra, and Organ.

COMPOSED FOR THE OPENING OF THE INTERNATIONAL EXHIBITION,
1871, BY

CH. GOUNOD

Full Score, 12s.; Chorus Parts (Latin), 2s.; ditto (English), 2s.;
String Parts, 3s.; Wind Parts, 5s.

London: NOVELLO, EWER and Co.

THE ILLUSTRATED OPERA SERIES.

JUST PUBLISHED, ROYAL 4TO, SEWED, 2s. 6d.

WAGNER'S LOHENGRIN

MUSICALLY AND PICTORIALY ILLUSTRATED

The Legend and the Poem written and translated by

JOHN P. JACKSON,

with the Musical Gems of the Opera for Voice and Piano, arranged by

FRANCES MANETTE JACKSON.

London: DAVID BOGUE, 3, St. Martin's Place, W.C.

COMPOSITIONS

BY

HERMANN GOETZ

BY THE WATERS OF BABYLON (Psalm cxxxvii.), Svo ... s. d. 1 0
NIGERIA. Svo 1 0
SIX SONGS FOR SOPRANO AND TENOR. Two Books,
each, net 2 6

GENREBILDER. Six Pieces for the Pianoforte. 2 6

London: NOVELLO, EWER and Co.

Just published.

HYMN TO ST. CECILIA

FOR SOPRANO SOLO AND CHORUS

COMPOSED BY

L. SPOHR.

Price One Shilling.

London: NOVELLO, EWER and Co.

NEW SONATA FOR THE ORGAN

BY

J. RHEINBERGER.

Op. 119. E flat minor. Price, net, 3s.

London: NOVELLO, EWER and Co.

NOVELLO, EWER & CO.'S PIANOFORTE ALBUMS.

COMPOSITIONS

BY

JOHN SEBASTIAN BACH

EDITED BY

BERTHOLD TOURS.

No. 1.

1. Prelude in C minor, from the "Petits Préludes."
2. Prelude in F major, from the "Petits Préludes."
3. Prelude in E major, from the "Petits Préludes."
4. Invention in F major, from the "Inventions à 2 voix."
5. Allemande in B flat major, from "Partita I."
6. Menuet in B flat major, from "Partita I."
7. Gigue in B flat major, from "Partita I."
8. Rondeau in C minor, from "Partita II."
9. Courante in A minor, from "Partita III."
10. Burlesca in A minor, from "Partita III."
11. Scherzo in A minor, from "Partita III."
12. Prelude in A minor, from the "Suites Anglaises."
13. Bourrée in A minor, from the "Suites Anglaises."
14. Gigue in A minor, from the "Suites Anglaises."
15. Sarabande in A major, from the "Suites Anglaises."
16. Gavotte in G minor, from the "Suites Anglaises."
17. Echo in B minor, from the "Overture Française."
18. Bourrée in C major, from the "Third Sonata for Violoncello."
19. Gavotte in G major, from the "Sixth Sonata for Violoncello."
20. Bourrée in B minor, from the "Second Sonata for Violin."

No. 2.

21. Prelude in F major, from the "Suites Anglaises."
22. Menuet in F major, from the "Suites Anglaises."
23. Sarabande in E minor, from the "Suites Anglaises."
24. Passepied in E minor, from the "Suites Anglaises."
25. Gavotte in D minor, from the "Suites Anglaises."
26. Gigue in D major, from "Partita IV."
27. Prémambule in G major, from "Partita V."
28. Courante in G major, from "Partita V."
29. Menuet in G major, from "Partita V."
30. Sarabande in D minor, from the "Suites Françaises."
31. Courante in C minor, from the "Suites Françaises."
32. Gigue in C minor, from the "Suites Françaises."
33. Gavotte in G major, from the "Suites Françaises."
34. Bourrée in G major, from the "Suites Françaises."
35. Allemande in E major, from the "Suites Françaises."
36. Courante in E major, from the "Suites Françaises."
37. Bourrée in E major, from the "Suites Françaises."
38. Gigue in E major, from the "Suites Françaises."
39. Fantasia in C minor.
40. Bourrée in E flat major, from the "Fourth Sonata for Violoncello."

PRICE ONE SHILLING EACH.

London: NOVELLO, EWER and Co.

Octavo. Price Two Shillings and Sixpence.

BEETHOVEN'S
CHORAL SYMPHONY

WITH ENGLISH AND GERMAN WORDS

The English Version by

NATALIA MACFARREN

The Pianoforte Arrangement by

BERTHOLD TOURS

THE ONLY EDITION SUITABLE FOR THE USE OF
CHORAL SOCIETIES.

London: NOVELLO, EWER and Co.

Just published.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

Price Two Shillings; paper boards, 2s. 6d.

COMPOSITION

BY

DR. STAINER.

Price One Shilling; paper boards, 1s. 6d.

A DICTIONARY

OF

MUSICAL TERMS

BY

DR. STAINER AND W. A. BARRETT.

(Compressed from the Imperial 8vo edition by K. M. ROSS.)

London: NOVELLO, EWER and Co.

RICORDI, 265, REGENT STREET, W.

GREATEST SUCCESS OF THE YEAR.

MEPHISTOPHELES. By A. Boito, with English and Italian s. d.
Words net 8 0
DITTO. PIANOFORTE SOLO net 4 0
DITTO. PIANOFORTE DUET net 8 0
Separate Pieces, Vocal, Pianoforte; also for Pianoforte
with different instruments.

DANCE ALBUM ARRANGED FROM MEPHISTOPHELES.

WALTZ net	s. d.	GALOP net	s. d.
MAZURKA 2 0		MAZURKA on Tosti's	1 6
POLKA 1 6		popular Song, "For Ever."	
QUADRILLE 1 9		For Piano net	1 6
A MULETEER SONG. 2 keys.		By L. CARACCILO ...	2 0
HUSH, SWEET LUTE. 3 keys		FOR EVER and FOR EVER. By L. P. Tosti. 3 keys ...	1 6
GOOD NIGHT. By F. DENZA. 3 keys ...			2 0
SI TU M'AIMAIS. 3 keys. By F. DENZA ...			2 6
WELCOME, PRETTY PRIMROSE. By C. PINOTTI. 2 keys			2 0
AVE MARIA. For Sop. Italian and English Words. By VERDI			2 6
ARTE ANTICA E MODERNA. In 16 vols., in large 8vo,			
each, net			2 0
CHOPIN'S COMPLETE PIANOFORTE WORKS. In 16			
vols., large 8vo each			1 6
RICORDI'S CHEAP VOCAL EDITION. 24 Operas, from			
"			1/5 to 5 0
CHEAP PIANOFORTE EDITION. 37 Operas, from			
"			1/5 to 1 6
BACH'S COMPOSITIONS. In 4 vols. each			1 6
CLEMENTI'S COMPOSITIONS. In 5 vols.			1 6
PRELUDES AND EXERCISES, in 1 vol. ...			1 6
MENDELSSOHN'S SONGS WITHOUT WORDS. 1 vol. ...			1 0
G. MORANDI'S ORGAN COMPOSITIONS. Edited and			
arranged for English Organs by W. T. BEST net			12 0

Compositions for the Pianoforte

BY

OLIVER KING.

Berceuse, Méditation, et Valse 5s.
Légende 3s.
Impromptu-Caprice 3s.

Sold at half-price.

London: NOVELLO, EWER and Co.

Compositions for the Pianoforte

BY

AGNES ZIMMERMANN.

Suite for Pianoforte. Op. 22	s. d.
Or, singly: Prelude, 3s.; Mazurka, 3s.; Scherzo, 4s.; March, 4s.	10 6
Suite pour Piano, Violon, et Violoncelle. Op. 19	15 0
Sonate für Pianoforte und Violon. Op. 16	15 0
Second Sonata for Pianoforte and Violon. Op. 21	15 0
Third Sonata for Pianoforte and Violon. Op. 23	15 0
Mazurka. Op. 11	3 0
Presto alla Tarantella. Op. 15	4 0
Bolero. Op. 9	2 0
Gavotte. Op. 14	2 0
Gavotte. Arranged for the Organ by W. J. Westbrook ...	net 1 6
Barcarole. Op. 8	3 0
Two Pieces—No. 1. Twilight. No. 2. Sunshine	each 3 0
March. Op. 13	2 6
March. Arranged for Organ by J. Stainer	net 1 6
Drei Clavierstücke—No. 1. Caprice. No. 2. Auf dem Wasser.	
No. 3. Scherzo	each 3 0
Spring Melody	2 0
Gavotte in E minor. Op. 20	3 0
Canon, Sarabande, and Gigue	4 0

ARRANGEMENTS.

Menuetto from Haydn's Quartet in D minor 3 0
Corelli's Sonata in E major, composed for the Violin, arranged
for Piano Solo 3 0
Bourrée in E♭, by J. S. Bach 2 6
Bourrée in C, by J. S. Bach 2 6
Gavotte in G, by J. S. Bach 2 6
Second Concerto. Composed for the Harpsichord or Organ, by
G. F. Handel 5 0
No. 4 of R. Schumann's Skizzen für den Pedal Flügel (Sketches
for the Pedal Piano) 3 0
Allegretto alla polacca, from Beethoven's Serenade, Op. 8, for
Violin, Viola, and Violoncello 3 0
Scherzo from Beethoven's Trio, for Violin, Viola, and Violon-
cello, Op. 9, No. 1 3 0
Menuetto from ditto, ditto, Op. 9, No. 2 3 0
Menuetto from Schubert's Quartet, Op. 29 3 0

Sold at half-price.

LONDON: NOVELLO, EWER and CO.

SUNG BY MR. THURLEY BEALE.
A WET SHEET AND A FLOWING SEA
SONG

The Poetry by ALLAN CUNNINGHAM

COMPOSED BY

JAMES SHAW.

Two Shillings net.

London: NOVELLO, EWER and Co.

Just published.

BRAHMS' HUNGARIAN DANCES

BOOKS III. & IV.

Each 7s.

FOR PIANOFORTE SOLO

AND

BRAHMS-JOACHIM HUNGARIAN DANCES

BOOKS III. & IV.

Each 10s.

FOR PIANOFORTE AND VIOLIN.

Sold at half-price.

London: NOVELLO, EWER and Co.

NEW PIANOFORTE WORKS

BY

FRITZ SPINDLER.

Op. 319. Frohsinn. Walzer Rondino by Ferd. Gumbert. s. d.	
Arranged for Pianoforte solo	3 0
Op. 320. My little bark. Piece for Pianoforte	3 0
Op. 322. Spring Flowers. Six Melodic Pieces for Pianoforte	each 2 0

No. 1. Awakening flowers.
" 2. Rippling brooklet.
" 3. Starry night.

No. 4. Happy May.
" 5. Spring's delight.
" 6. Sailing clouds.

Sold at half-price.

London: NOVELLO, EWER and Co.

NEW ARRANGEMENTS

OF

CLASSICAL PIANOFORTE WORKS

BY

HANS VON BÜLOW.

CHOPIN.—Selected Pianoforte Studies, instructive edition	net	5 0
MOZART.—Fantasia in C minor	...	4 0
BEETHOVEN.—Sonata in E flat. Op. 31, No. 3	...	6 0
WEBER.—Invitation to the Dance. Op. 65	...	4 0
— Polacca brillante. Op. 72	...	4 0

Sold at half-price if not marked net.

London: NOVELLO, EWER and Co.

Fourteenth Edition.

CLEMENTI'S

GRADUS AD PARNASSUM

EDITED BY

CARL TAUSIG.

Price, net, 6s.

London: NOVELLO, EWER and Co.

HANDEL'S

THREE SONATAS FOR VIOLIN

WITH FIGURED BASS

ARRANGED FOR

VIOLIN AND PIANOFORTE

BY

GUSTAV JENSEN.

No. 1, A major, 3s. No. 2, D major, 5s. No. 3, F major, 5s.

Sold at half-price.

London: NOVELLO, EWER and Co.

CHARLES SALAMAN'S NEW COMPOSITIONS:

BIONDINA'S SONG, in E minor and C sharp minor. 2s. net. The poetry by MALCOLM CHARLES SALAMAN. *Second Edition.*

THOUGHT—Sonnet (xlv.), by SHAKESPEARE, for Baritone or Mezzo-Soprano. 2s. net.

FOR THE PIANOFORTE.

LA MORENITA—Habanera. Dedicated to Madame Montigny Remaury. 2s. 6d. net.

REMEMBRANCE—Capriccio in C. Morceau de Salon. 2s. net.

London: STANLEY LUCAS, WEBER and Co., 84, New Bond Street.

NEW SONGS by CHARLES SALAMAN.

SWEET HAVE THE ROSES—Tenor or Soprano. The poetry by MALCOLM CHAS. SALAMAN.

WHAT SHALL I SEND TO THEE, SWEET?—Baritone or Contralto. The poetry by MALCOLM CHAS. SALAMAN.

ZULEIKA—Oriental Romance. Sung by Mr. Joseph Maas.

A LEAVE-TAKING—Poetry by ALGERNON CHAS. SWINBURNE.

EVA TUAL (Irish Song). Sung by Miss Helen Dalton. In two keys.

London: NOVELLO, EWER and Co. All at 2s. net.

COMPOSITIONS

BY

EDWARD HECHT.

SONGS.

A Farewell. Sung by Miss PALMER	...	...	...	...	3s.
An Old Song. Sung by Mr. SANTLEY	...	...	...	...	3s.
The Fountain. Sung by Mr. SIMS REEVES	...	...	...	...	3s.
Eleänore	...	...	...	...	3s.
Give. Sung by MDLLE. TITIENS	...	...	...	...	3s.
A Lily thou wast. Sung by Mr. SIMS REEVES	...	...	...	...	3s.
The Lord is my Shepherd. Sung by Miss PALMER	...	...	...	...	3s.

DUETS, S.S. or S.A.

Life. Op. 18, No. 1	...	...	...	...	3s.
A Lament for the Summer. Op. 18, No. 2	...	...	...	...	3s.
The Pride of Youth. Op. 18, No. 3	...	...	...	...	3s.
Morning Song (Morgenlied). Op. 18, No. 4	...	...	...	...	4s.

PIANO SOLO.

Polonaise. Op. 17	4s.
-------------------	-----	-----	-----	-----	-----

Sold at Half-price.

FOUR-PART SONG.

The Charge of the Light Brigade	4d.
---------------------------------	-----	-----	-----	-----	-----

London: NOVELLO, EWER and Co.

GRAND MASONIC MARCH

By J. B. BOUCHER.

Price Four Shillings.

Played with great success at Brighton and elsewhere.

London: PATEY and WILLIS, 39, Great Marlborough Street.

Just published. Played by the Band of H. M. Grenadier Guards.

MARCH HYOLIQUE for the Pianoforte. Com-

posed by H. BYOLIN. Price 4s.

N.B.—Makes an effective Organ March for Recitals, &c.

London: NOVELLO, EWER and Co.

VICTORS' MARCH.—Just published. Composed

by E. A. PRICE (St. Stephen's, Bow), dedicated to Gen. Sir F. Roberts. Arranged for Piano or Organ. Suitable for arranging for brass band. "Easy, spirited, and effective." Price 2s. NOVELLO, EWER and Co., or from the Composer.

TARANTELE for PIANOFORTE for Two Per-

formers, by HORATIO TUDDENHAM. Second edition. To be had of the Composer, post-free, 2s. 6d., 10, Worcester Street, St. George's Square, S.W.; AUGENER and Co., 81, Regent Street, W.; SCHOTT and Co., 159, Regent Street, W.; and of all Musicsellers.

TO ORGANISTS.—Messrs. RICHALT et Cie.,

Music Publishers, 4, Boulevard des Italiens, Paris (Established, 1805), have just published their complete Catalogue of ORGAN and HARMONIUM MUSIC, including the names of the best ancient and modern composers. Sent on demand.

REDUCED PRICE.

SHORT VOLUNTARIES

FOR THE

ORGAN

ARRANGED BY

JOHN HILES.

Volumes I. to IV., cloth, Five Shillings each,

Or in 36 numbers, One Shilling each.

For Contents, see Novello and Co.'s Catalogue of Organ Music, which may be had gratis.

London: NOVELLO, EWER and Co.

SEVENTY-SECOND EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.***COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.**

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED

ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

Just published. Price 1s.

**HOW to FORM and TRAIN a VILLAGE
CHOIR.** By AN ORGANISING CHOIRMASTER.

"Thoroughly practical. A boon to choir-trainers generally."

London: NOVELLO, EWER and Co.

FOR SCHOOLS AND SINGING CLASSES.

Now ready, Seventeenth Edition, price 1s. 6d.

SIXTY MELODIES for YOUTH. For two, three,
and four equal voices. Composed by SILCHER. Adapted to
English words by FRANCIS L. SOPER."One of the best publications of the kind."—*Athenæum*.

NOVELLO, EWER and Co. and SIMPKIN and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

**SACRED MUSIC FOR THE
USE OF SCHOOLS**

EDITED BY

JAMES TILLEARD.

One Shilling.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEM-
STOCK, Diss.

"Every page shows that Mr. Hemstock is master of his subject."—
Musical Standard.

"Contains much useful information."—*Musical Times*.

"A practical and useful book."—*Music Trade Review*.

A WRIST AND FINGER EXERCISE for the
PIANOFORTE. A new method, requiring only ten to fifteen
minutes' daily practice, for developing and maintaining thorough
flexibility, strength, and independence of the wrists and fingers. By A.
BUHL. 2s. post-free. GODDARD and Co., 4, Argyll Place, W.

"The value of such information as is contained in this book, both to
teachers and learners, can scarcely be overrated."—*Nature*.

Now ready, Second Edition, Revised and Enlarged, crown 8vo,
illustrated, 6s. 6d.

PHYSIOLOGY and HYGIENE of the VOICE with
especial reference to its Cultivation and Preservation for the
Use of Speakers and Singers. By GORDON HOLMES, L.R.C.P.E.,
Physician to the Municipal Throat and Ear Infirmary.

"Will prove most valuable. . . . In a truly scientific spirit."—
Athenæum.

"Admirably given."—*Nature*. "Well written."—*Lancet*.

"Of great excellence."—*Dublin Medical Journal*. "Marked by sound
sense."—*Saturday Review*. "A valuable book."—*Western Review*.

"Much more clear and satisfactory than ordinary books of physio-
logy."—*New York Medical Journal*. "Both classes will derive great
benefit from studying it and following its precepts."—*Philadelphia
Medical Times*.

J. & A. CHURCHILL, New Burlington Street.

Second Edition. Price 1s.

HOW TO LEARN TO PLAY THE PIANO

WELL. By One who has Taught Himself.

"How to Learn to Play the Piano Well" is the ambition and
the despair of a very large number of our fellow subjects, who would
welcome helpful hints on the coveted art. The author of the little
brochure before us is, or rather was, not only one of those who have
striven 'to play the piano well' but has taught himself to do it. His
remarks have therefore the weight of experience. Numbers and
numbers have gone through the usual drill prescribed by musical
teachers, and have almost practised their fingers off without any
encouraging results. 'How to Learn to Play the Piano Well' is
intended to encourage those whose musical enthusiasm has been thus
chilled."

London: NOVELLO, EWER and Co.

THE ART OF PLAYING AT SIGHT. By One

who has Taught Himself. Price One Shilling.

"Considering the number of persons who are taught to play the
piano, it is astonishing how few can 'read' music. The author
attributes this to the fact that no system is put forth by teachers. The
method advocated in this little book is a novel one, and will undoubt-
edly produce success if persevered in."

London: NOVELLO, EWER and Co.

Now ready, No. 40, 144 columns, 2d.

MUSICAL OPINION AND MUSIC TRADE

REVIEW: the Musical Literature of the month and special
journal for the Music Trade. PITMAN, and all Book and Musicsellers.

SIGNOR PIATTI, after Frank Holl, A.R.A.,
engraved by Francis Holl. Messrs. THOS. AGNEW and SONS have
the honour to announce the completion of the portrait of this eminent
musician. An Artist's Proof may be seen at their Galleries, 39B, Old
Bond Street, Piccadilly, W., and at Messrs. Chappell and Co., 50, New
Bond Street.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.				s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges ...	...	...	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges ...	...	...	0 6
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth ...	...	...	0 4
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover ...	...	...	0 3
3.	Hymns with Tunes. Demy 8vo. Cloth ...	...	...	4 0
4.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered; red edges ...	...	...	5 0
5.	Tunes only. Demy 8vo. Cloth ...	...	...	3 0
6.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	...	...	4 0
7.	Hymns with Tunes. Treble part only. Royal 24mo ...	...	...	2 6
"	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges ...	...	...	2 0
8.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth ...	...	...	2 6
9.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges ...	...	...	3 0
10.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	...	...	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

No.			s. d.
1.	Limp cloth, turned in ...	...	2 6
2.	Cloth boards, red edges, gilt lettered ...	...	3 6
TONIC SOL-FA EDITION.			
3.	Limp cloth, turned in ...	...	2 0
4.	Cloth boards, red edges, gilt lettered ...	...	2 6

About 250,000 copies have already been sold.

THE BRISTOL TUNE-BOOK (Second Series), containing 298 Tunes and 74 Chants.

No.			s. d.
5.	Limp cloth ...	...	2 6
6.	Cloth boards, red edges, gilt lettered ...	...	3 6
TONIC SOL-FA EDITION.			
7.	Limp cloth ...	...	2 0
8.	Cloth boards, red edges, gilt lettered ...	...	2 6

FIRST AND SECOND SERIES BOUND TOGETHER.

No.			s. d.
9.	Limp cloth ...	...	4 0
10.	Cloth boards, red edges, gilt lettered ...	...	5 0
12.	Tonic Sol-fa, cloth ...	...	3 0

SMALL EDITION OF THE COMPLETE WORK.

715 Tunes and Chants, providing for nearly 200 Varieties of Metre.

No.			s. d.
11.	Cloth ...	...	3 0

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; Bristol: W. and F. MORGAN; and all Booksellers and Musicsellers.

Now ready.

THE LONDON TUNE-BOOK. A Companion for all Hymnals. Cloth, 3s.; red edges, 3s. 6d.

LONDON: NOVELLO, EWER AND CO.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

SIX ORIGINAL SETTINGS OF the KYRIE

ELEISON, by C. F. A. WILLIAMS. Price 2d.

HART and Co., 54, Paternoster Row.

Just published.

THE DIAL OF AHAAZ. A Sacred Cantata on

Isaiah xxxviii. (Adapted for Church use.) By JOHN BULMER, B.D., Mus. Bac. Price 1s. net.

LONDON: J. BATH, 23, Berners Street, Oxford Street.

CHORALE.—Anthem for Holy Week. By JOHN

BULMER, B.D., Mus. Bac., Chaplain of Gidside Chapel, Newcastle-on-Tyne. Price 3d. Specimen copy sent gratis to Choirmasters by applying to the Author.

Durham: ANDREWS and Co.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, Berners Street, W. Sold also at 66, Paternoster Row.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.

TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

In small quarto, 330 pages.

THE BURNLEY TUNE-BOOK, containing nearly 700 original Tunes, Chants, Kyries, &c. Adapted to the wants of all choirs and congregations. Prices, plain, 4s.; gilt, 5s. LONDON: F. PITMAN. Burnley: T. SIMPSON.

CONGREGATIONAL SINGING.—"FREE CHANT" CADENCES for the Recitation of the Psalms without "pointing." By JOHN CROWDY. Price 1s. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and **G. DEUS MISEREATUR.** For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

Price, One Shilling and Sixpence.

THE COMMUNION SERVICE. Kyrie eleison, Credo, Offertory Anthem, Sanctus, Benedictus, Agnus Dei, and Gloria in Excelsis. Composed by G. A. OSBORNE. LONDON: NOVELLO, EWER AND CO.

ANTHEM, PRAISE YE THE LORD. By J. T. JEFFS, Organist of Union Chapel, Luton; for Treble Solo, Duet, and Chorus. Recently sung with great success at a Sunday School Festival at the above Chapel by 500 Scholars and Choir. Price 3d. Specimen Copy post-free from the Author, 41, Wellington Street, Luton.

Easy and Effective. 3rd Edition.

ANTHEM, "GOD IS OUR HOPE AND STRENGTH," by FRANK BATES, Mus. Bac. "Just the thing for village choirs."—Church Times. LONDON: NOVELLO, EWER AND CO.

JUST REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices.

- No. 1. Come and let us return (Advent or Lent).
- No. 2. I will look unto the Lord (Advent or Lent).
- No. 3. Behold the tabernacle (Christmas).

Second Series. Female and Male Voices.

- No. 1. Unto us was born (Christmas).
- No. 2. Blessed is the soul (Whitsuntide).
- No. 3. Come ye, and let us go up (Festival).
- No. 4. Blessed be the name of God (Harvest).

These Anthems are available as Duets for private use. LONDON: NOVELLO, EWER AND CO.

CHURCH MUSIC by ALEX. S. COOPER, F.C.O., Editor of "The Parochial Chant Book and Parochial Psalter." New editions, recently published.

NICENE CREED. Ely Prize Setting. Fourth edition. Reduced price, 4d. Unison copy, 1d.

ATHANASIAN CREED, with appropriate Chants. Second edition. Price 3d.

BENEDICTE. Three different Settings. Third edition. Price 3d. **COMMUNION SERVICE,** including Kyrie and Sanctus (four different Settings), Creed and Gloria. Fourth Edition. Price 1s.; or without Creed, 6d.

BENEDICTUS and **AGNUS DEI.** Second edition. Price 3d. **UNISON CHANTS,** by different Composers, with varied accompaniments. First and Second series. Price 6d.

COME UNTO ME. Full anthem. Fifth edition. Price 3d.

TE DEUM, with twenty-one different sets of Chants, single and double. Sixth edition. Reduced price, 4d.

LONDON: NOVELLO, EWER AND CO.; and WEEKES and Co.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a collection of Kyrie Eleisons, old and new.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY and MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1½d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d. The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

HERRING'S METRICAL TUNES, &c. 8vo, 12 pp., 6d. London: NOVELLO, EWER and Co.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BEXFIELD, Mus. Doc., Cantab.

"Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"A work which is an honour to its author and his countrymen."—*Orchestra*.

London: NOVELLO, EWER and Co.

The Cathedral Psalter

POINTED FOR CHANTING.

	s.	d.
Imperial 32mo, cloth	0	9
Ditto, with Proper Psalms, cloth	1	0
Demy 8vo, large type, with Proper Psalms, cloth	2	6
Proper Psalms, separately. Paper cover. 32mo	0	3
Canticles, 32mo	0	1
Ditto, 8vo	0	3

The Psalter, with Chants, Post Quarto, cloth	5	0
The Canticles, with Chants, Post Quarto	0	6

THE CATHEDRAL PSALTER CHANTS.

Post Quarto, paper cover	2	0
Ditto, cloth	3	0
Foolscap Quarto, paper cover	1	0
Ditto, cloth	1	6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

- | | |
|---|--------------------------------------|
| No. 1. Let your light so shine. | 13. Charge them who are rich. |
| 2. Lay not up for yourselves. | 14. God is not unrighteous. |
| 3. Whatsoever ye would that men. | 15. To do good. |
| 4. Not every one that saith unto Me. | 16. Whoso hath this world's good. |
| 5. Zacchæus stood forth. | 17. Give alms of thy goods. |
| 6. Who goeth a-warfare. | 18. Be merciful after thy power. |
| 7. If we have sown. | 19. He that hath pity upon the poor. |
| 8. Do ye not know. | 20. Blessed be the man. |
| 9. He that soweth little. | 21. Let your light so shine. |
| 10. Let him that is taught in the word. | Festal Setting. |
| 11. While we have time. | |
| 12. Godliness is great riches. | |

London: NOVELLO, EWER and Co.

Just published.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

- | | |
|-------------------------------|-----------------------------------|
| 1. Let your light so shine. | 11. While we have time. |
| 2. Lay not up for yourselves. | 12. Godliness is great riches. |
| 3. Whatsoever ye would. | 13. Charge them who are rich. |
| 4. Not every one. | 14. God is not unrighteous. |
| 5. Zacchæus stood forth. | 15. To do good. |
| 6. Who goeth a-warfare. | 16. Whoso hath this world's good. |
| 7. If we have sown. | 17. Give alms of thy goods. |
| 8. Do ye not know. | 18. Be merciful after thy power. |
| 9. He that soweth little. | 19. He that hath pity. |
| 10. Let him that is taught. | 20. Blessed be the man. |

Price One Shilling.

London: NOVELLO, EWER and Co.

New and carefully revised Edition.

Lo, my Shepherd is Divine,

ANTHEM FOR SOLI AND CHORUS,

BY

HAYDN.

Octavo, Three Halfpence.

London: NOVELLO, EWER and Co.

ANTHEM FOR CONSECRATION AND REOPENING OF CHURCHES

I HAVE SURELY BUILT THEE AN HOUSE

COMPOSED BY

T. TALLIS TRIMNELL.

Octavo, 4d.

London: NOVELLO, EWER and Co.

NOVELLO'S COLLECTION OF ONE HUNDRED AND SIXTY-FIVE RESPONSES

TO THE

COMMANDMENTS

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

Just published.

The Visions of St. John the Divine

A SACRED CANTATA

THE MUSIC BY

FREDERICK ILIFFE, Mus. Doc., Oxon.

Price 2s. 8vo.

This work lasts an hour in performance, and will be found especially useful to Choral Societies.

Full Score and Orchestral Parts on hire from the publishers, Messrs. NOVELLO, EWER and Co.

REDUCED PRICE.

Third edition, enlarged. Small 4to. Price 2s. paper cover; 3s. cloth lettered.

ANGLICAN PSALTER CHANTS

SINGLE AND DOUBLE

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., ETC.,

AND

EDWIN GEORGE MONK.

This Work contains nearly 400 Chants, which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series, suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

LONDON: NOVELLO, EWER & CO., 1, BERNERS STREET, W., AND 80 & 81, QUEEN STREET, E.C.

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 3d.; Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. 1 & 2, 1s. 6d. each, paper cover.

SONGS.—Vol. I. Cloth, 4s.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. 1s.	3rd Set—Hunting Quadrilles: "John Peel," &c. ... 1s.
2nd Set—"Humpty Dumpty." Duet 3s.	4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.

Lists and full particulars may be obtained on application.

Harrow: SAMUEL CLARKE, Bookseller to Harrow School.

LONDON: NOVELLO, EWER & CO.

SECULAR MUSIC FOR THE USE OF SCHOOLS

EDITED BY

JAMES TILLEARD.

One Shilling.

LONDON: NOVELLO, EWER AND CO.

Now ready, demy 8vo, cloth.

UNIFORM WITH "MUSICAL MYTHS AND FACTS."

THE LITERATURE OF NATIONAL MUSIC

BY

CARL ENGEL.

Price Five Shillings.

LONDON: NOVELLO, EWER AND CO.

NARCISSUS and ECHO. Cantata for mixed Voices, with Pianoforte Accompaniment. Words by MIRIAM ROSS. Music by EDWIN C. SUCH, Mus. Bac., Cantab. Price 3s.
LONDON: NOVELLO, EWER AND CO.

New and Cheap Edition, price 2s. 6d.
Cloth, gilt edges, 5s.

SACRED SONGS

FOR

LITTLE SINGERS

WORDS BY

FRANCES RIDLEY HAVERGAL

MUSIC COMPOSED AND ARRANGED BY

ALBERTO RANDEGGER.

LONDON: NOVELLO, EWER AND CO.

THE

WOMAN OF SAMARIA

A SACRED CANTATA

COMPOSED BY

WILLIAM STERNDALÉ BENNETT

A NEW AND REVISED EDITION,

Containing an additional Soprano Air (No. 15A) of the Composer
Octavo, paper cover, Four Shillings. Cloth, Six Shillings.
Tonic Sol-fa Edition, One Shilling.
LONDON: NOVELLO, EWER AND CO.

WILLIAM J. YOUNG'S Popular Part-Songs for S.A.T.B.

		s.	d.
1. I love the merry springtime	21st thousand net	0	2
2. Gaily through the greenwood	38th do.	0	2
3. O welcome, merry May	6th do.	0	2
4. The mountain maid	6th do.	0	2
5. Come o'er the mountain	8th do.	0	2
6. Hail, merry, merry Christmas	17th do.	0	2
7. Songs of praise the angels sang	6th do.	0	3
8. Blow, ye balmy breezes, blow	8th do.	0	3
9. Fairy revels	10th do.	0	3
10. Oh! peaceful vale of rest	5th do.	0	1½
11. The merry bird	5th do.	0	3
12. Come, let us be merry and gay	5th do.	0	3
13. Forest echoes	8th do.	0	3
14. Haste, ye merry elves	5th do.	0	3
15. The streamlet (with soprano solo)	3rd do.	0	3
16. Sunshine and shadow	3rd do.	0	2
17. Sunny rays (with soprano solo)	3rd do.	0	3
18. A happy New Year	3rd do.	0	3
19. The coming of Spring	3rd do.	0	3
20. England's glory	5th do.	0	3
21. A merry Christmas to you all	3rd do.	0	3
22. The air resounds with music sweet	2nd do.	0	2
23. To a sleeping child	1st do.	0	2
24. Our National Church	2nd do.	0	3
Ditto (Organ copy)	1st do.	0	16
London: NOVELLO, EWER and Co.			

POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (10th thousand)	3d.
The Stormy Petrel (soprano or tenor and bass solos)	3d.
The Coral Grove	3d.
Pibroch of Donuil Dhu (Sir Walter Scott)	3d.
Sweet Spring (madrigal)	3d.
The Ocean (Barry Cornwall)	3d.
Over the mountain-side (four-part serenade)	3d.
Soul of Living Music (soprano solo and chorus)	3d.
The Jäger Chorus (5th thousand)	3d.
The River	3d.
Departed Joys (Thomas Moore)	2d.
Summer and Winter	2d.
The Anglers (6th thousand)	2d.
Sweet to live amid the mountains (10th thousand)	2d.
The Dream of Home (Thomas Moore)	2d.
There's beauty in the deep (6th thousand)	1½d.
Soldier, rest! (Sir Walter Scott)	1d.
Woods in Winter (Longfellow)	1d.
Autumn (Montgomery)	1d.
The Sombre Shadows of the Night (trio for S.A.B.)	1d.
London: NOVELLO, EWER and Co.	

NEW COMPOSITIONS, by ALFRED J. CALDICOTT, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—Out on the Waters	4d.
The Haymakers	4d.
Yule	4d.
Jack and Jill	4d.
Little Jack Horner	6d.
Humpty Dumpty	6d.
Winter Days	4d.
Songs—The New Curate and Two Spoons	each 2s.
Post-free of the Composer, Worcester. Special terms to societies.	

PART-SONGS by STEPHEN S. STRATTON.

	s.	d.
Monarch Winter. (S.A.T.B.) Poetry by W. S. Passmore	0	3
May-Day. (S.A.T.B.) Poetry by Dr. Wolcott	0	1½
Merrily every bosom boundeth. (S.A.T.B.) Poetry by Thomas Moore	0	3
Summer is but fleeting. (S.A.T.B.) Poetry by E. Oxenford	0	3
Hark! the nightingale is singing. Serenade. (A.T.T.B.) Poetry by R. Crompton	0	6
Christabel. Glee. (A.T.T.B.)	0	6
London: NOVELLO, EWER and Co., and all Music-sellers.		

POPULAR FOUR-PART SONGS by GABRIEL DAVIS.

THE THREE STARS	2d.
THE KNIGHT'S RETURN (4th Edition)	2d.
GOD SAVE THE PRINCE (17th ")	2d.
THE DISTANT SEA ... (5th ")	2d.
TO THE WOODS ... (5th ")	2d.
HARK! 'TIS MUSIC ... (5th ")	2d.
THE HOUR OF REST ... (4th ")	2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition) 2d.	
DAME TROT (2nd ")	2d.
London: NOVELLO, EWER and Co.	

Just published, price 4d.
TIBBIE DUNBAR. Part-song. The words written by Robert Burns. The music composed by E. MARWOOD TUCKER. London: NOVELLO, EWER and Co.

SERENADE.—ALL THINGS OF EARTH. Part-song, by J. ALSOP (S.A.T.B.) Price 6d. London: NOVELLO, EWER and Co.; or of the author, Newton Abbot, Devon.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obbligato, by ARTHUR HENRY BROWN.

No.	
1.	"Wedding March," by Mendelssohn.
2.	March from "Tannhäuser," by Wagner.
3.	Marches from "Scipio," and from Occasional Oratorio, by Handel.
4.	"Coronation March," from Meyerbeer's "Prophète."
5.	"Dead March" in "Saul" and "See the conquering," by Handel.
6.	Andantino, by Haydn, and "Waft her, angels," from "Jephtha."
7.	"As pants the hart," Spohr, and "Where'er you walk," Handel.
8.	"My heart ever faithful," by Bach.
9.	Andantino and Andante from Sonatas, by Pleyel.
10.	"The Hero's March," by Mendelssohn.
11.	"Quis est homo?" from Rossini's "Stabat Mater."
12.	Air et Chœur, from "La Dame Blanche," by Boieldieu.
13.	Grande Marche Héroïque in C, by Fr. Schubert.
14.	Grande Marche Héroïque in D, by Fr. Schubert.
15.	Overture, "Berenice," by Handel.
16.	Overture, "Sosarmes," by Handel.
17.	Handel's Overture, "Alicia."
18.	Gavotte, from Handel's Overture, "Otho."
19.	"La Carità," by Rossini.
20.	"Angels ever bright," and "Pious orgies," Handel.
21.	"Ave Maria," by Franz Schubert.
22.	Aria, by Antonio Lotti. Circa 1700.
23.	"My soul thirsteth for God," from Mendelssohn's 42nd Psalm.
24.	"Gloria in excelsis," from Weber's Mass in G.
25.	"Fac ut portem," from Rossini's "Stabat Mater."
26.	"Fietà, Signore," from "San Giovanni Battista," by Stradella.
27.	Handel's Overture to "Julius Cæsar."
28.	Serenade, by Franz Schubert.
29.	Aria, by Cavaliere Gluck. 1765.
30.	Aria, from "Alicia," by Handel.
31.	Aria, from "Artaserse," by Leonardo Vinci. 1730.
32.	Cantata, by Alessandro Scarlatti.
33.	Aria, by Ch. Gluck. 1760.
34.	Aria, by Domenico Cimarosa. 1784.
35.	"Diedi il Coro," Aria by Handel.
36.	Siciliana by Long.
37.	Andante by Long.
38.	Aria, by Padre Martini. 1763.
39.	"Kyrie Eleison," from Schubert's Mass in G.
40.	Aria, by Gluck. 1767.
41.	"Sanctus" and "Hosanna," from André's Mass. Op. 43.
42.	Last Chorus, from Beethoven's "Mount of Olives."
43.	"He shall feed His flock," from Handel's "Messiah."
44.	"Quoniam Tu solus," by Vincenzo Righini. 1788.
45.	"Hallelujah" Chorus, from Handel's "Messiah."
46.	"Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
47.	"The heavens are telling," from Haydn's "Creation."
48.	Andante and Allegretto, from Handel's Violin Sonata in A major.
49.	Slow Movement from Symphony 36, by Haydn.
50.	Andante con Variazioni, from Spohr's Notturmo. Op. 34.
51.	"Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.
52.	"Marche Solennelle," by Franz Schubert.
53.	Adagio, from the Notturmo (Op. 34), by Louis Spohr.
54.	"Ave Maria," from the "Evening Service," Book 7, by Cherubini.
55.	Overture and Minuet to "Samson," Handel, 1742.
56.	"The arm of the Lord," by Haydn.
57.	"Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.
58.	"Gloria in excelsis," from Schubert's Mass (No. 2), in C.
59.	"Il pensier sta negli oggetti," Aria, by Haydn, 1792.
60.	"Gloria in excelsis," from Mozart's 12th Mass.

Nos. 3, 6, 8, 9, 11, 13, 14, 15, 16, 19, 22, 24, 25, 27, 36, 39, 41, 42, 44, 45, 47, 48, 49, 50, 51, 53, 54 to 60, are very suitable for performance from Easter to Advent.

[Continuing.]

Price Two Shillings each.

Volumes I., II., and III., bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.

London: B. WILLIAMS, 60, Paternoster Row.

POSTLUDE (in form of a March) for the ORGAN,
by H. HARFORD BATTLE. Price 2s.
London: NOVELLO, EWER and Co.

NEW PART-SONGS, by ALFRED R. GAUL.

THE POTTER. (Third Thousand).
"Thoroughly deserves all the popularity it is certain to obtain."—*Musical Times*.
THE ERL KING.
"A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*.
JACK FROST. (Third Thousand). Words by Edward Oxenford.
"Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham."
Price 3d. each.
London: NOVELLO, EWER and Co.

THE REAPER AND THE FLOWERS

FOUR-PART SONG WITH SOLOS

Words by LONGFELLOW

Music by J. B. BOUCHER.

Price Threepence.

London: NOVELLO, EWER and Co.

NOVELLO'S
ORIGINAL OCTAVO EDITION OF
OPERAS

Edited, Corrected according to the Original Scores, and
Translated into English, by

NATALIA MACFARREN, Rev. J. TROUTBECK, and
BERTHOLD TOURS.

Price 2s. 6d. each; or in scarlet cloth, 4s.

AUBER.		Paper cover.	Scarlet cloth.
FRA DIAVOLO. French and English words	.. .. .	2 6	4 0
MASANIELLO. French and English words	.. .. .	3 6	5 0
BEETHOVEN.			
FIDELIO. German and English words..	.. .. .	2 6	4 0
BELLINI.			
NORMA. Italian and English words ..	.. .. .	2 6	4 0
LA SONNAMBULA. Italian and English words	.. .. .	2 6	4 0
I PURITANI. Italian and English words	.. .. .	2 6	4 0
DONIZETTI.			
LUCIA DI LAMMERMOOR. Italian and English words	.. .. .	2 6	4 0
LUCREZIA BORGIA. Italian and English words	.. .. .	2 6	4 0
LA FIGLIA DEL REGGIMENTO. Italian and English words	.. .. .	2 6	4 0
FLOTOW.			
MARTHA. German and English words..	.. .. .	2 6	4 0
GLUCK.			
IPHIGENIA IN AULIS. French and English words	.. .. .	3 0	5 0
IPHIGENIA IN TAURIS. French and English words	.. .. .	2 6	4 0
MEYERBEER.			
L'ETOILE DU NORD. Italian and English words	.. .. .	5 0	7 6
MOZART.			
DON GIOVANNI. Italian and English words	.. .. .	2 6	4 0
LE NOZZE DI FIGARO. Italian and English words	.. .. .	2 6	4 0
DIE ZAUBERFLOETE. German and English words	.. .. .	2 6	4 0
IL SERAGLIO. German and English words	.. .. .	2 6	4 0
ROSSINI.			
IL BARBIERE. Italian and English words	.. .. .	2 6	4 0
GUILLAUME TELL. French and English words	.. .. .	5 0	7 6
VERDI.			
IL TROVATORE. Italian and English words	.. .. .	2 6	4 0
RIGOLETTO. Italian and English words	.. .. .	2 6	4 0
LA TRAVIATA. Italian and English words	.. .. .	2 6	4 0
ERNANI. Italian and English words	.. .. .	2 6	4 0
WAGNER.			
TANNHÆUSER. German and English words	.. .. .	3 6	5 0
LOHENGRIN. German and English words	.. .. .	3 6	5 0
FLYING DUTCHMAN. German and English words	.. .. .	3 6	5 0
WEBER.			
OBERON. Italian and English words	.. .. .	2 6	4 0
DER FREISCHUTZ. German and English words	.. .. .	2 6	4 0
PRECIOSA. German and English words	.. .. .	1 6	3 0

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER & CO.'S
MUSIC PRIMERS

EDITED BY

DR. STAINER.

In issuing this series of Music Primers the Editor sees with pleasure the realisation of a desire he has long felt, to place in the hands of teachers and students of music a set of educational works of a high standard at a price so low as to render them attainable by all.

The growing interest in music generally, and rapid spread of its study, so very evident in this country, render it of the utmost importance that the student's first steps in every branch should be directed with skill and based on sound principles. The Editor has kept this object steadily in view, and he believes that each one of these Primers will prove to be as carefully constructed in detail as it is comprehensive in design.

Such a result would have been impossible but for the hearty support and sympathy of those authors, men of known ability in their special branches of art, who have embodied the results of their long and valuable experience in their respective contributions.

While gratefully acknowledging the kindness of these gentlemen, the Editor cannot but express a hope that the Primers may prove as useful to the public, and as beneficial to art, as both authors and publishers have endeavoured to make them.

NOW READY.

1. THE PIANOFORTE (2s.) - E. PAUER.
2. RUDIMENTS OF MUSIC (1s.) W. H. CUMMINGS.
3. THE ORGAN (2s.) - DR. STAINER.
4. THE HARMONIUM (2s.) - KING HALL.
5. SINGING (4s. Paper boards, 5s.) A. RANDEGGER.
6. SPEECH IN SONG (*Singer's Pronouncing Primer*) (2s.) - A. J. ELLIS, F.R.S.
7. MUSICAL FORMS (2s.) - E. PAUER.
8. HARMONY (2s.) - DR. STAINER.
9. COUNTERPOINT (2s.) - DR. BRIDGE.
10. FUGUE (2s.) - JAMES HIGGS.
11. SCIENTIFIC BASIS OF MUSIC (1s.) - DR. STONE.
13. CHURCH CHOIR TRAINING (1s.) - REV. J. TROUTBECK.
14. PLAIN-SONG (2s.) - REV. T. HELMORE.
15. INSTRUMENTATION (2s.) - E. PROUT.
16. ELEMENTS OF THE BEAUTIFUL IN MUSIC (1s.) - E. PAUER.
17. THE VIOLIN (2s.) - BERTHOLD TOURS.
18. TONIC SOL-FA (1s.) - JOHN CURWEN.
19. LANCASHIRE SOL-FA (1s.) JAMES GREENWOOD.
20. COMPOSITION (2s.) - DR. STAINER.
21. MUSICAL TERMS (1s.) STAINER & BARRETT.

(TO BE CONTINUED.)

ANY OF THE ABOVE MAY BE HAD, STRONGLY BOUND IN
PAPER BOARDS, PRICE 6D. EACH EXTRA.

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER & CO.'S CIRCULATING MUSIC LIBRARY 1, BERNERS STREET, W.

TERMS OF SUBSCRIPTION.

CLASS A	-	-	ONE GUINEA	-	-	PER ANNUM.
CLASS B)	-	-	TWO GUINEAS	-	-	PER ANNUM.
CLASS E)			Six Months, £1 5s.; Three Months, 15s.; One Month, 8s.; One Week, 3s.			
CLASS C)	-	-	THREE GUINEAS	-	-	PER ANNUM.
CLASS F)			Six Months, £1 15s.; Three Months, £1 1s. One Month, 12s. 6d.; One Week, 5s.			
CLASS D)	-	-	FIVE GUINEAS	-	-	PER ANNUM.
CLASS G)						

Subscriptions received by all Music sellers in town or country.

TOWN.

- CLASS A**—Entitles the Subscriber to receive Six Pianoforte Pieces or Songs (ordinary sheet music), which may be exchanged once a week.
- CLASS B**—Entitles the Subscriber to receive Twelve Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged once a week. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS C**—Entitles the Subscriber to receive Eighteen Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS D**—Entitles the Subscriber to the same privileges as Class C, including the right of borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.
- * * The Special attention of Conductors and Secretaries of Musical Societies is called to this subscription.

COUNTRY.

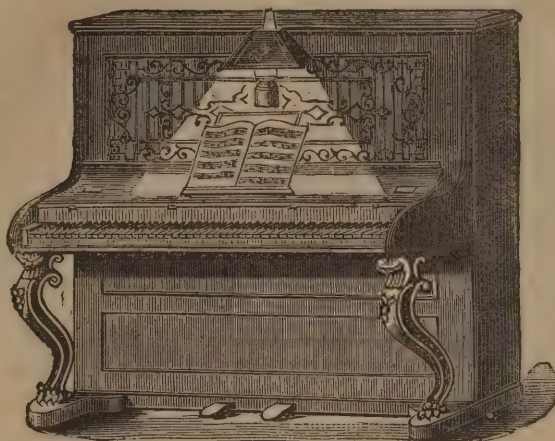
- CLASS E**—Entitles the Subscriber to receive Twenty Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged twice a month. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS F**—Entitles the Subscriber to Thirty Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY, or as often as required. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS G**—Entitles the Subscriber to the same privileges as Class F, including the right of borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

* * FOR STILL LARGER QUANTITIES OF MUSIC, SPECIAL SUBSCRIPTIONS CAN BE ARRANGED.

WARD'S
ROYAL

PIANOFORTE, HARMONIUM, & ORGAN LAMP

For Providing a
Central and Direct
Light
for the Performer.
Price 10s. 6d.



Forming also
an admirable
Reading or Dressing
Lamp,
and suitable for any
purpose where a
portable light is required.

REGISTERED.

"A very ingenious application of lamp-light to the desk of the pianoforte, harmonium, or organ has been registered by Mr. Thomas Ward. The lamp is so contrived, that it may be screwed on to any instrument, in a central position, so as to throw the full force of the light direct upon the music, the present system of side lights causing a waste of a great part of the illuminating power."—*Illustrated London News*.

METZLER & CO., 37, GREAT MARLBOROUGH STREET, W.

PIANOFORTE & HARMONIUM
ACCOMPANIMENTS.

TO obviate the difficulty experienced by such Country Choral Societies as are unable to procure the assistance of an orchestra for the performance of complete works, Messrs. NOVELLO, EWER & CO. are now publishing arrangements of the Orchestral Accompaniments of many popular works for Pianoforte and Harmonium. The following are now ready:—

MENDELSSOHN'S ELIJAH

Arranged by E. PROUT, price 10s. 6d.

MENDELSSOHN'S LAUDA SION

Arranged by WINDEYER CLARK, price 5s.

BENNETT'S MAY QUEEN

Arranged by J. LEMMENS, price 7s. 6d.

ROSSINI'S STABAT MATER

Arranged by J. LEMMENS, price 6s.

MOZART'S TWELFTH MASS

Arranged by WINDEYER CLARK, price 7s. 6d.

STAINER'S DAUGHTER OF JAIRUS

Arranged by W. HODGE, price 5s.

MACFARREN'S MAY DAY

Arranged by WINDEYER CLARK, price 5s.

GADE'S CRUSADERS

Arranged by J. W. ELLIOTT, price 7s. 6d.

BARNBY'S REBEKAH

Arranged by KING HALL, price 5s.

SPOHR'S GOD, THOU ART GREAT

Arranged by KING HALL, price 2s. 6d.

LONDON: NOVELLO, EWER AND CO.

CHALLEN AND SON'S GOLD MEDAL PIANOS, 20, OXFORD STREET, LONDON.

PRIZE MEDAL, LONDON, 1862.



FOR EXCELLENCE OF TOUCH AND TONE.

GOLD MEDAL.



SOUTH AFRICA, 1877.

PRIZE MEDAL, PARIS, 1878.



FOR GOOD AND CHEAP PIANOS.

CHALLEN & SON'S GOLD MEDAL PIANETTE WITH CHECK ACTION, IN ELEGANT WALNUT OR ROSEWOOD CASE. FROM 25 GUINEAS.

"The Pianettes manufactured by CHALLEN & SON are most satisfactory instruments."—*Anton Rubinstein.*

"I consider that Messrs. CHALLEN & SON have succeeded in providing at a most moderate cost pianos of high-class workmanship and pure tone. Their Pianettes are specially deserving of notice as being remarkable both for their cheapness and general excellence.

"The Instruments exhibited by Messrs. CHALLEN & SON, at Paris, were highly creditable, not only to them but to the English Section."—*John Stainer, M.A., Mus. Doc., one of the Jurors of the Paris Universal Exhibition, 1878.*

IRON-FRAME PIANOS

VERTICAL—OVERSTRUNG—AND DOUBLE OBLIQUE—
POWERFUL AND PURE IN TONE—TRICHORD—BEST CHECK ACTION—
REQUIRE BUT LITTLE TUNING—
AND, ON ACCOUNT OF BEING DAMP-RESISTING, ARE ESPECIALLY ADAPTED
FOR COUNTRY HOUSES AND THE COLONIES.

Prices very moderate.

EARLY ENGLISH—EBONISED—AND GOLD PIANOS

Kept in Stock, of Superior Make and Elegant Designs.

May be obtained from all Musicsellers. Illustrated List and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.

No.
456

Price
3d.

FEBRUARY 1, 1881

THE FIRST PRIZE, QUEENSLAND INTERNATIONAL EXHIBITION, 1880; THE FIRST PRIZE FOR GRANDS, THE FIRST PRIZE FOR UPRIGHTS, AND THE SPECIAL DIPLOMA ABOVE ALL COMPETITORS, SYDNEY, 1880; THE CROSS OF THE LEGION OF HONOUR, AND ALSO THE GOLD MEDAL, PARIS, 1878; THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT, PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS, 1874; THE GOLD MEDAL, PARIS, 1870; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

JOHN BRINSMEAD & SONS' PIANOS

PATENTED 1862, 1868, 1871, 1875, & 1879, THROUGHOUT EUROPE & AMERICA.

"These excellent Pianos merit the approbation of all artists, as the tone is full as well as sustained, and the touch is of perfect evenness throughout its entire range, answering to every requirement of the pianist."
"CH. GOUNOD."

"We, the undersigned, certify that after having seen and most conscientiously examined the English Pianos at the Universal Exhibition of 1878, find that the palm belongs to the Grand Pianos of the house of BRINSMEAD."
"NICOLAS RUBINSTEIN."
"D. MAGNUS."

"Paris, September 8, 1878."

"CHEVALIER ANTOINE DE KONTSKI."

"The purity of the tone and the excellent mechanism of the Pianos exhibited by them called forth warm eulogies from all competent critics."
"JOHN STAINER, M.A., Mus. Doc."

JOHN BRINSMEAD & SONS,

PIANOFORTE MANUFACTURERS,

18-20, WIGMORE STREET, LONDON, W.,

AND THE "BRINSMEAD PIANOFORTE WORKS," GRAFTON ROAD, KENTISH TOWN, N.W.

ILLUSTRATED PRICE LISTS POST-FREE.

CHAPPELL AND CO.'S IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.

35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.

18 TO 225 GUINEAS.

ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

Steam Pianoforte Works—CHALK FARM ROAD, N.W.

TO ORGANISTS, CHOIRMASTERS, AND THE CLERGY.

PEDAL ORGANS. CHANCEL ORGANS.

NEW AND SECOND-HAND.

PEDAL ORGAN, with 2 manuals, 23 stops, full pedal compass, 30 notes and accessories (style 800).

Price 160 Guineas.

Suitable for a congregation of 500 people.

PEDAL ORGAN, with 1 manual, 17 stops, and full pedal compass, 30 notes and accessories (style 432).

Price 80 Guineas.

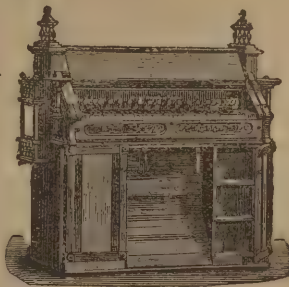
Suitable for organ practice.

PEDAL ORGAN, with 1 manual, 9 stops, and pedal compass, 27 notes and accessories (style 410).

Price 60 Guineas.

Suitable for a congregation of 300 people.

LIBERAL DISCOUNT
FOR CASH.



New Illustrated Catalogue
Post-free.

CHANCEL ORGAN, with 1 manual, 15 stops, and ventrillo chest (style 501).

Price 110 Guineas.

The most powerful organ with 1 manual.

CHANCEL ORGAN, with 1 manual, 13 stops, and accessories (style 431).

Price 50 Guineas.

Suitable for a congregation of 300 people. Used by Moody and Sankey.

CHANCEL ORGAN, with 12 stops and Venetian organ swell (style 350).

Price 38 Guineas.

Suitable for a congregation of 200 people.

CHANCEL ORGAN, with 8 stops, including 2 couplers (style 108).

Price 23 Guineas.

Suitable for a congregation of 100 people.

MASON & HAMLIN ORGAN COMPANY, 37, Great Marlborough Street, London, W.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP

CANTATA

(WORDS BY LONGFELLOW)

Composed for the Leeds Festival, 1880, by

JOHN FRANCIS BARNETT

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

"Will exactly suit choral societies."—*Daily Chronicle*, October 14, 1880.

"The entire work is certain to meet with favour, while several of the numbers will inevitably attain to great popularity."—*Daily News*, October 14, 1880.

"The Building of the Ship' will meet with extensive favour."—*Standard*, October 14, 1880.

Vocal Score, Paper, 6s.; Cloth, 8s.

CHORUS AND ORCHESTRAL PARTS ARE READY.

IN THE PRESS.

RUTH

SACRED CANTATA BY

JOSEPH L. ROECKEL.

JUST PUBLISHED.

MARY STUART

DRAMATIC CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

WORDS BY

F. E. WEATHERLY

MUSIC BY

JOSEPH L. ROECKEL

Price, Vocal Score, Paper, 4s. net; Cloth, 6s.

ORCHESTRAL AND CHORUS PARTS ARE READY.

LORD LOVELL

HUMOROUS CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

BY

GEORGE FOX.

Price, Vocal Score, 2s. 6d. net.

PATEY & WILLIS, Publishers, 39, Great Marlborough Street, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 456.—Vol. 22.

Registered for transmission abroad.

FEBRUARY 1, 1881.

Price 3d.; Post-free, 4d.

Annual Subscription, Postage-free, 4s.

COLLEGE OF ORGANISTS.—The NEXT MEETING of the CONFERENCE on ORGAN CONSTRUCTION will be held at the Neumeyer Hall, Hart Street, Bloomsbury, on THURSDAY, February 3, at Eight, when drawings and models will be exhibited. Organists and Organ-Builders (non-members) may have cards of invitation on application.—E. H. Turpin, Hon. Sec., 95, Great Russell Street, Bloomsbury.

MUSICAL ASSOCIATION, 27, Harley Street, W.
On MONDAY, February 7, at Five o'clock, a PAPER will be read by A. O. STEED, Esq., "On Beauty of Touch and Tone: an inquiry into the Physiological and Mechanical Principles involved in their Cultivation." Part II.—"The Piano and Organ."
JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

HOLBORN TOWN HALL.—ORGAN RECITALS.—TUESDAY, February 1: Vocalist, Mr. Vitton; Organist, Mr. Frank Bradley. TUESDAY, February 8. Vocalist, Miss Ellis Newton; Organist, Mr. J. Loaring. TUESDAY, February 15. Vocalist, Mr. Wallace Wells; Organist, Mr. James Higgs. Admission, 3d. and 6d.; Reserved seats, 1s. Tickets at the Hall, and at the doors on the evenings of performance. Doors open at 7.30; to commence at 8.

ST. MATTHIAS' CHURCH, Earl's Court, Kensington.—St. Matthias' Day, February 24. Grand Festival Service, with full Orchestra. Gadsby's Evening Service in C, and Cantata by Spohr, "God, Thou art great," will be performed at the conclusion of the service. Director of the Choir, Mr. Faulkner Leigh. At a solemn sacred service in Lent, a Sacred Cantata, MS., by J. H. Bonawitz, will be performed for the first time, with full Orchestra and Chorus, conducted by Herr Bonawitz. Violin Obligato by Herr Joachim. Admission to this Service will be by Ticket, to be obtained by sending stamped envelope addressed to the Vicar or Churchwardens.

BACH'S "PASSION MUSIC."—It is proposed to sing the above at St. Stephen's Church, Rochester Row, Westminster, with an enlarged Choir, three Wednesday evenings in Lent. Ladies and gentlemen willing to assist in the Choir will oblige by communicating with the Choirmaster, Mr. W. H. Baker, 32, Vincent Square, Westminster, S.W.

THE MADRIGAL SOCIETY offers a Prize of Ten Guineas (being the First Prize, not awarded in November last) for the best APPROVED MADRIGAL, in not less than four, nor more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be after the manner of the Madrigals of the seventeenth century, by Benet, Wilbye, Weelkes, Marenzio, and others, and to consist of independent part-writing, in figure or imitation; therefore a mere part-song or melody harmonised will be inadmissible. The Madrigals to be delivered addressed to the Secretary of the Madrigal Society, Freemasons' Tavern, Great Queen Street, London, on or before March 10, 1881, each composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark. The award of the judges will be made known at the last meeting of the Society for the current season, in April.

ALBERT HALL, SHEFFIELD.—COMPETITION CONCERTS, commencing February 13, for Sopranos, Contraltos, Tenors, Baritone, Basses, Violin Solos, Vocal Quartets, &c. Apply for circulars to Mr. Samuel Hadfield, 70, Winter Street, Western Bank, Sheffield.

A CHORAL SCHOLARSHIP at King's College, Cambridge, value £90 a-year, for three years, will be offered for competition on March 8, 1881. Candidates must be not more than 25 years of age, and have either a BASS or TENOR voice. Besides proficiency in music, a knowledge of elementary classics and mathematics will be required. Further information will be given by the Senior Dean, to whom testimonials as to character and musical ability should be sent not later than February 26.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

BOYS' VOICES and ALTO WANTED. Must be able to read Cathedral service. Apply, on Sundays, at St. Mary-at-Hill Church, Eastcheap.

WANTED, to TRAIN as NURSE, a tall, active, strong Young Woman. Previous experience not necessary, but one who could sing TREBLE in a plain Church service preferred. Wages, £14, rising to £20, with board, &c., and uniform dresses. Apply to Medical Superintendent Bristol Lunatic Asylum Stapleton.

ST. PETER'S, Eaton Square.—CHOIR-BOYS.—There are VACANCIES in this Choir for BOYS, under eleven, to be filled by competition. A high-class education and pay according to merit offered. Apply to Mr. Sergison, Director of the Choir, after 5 p.m. Evensong, any week-day except Saturday.

SOLO CHOIR-BOY.—WANTED, for St. Peter's, Onslow Gardens, S.W. Liberal salary. Apply, by letter, to the Organist.

CHOIR-BOY WANTED for Church near the City (East). Must have good voice, Musical education and £6 to £8 per annum, according to ability. Letters to Mr. T. W. Cox, Zerkinda Villa, Loudoun Road, St. John's Wood, N.W.

CARLISLE CATHEDRAL.—ALTO SINGER (to take the Solos) and LAY CLERK WANTED. Salary, £120 a year. For particulars and terms of engagement apply to S. G. Saul, Esq., Chapter Clerk, Carlisle, to whom testimonials of character and musical efficiency must be sent not later than February 8, 1881.

AN ALTO is REQUIRED for the Choir of All Saints Church, Blackheath. Salary, £20. Good voice and good reader. Apply to Mr. C. E. Tinney, Choirmaster, Park Villa, Bennett Park, Blackheath.

ALTO, with Cathedral experience, desires ENGAGEMENT in country Cathedral or London Choir (daily or weekly.) Address Alpha, 8, Brooksby Street, Barnsbury, London.

BANGOR CATHEDRAL.—WANTED immediately, a TENOR for the Choir of this Cathedral. Salary, about £44 per annum. For particulars, apply to the Chapter Clerk, Diocesan Registry, Bangor.

WANTED, for the Choir of St. Giles-in-the-Fields, TWO TENORS and ONE BASS. Salary, £12 to £15. Apply, in the first instance, by letter only, to Mr. Kenningham, Choirmaster, at the Church.

WANTED, TENOR and ALTO VOICES, for a Church Choir (surplused) near King's Cross Station. Stipend, £8 per annum. Apply, by letter, to Choirmaster, 49, Camberwell New Road, S.E.

WANTED, FIRST TENOR and BASS, to DEPUTISE occasionally; ros. per service. No one need apply unless thoroughly acquainted with three-voiced masses. Apply, by letter, to Choir-manager, 264, Fulham Road, S.W. Mr. J. Wilson is invited to communicate.

RIPON CATHEDRAL.—There will shortly be a VACANCY for a BASS Voice. One fully qualified to take the solo and verse parts in the daily services required. Stipend, £85 to £90. For full particulars apply to J. F. A. Coppin, Esq., Chapter Clerk, Ripon, to whom application, with testimonials, must be sent, post-free.

BASS WANTED for St. Stephen's, Walbrook, E.C. Stipend, £12. Duties light. Address, H. J. White, 28, Sheen Park, Richmond, Surrey.

CAMDEN TOWN PARISH CHURCH, Pratt Street.—A few GENTLEMEN REQUIRED to augment the Choir, Surplused. Full choral service. Apply to the Choir Secretary, at the Church, or by letter to A. H. Crowe, 30, East Street, W.C.

TO CLERGYMEN.—A Gentleman of experience in teaching singing, desires an ENGAGEMENT as CHOIRMASTER. South of Ladon preferred. Good testimonials. Cantoris, Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, at the end of February, a thoroughly efficient ORGANIST and CHOIRMASTER for St. Nicholas Parish Church, Sevenoaks. Age not under 27. Very fine organ. A communicant. Salary, £75. Applications, with copies of testimonials of recent date, to be sent to the Vestry Clerk, Sevenoaks, Kent, on or before February 7, 1881.

ORGANIST and CHOIRMASTER WANTED for Martock Parish Church, Somerset. Salary, £30. Address, with fullest particulars and references, The Vicar.

ORGANIST and CHOIRMASTER (thoroughly efficient) WANTED for St. Thomas's Church, Douglas. Address, stating references, The Incumbent, St. Thomas's Parsonage, Douglas, Isle of Man.

ST. ANDREW'S, Willesden.—WANTED, immediately, an ORGANIST accustomed to Gregorian services. Volunteer or at small salary. Apply to the Vicar.

PROFESSIONAL NOTICES.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS EVA FARBSTEIN (Soprano).

Pupil of Signor Arditì, is now at liberty to accept engagements for Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS ARTHUR (Soprano).

Pupil of Madame Sainton-Dolby.
6, Woodberry Grove, Finsbury Park, London, N.

MISS JULIA JONES (Soprano).

For Oratorios, Concerts, &c., 1, Great Western Terrace, Cheltenham.

MISS MINNIE JONES (Soprano).

For Oratorios, Concerts, &c., 104, Mytton St., Moss Side, Manchester.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address,
1, Cavendish Place, Cavendish Square, W.

MISS BAIRSTOW (Soprano).

(Pupil of Signor Monari Rocca), 80, Lord Street, Southport.

MISS HELEN SWIFT, R.A.M. (Soprano).

For Concerts, Oratorios, Recitals, &c., address, Forsyth Brothers,
Cross Street, South King Street, Manchester.

MISS FLORENCE A. SPRANGE (Soprano).

For Oratorios, Concerts, and Lessons, address, 39, Sydnor Road, Stoke
Newington, N.

MISS MARY BEARE, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Messrs. Beare and Son,
34, Rathbone Place, W.

MISS LAURA SMART (Soprano)

Requests that all communications respecting Oratorio, Operatic
Recital, or Concert, may be addressed, 28, Church Street, Liverpool.

MADAME SCHOFIELD (Soprano).

MR. SIMEON SCHOFIELD (Bass).

For Concerts, &c., address, 16, Milton Street, Halifax.

MISS LOUISA BOWMONT (Contralto).

(Principal of St. Peter's, Manchester.)

For terms for Concerts, Oratorios, &c., address, 51, Mercer Street,
Embsden Street, Hulme, Manchester.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimore Square, S.E.

MISS SARA CRAGG (Contralto).

12, North Castle Street, Halifax.

MISS EDITH CLELLAND (Contralto).

71, Hulton Street, Moss Side, Manchester.

MISS ANNIE CHATER (Contralto).

Address, 9, Finborough Road, South Kensington, S.W.

MISS LEYLAND (Contralto).

For Concerts, Oratorios, &c., address, 6, Wilton Street, Oxford Road,
Manchester.

MISS BERTHA ALDEN (Contralto).

Every description of Concert work, address, The Close, Norwich.

MISS JEANIE ROSSE (Contralto).

For Engagements and Lessons, address, 6, Woodberry Grove,
Finsbury Park, N.

MISS ELIZA THOMAS, R.A.M. Medalist

(Contralto).

For terms, and opinions of the press, address, 49, Upper George Street,
Bryanston Square, London, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. S. FORD (Tenor).

For Oratorios, Concerts, &c., address, Penn Fields, Wolverhampton.

MR. WILLIAM E. GLAZIER (Tenor).

For Concerts, &c., 133, St. Thomas's Road, Finsbury Park, N.

MR. WM. PARKINSON (Primo Tenore).

At liberty for Opera, Concerts, and Oratorios, address, 26, Southampton
Row, London.

MR. J. SHAKESPEARE ROBINSON (Tenor).

For Oratorios, Concerts, &c., address, care of Mr. Hallard, 58, Hutton
Street, Nechells Park Road, Birmingham.

MR. ALFRED GREENWOOD (Tenor).

For public or private engagements, address, 14, South Molton
Street, W.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to
45, Portland Place North, Clapham Road, S.W.

MR. BINGLEY SHAW (Bass).

For Oratorios and Concerts, &c., address, 56, Park Street, Walsall.

MR. S. HOUSTON FLINT (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Hereford.

MR. THOMAS KEMPTON (Bass).

(St. Paul's Cathedral.)

Provides Quartet Parties for Oratorio, Ballad, and Miscellaneous
Concerts, Masonic Banquets, &c. For names of artists and terms
address, 6, Halliford Street, London, N.

MR. J. SHARP (Oboeist).

For Oratorios, &c., address, 235, Lidgate Hill, Pudsey, near Leeds.
N.B.—Bandmasters and others supplied with the New Model Oboe;
new reeds, 2s. each; staples recaned, 1s. each.

MR. JOSEF CANTOR (Buffo Vocalist, and Ac-
companied), can arrange with Secretaries of Choral Societies,
Institutes, &c., to give his Humorous Sketches (à la John Parry)
during the season. 28, Church Street, Liverpool.

MR. FREDERICK BEVAN (Bass, H.M. Chapel

Royal, Whitehall) begs to announce that he is open to accept
ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad
Concerts, &c. Address, 94, Geneva Road, Brixton, S.W.

MR. ARTHUR DOREY (Organist of the

Alexandra Palace). For Pupils, Engagements for Concerts,
&c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—MISS LOCKWOOD, Harpist to
the Carl Rosa Opera Company and Teacher of the above instru-
ment. London address, 6, Frederick Place, Gray's Inn Road, W.C.

DRAMATIC RECITALS.—Mr. Harold Henderson
(Prizeman of the City of London College) is open to ENGAGE-
MENTS for the above at Concerts, Soirées, &c. Charities gratis.
For terms, &c., address, 13, Elder Street, Spital Square, E.

DR. F. E. GLADSTONE has REMOVED to
No. 13, Walterton Road, St. Peter's Park, W.

TO MUSICAL SOCIETIES, MANAGERS OF

CONCERTS, FESTIVALS, &c.—Miss Agnes Larkcom,
Madame Poole, Mr. T. W. Hanson, Mr. Winn, and Mr. T. Harper
(Trumpet and Cornet) are available during the winter for Oratorios,
Miscellaneous and Ballad Concerts, &c. Address, Mr. Harper, 25,
Brecknock Crescent, N.W.

MISS AGNES LARKCOM will sing, February 3,

City; 4, Sunderland; 5, Newcastle-on-Tyne; 7, Lincoln;
12, Birmingham ("Ancient Mariner"); 17, Northampton ("Messiah");
21, Sheffield; 22, Kilburn; 23, Reading; 24, St. Andrew's Hall;
25, Halifax ("Building of the Ship"); 28, Holborn Town Hall ("Lady
of the Lake"). Communications may be addressed, 213, Albany
Street, Regent's Park, N.W.

MR. and MADAME EDWYN FRITH'S

ORATORIO and BALLAD CONCERT TOURING PAR-
TIES (under Royal Patronage in London). Sopranos, Mdle. Mathilde
Zimé, Madame Frances Brooke, Miss Giulia Welm; Contralto,
Madame Edwyn Frith; Tenors, Messrs. D'Arcy Ferris, Arthur
Wilmot, Henry Dunman; Basso, Edwyn Frith; Violinist, Mdle.
Hélène de Lisle; Pianists, Miss Mary Kincaid (aged 7); Mr. Arthur
L'Estrange. Now ready, new and greatly enlarged book prospectus,
containing upwards of 200 splendid critiques. Engaged for Well-
ington, 31; Newport, February 1; Surbiton Subscription Concerts, 24;
&c., &c. Pending, Walsall, Birmingham, Blackpool, Leeds, New-
castle, Exeter, Northampton, &c. Highly favourable terms for en route
consecutive dates. Lowest terms can be named for any artists in the
profession, who, being worked in conjunction with these parties, will
be found the most economical extant. Mayo House, 11, Fulham Place,
Maida Hill, W.

THE BRITISH GLEE UNION (Established 1875).

Mr. SIDNEY BARNBY (Alto), Mr. HENRY PARKIN (Tenor),
Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and
Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c.,
address, H. Prenton, 1, Albion Square, Dalston, London.

ORGANIST and CHOIRMASTER WANTED,

for St. John's Wood Presbyterian Church. Two services on
Sundays, and service followed by choir practice on Wednesday even-
ing. Apply, inclosing testimonials and stating salary required, to
M. P., Messrs. Novello, Ewer and Co., 80, Queen St., Cheapside, E.C.

ORGANIST and CHOIRMASTER WANTED,

for a small Church within 20 miles of London. It is desirable that
he should reside in the neighbourhood. Letters may be addressed to
H. B., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street,
Cheapside, E.C.

THE Parish Church of St. Mary, South Shields,

REQUIRES, at Easter next, ORGANIST and CHOIR-
MASTER combined. Fine organ by Schultze, three manuals, hydraulic
power, &c. Duties chiefly Sunday, with week-night service and prac-
tice. Opening for tuition. Address, The Vicar.

ORGANIST.—Advertiser desires an ENGAGE-

MENT as ORGANIST or DEPUTY. Address, V. X., 5,
Lausanne Road, Peckham, S.E.

WANTED, a thoroughly efficient ORGANIST and CHOIRMASTER for a Church in a large inland watering-place. Duties: Sunday services, one week-day evening service, training of choir, &c. A really able musician would find a good opening for teaching. Address, stating salary required, Vicar, 6, Titchfield Terrace, Regent's Park.

ORGANIST and CHOIR-TRAINER.—WANTED, a SKILLED MUSICIAN to Train Choirs, and organise the Teaching of Singing in Schools in the Archdeaconry of Brecon. He will be required to act as Organist of a particular church, and to give all his time to these duties. Salary, £120, and a house rent-free. A knowledge of the Tonic Sol-fa desirable. Address, Rev. John Price, Llanveigan Rectory, Brecon.

THE ORGANIST of Christ Church, Middlesex, wishes to meet with a young gentleman having some knowledge of the Organ, who would be willing to assist him at the Church in exchange for lessons and practice on that instrument. Letters to Mr. J. Tunstall, 204, Barnsbury Road, N.

TO ORGANISTS.—Student open to act as DEPUTY daily at church, in return for organ practice. Reference from Organist. Address, R. A. M., 12, Girdlestone Road, Upper Holloway, N.

THE ORGANIST and CHOIRMASTER (an Englishman and Communicant) of a large Church in the West Indies, where the services are fully Choral and a large Choir is kept, will be at liberty to accept an ENGAGEMENT, about July, at home or abroad. The Colonies preferred. Chosen for present position by the late Mr. James Coward, Crystal Palace. For information and testimonials, apply to H. J. Reeves, Esq., 31, Camden Grove, Peckham, London, S.E.

ORGANIST DISENGAGED.—Efficient and reliable. Moderate salary. Z. X., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

ORGANIST seeks ENGAGEMENT in Presbyterian Church or Church of England (low service). London or suburbs. Highest references. Address, P. D. C., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

ORGANIST and CHOIRMASTER, or MUSIC-MASTER, desires APPOINTMENT between now and Easter. A Communicant, holding important post, having very high testimonials for eleven years. Is known as a public organist, and would pay premium for connection. Cathedral or Gregorian music. Omega, W. Tidy, Esq., Stanmore, N.

TO VIOLINISTS.—WANTED, temporarily, for six or twelve months, a good performer and teacher. For further particulars apply, by letter or personally, to Mr. Stedman, Musical Agency, 12, Berners Street, London, W.

VIOLA.—A good professional Viola Player desires an ENGAGEMENT in or near London. Very steady and attentive to business. Address, Viola, care of Mr. T. S. Watson, 6, Sycamore Street, Newcastle-on-Tyne.

MR. FRANK PERCIVAL (Author of "Joyous Lays," "Easy Classics," &c.) Arrangements and Original Compositions; also works revised and fingered for publishers. Address, 4, Elmwood Place, Leeds.

TO COMPOSERS.—Words for Songs and Part-Songs. Specimens sent on approval. Address, E. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO VOCALISTS, PIANISTS, and VIOLINISTS, &c.—The Directors of the London Conservatoire of Music offer a perfectly FREE MUSICAL EDUCATION from the first professors (preparatory for introductions) to all possessing natural talent and unable to pay fees. New branches: 313, Oxford Street, and Myddelton Hall. Candidates address the Secretary, 37, Abbey Road, N.W. The next Concert will take place at Aberdeen House, Argyll Street, February 17, at Eight.

LONDON ORGAN SCHOOL and COLLEGE of MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp. SCOTSON CLARK, Mus. B., Principal.

MUSIC SCHOOL, CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Mistress, Miss Macrine, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. Term began January 18. F. J. HOLLAND, Chairman.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

DR. ALLISON instructed, by Post, Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also F.C.O., Senior Local, Society of Arts, and T.C.L., Associate, Licentiate, and Honours Certificates (1st Class). Harmony, Acoustics, Choir Management, History of Music, Counterpoint, Canon, Fugue, Form, Analysis, Orchestration, and Composition by Post. Personal instruction in Singing, Organ and Pianoforte playing, Preparation (personally or by post) in Languages, &c., by F. ALLISON, F.R.S.L., 206, Marylebone Road, London. Dr. HORTON ALLISON'S NEW ADDRESS is 68, Nelson Street, Oxford Street, Manchester.

CAMBRIDGE 1st Mus. Bac., 1881.—Gentlemen desiring to be prepared for this by Dr. Allison should apply to him by the end of February. Cambridge House, 68, Nelson Street, Oxford Street, Manchester.

ANALYSIS of MUSICAL WORKS, Counterpoint, Canon, Fugue, Harmony, and Acoustics per post. Dr. Bentley, 18, St. Ann's Street, Manchester.

MR. E. BURRITT LANE, L. Mus., T.C.L., Tallis Gold Medalist, 1880, instructs in HARMONY, COUNTERPOINT, &c., personally or by correspondence. 32, Avington Grove, Penge, S.E.

MUSICAL EXAMINATIONS.—A Cambridge Graduate gives Lessons by Correspondence in ACOUSTICS, COUNTERPOINT, and HARMONY. References to successful Pupils. Phone, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS K. RIVAZ (pupil of Madame Sainton-Dolby), for seven years Professor of Solo and Class-Singing at the Princess Helena College, Regent's Park, will be free at Easter to accept a similar NON-RESIDENT ENGAGEMENT at a College or School for Ladies. Miss K. Rivaz receives pupils at her own residence, 19, Cowley Street, Westminster, where all communications should be addressed.

ARTICLED PUPIL.—The ORGANIST of the CRYSTAL PALACE is prepared to receive a Gentlemanly Youth as above. Exceptional advantages and every home comfort. For particulars, address, Mr. Eyre, Melrose Villa, The Avenue, Upper Norwood, S.E.

MR. FRANK BRADLEY has an opening for one more RESIDENT ARTICLED PUPIL; unusual advantages. Large residence with every home comfort. Access to Organs of Lewis, Gray and Davison, and a fine organ in the house. Address, Mr. Frank Bradley, Organist, St. John's Church, Wilton Road, Fimlico, S.W.

ARTICLED PUPIL.—The Organist of St. Peter's, Eaton Square, has a VACANCY for a PUPIL with talent. Apply to Mr. Sergison, The Vestry.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGAN (HILL and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS (including Daily Practice), St. Saviour's Church, Camberwell, or at Mr. John Faux Boardman's Organ Studio, 58, Herne Hill Road, near Loughboro' Junction, S.E. Both good modern organs, two manuals, concave pedals. The Studio Organ can be engaged for practice only. Inclusive terms for 26 hours, £1 10s.

ORGAN PRACTICE or INSTRUCTION.—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, which are strictly inclusive, on application at Blennerhasset's Organ School and Studio, 12, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE, on a fine new instrument with 2 manuals, 16 stops, and full compass of bourdon pedals, blown by hydraulic engine. Terms (strictly inclusive), one shilling per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

EMPLOYMENT (permanent or spare time), £150 a year made easily. Pianoforte Tuning and Repairing taught in a few lessons. Reference to pupils; 15 years' experience. Address, Tuner, 246, High Street, Camden Town, N.W.

PIANOFORTE TUNER, REGULATOR and REPAIRER WANTED.—Address, 354, Coventry Road, Birmingham.

WANTED, in a Pianoforte and Music Warehouse, a Young Man who can tune and play the piano well, and who is acquainted with the repairs of Musical Instruments generally. Board, lodging, and small salary for first year. G. S., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

PIANO TUNER, REGULATOR, and REPAIRER.—Young Man WANTED. State salary and particulars to 354, Coventry Road, Birmingham.

WANTED, a First-class PIANOFORTE TUNER and REPAIRER. Broadwood man preferred. Permanent employment to a good steady man. Apply to Alderson and Brentnall, 97, Northumberland Street, Newcastle-on-Tyne.

PIANOFORTE TUNERS WANTED.—Experienced steady men of good address, desirous of a comfortable and permanent situation, can apply (stating salary required, with references) to J. Graham, Music Warehouse, 6, Shandwick Place, Edinburgh.

WANTED, a First-class PIANOFORTE TUNER (Collard or Broadwood). One who understands Harmoniums and American Organs preferred. Permanent situation to a suitable man. Address full particulars to H. F., Messrs. Novello, Ewer and Co.

WANTED, a First-class PIANOFORTE and HARMONIUM TUNER. Must be able to regulate. Need not apply unless thoroughly competent and having satisfactory references. Address, X. Y. Z., Messrs. Novello, Ewer and Co.

WANTED, a Young Man as INDOOR TUNER. State age and full particulars. W. Duck and Co., Musicians, Bath.

WANTED, a competent PIANO TUNER for the country. Must have reference, &c. A steady man would have a permanent situation. Apply to George Greenall, Lancaster.

WANTED, a First-class outdoor TUNER and REPAIRER, for a fashionable watering-place in Kent. One from Broadwood's preferred. Must have good references. Address, H. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

POLISHER and ASSISTANT REPAIRER WANTED in a Pianoforte Warehouse in the provinces. Address, stating wages required, &c., to H. W., care of Messrs. Eavestaff, 14, Berners Street, Oxford Street, London, W.

WANTED, by a First-class TUNER from Collard's and Erard's, an Outdoor situation in London. Address, N., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG MAN, Son of an Engineer, seeks useful EMPLOYMENT in a MUSIC WAREHOUSE. Desires to learn tuning or repairing. Lover of music. Would go first six months for board and lodging. A good home with the chance of being amongst music required. Very quick at learning. A good character from persons of standing. Aged 20. Would not object to go abroad. Address, John Corby, Jun., High Street, Bozeat, near Wellingborough.

WANTED, by a Youth, aged 18, a SITUATION as IMPROVER in TUNING and REPAIRING. Five years' good character. Address, W. W. T., Clarence Cottage, Park Road, Hampton Wick, Middlesex.

PIANOFORTE.—A London Factory TUNER, REPAIRER, and REGULATOR seeks EMPLOYMENT; indoor preferred. Has a good knowledge of Harmoniums and American Organs. Address, A. Y., 11, Pembury Grove, Hackney, London.

PIANOFORTE TUNER.—A thorough good PIANOFORTE TUNER desires an ENGAGEMENT in or near London. Strictly steady and attentive to business. Address, T. S. Watson, Musical Agent, 6, Sycamore Street, Newcastle-on-Tyne.

A FIRST-CLASS TUNER and REPAIRER (Collard's) seeks ENGAGEMENT, London or country. T. Hill, 14, Wilberforce Street, Hull.

A FIRST-CLASS TUNER and REPAIRER will be disengaged at end of month, wishes RE-ENGAGEMENT. Address, F., 1, Ridley Villas, Newcastle-on-Tyne.

SITUATION WANTED by a Young Man, in Town or country as PIANOFORTE TUNER. Can do small repairs and regulate. Age 22. Used to Concert and Outdoor work. Address, J. W. J. D., 43, Peel Street, Campden Hill.

REQUIRED, by a Young Man, a SITUATION in a PIANOFORTE and MUSIC WAREHOUSE. Can tune and play well. Thorough knowledge of the trade. Highest references. Address, H. W., 50, Robertson Street, Hastings.

EXPERIENCED ASSISTANT WANTED, Lady preferred, to take charge of the Sheet Music Department in a large provincial Music Warehouse. Highest references required. Apply, stating salary desired, to S. B., Messrs. Novello, Ewer and Co.

WANTED, a Young Man who can play Piano and Harmonium at sight, well up in music catalogues, and would assist in book and stationery concern. Address, Monkton, care of Smart and Allen, London House Yard, Paternoster Row, stating age, salary indoors, and inclosing Carte.

ADVERTISER (Married), aged 24, is open to an ENGAGEMENT in a PIANOFORTE and MUSIC WAREHOUSE. Six years' experience in the most fashionable town in West of England. Experienced Organist and good reader at sight. Address, Z. Y. X., 5, Temple Buildings, Swansea.

A YOUNG LADY desires RE-ENGAGEMENT in a PIANOFORTE and MUSIC WAREHOUSE. Experienced. Brilliant pianist. Reads at sight. Book-keeping. Address, A. Z., 18, Argyle Square, London, W.C.

WANTED, by a Young Man (brilliant pianist, and accustomed to concert work), a SITUATION in a Pianoforte and Music Business, as ASSISTANT. Four years' experience. Address, E. Mackie, 24, Scarsdale Villas, Kensington, W.

WANTED, as MANAGER of SHEET MUSIC DEPARTMENT or to TRAVEL, a SITUATION. Can give first-class reference. Address, G. H., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, to PURCHASE, a TUNING CON- NECTION. Address, F. J., 48, St. George's Road, Regent's Park, N.W.

FOR DISPOSAL, the STOCK and GOODWILL of a PIANOFORTE BUSINESS in the N.W. District of London, together with the small plant and fixtures necessary to carry on a pianoforte manufactory. Price, for the whole, £800, or the present proprietor would not object to a partner. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

MUSIC and PICTURE BUSINESS for DIS- POSAL in the Eastern Counties. A snug concern with first-class connection. Hirlings alone £200 per annum. Stock and fixtures about £750. Address, M., care of 1, Ashburton Road, Fulham, Middlesex.

MUSIC BUSINESS for SALE, in a rising and fashionable watering place on the West Coast. Good hiring and tuning connection, and capital sheet trade done with schools. Address, Musicus, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MUSIC and PIANOFORTE BUSINESS for SALE, situated in a growing and thriving neighbourhood in the North-Western District. Very handsome position and commanding premises. Long lease, terminable at option of Lessee, at one, seven, fourteen, or twenty-one years. No opposition. Satisfactory reasons given for disposing of same. Apply, by letter only, to Banjo, care of Mr. West, 153, Leadenhall Street, City.

MUSIC AUTOGRAPHY.—An inexpensive method for obtaining copies of MS. Anthems, Songs, &c. Black ink. Specimens, &c., one stamp. G. Dinham, 419, Southwark Park Road, London, S.E.

MUSIC correctly COPIED or TRANSPOSED, in a superior style. Specimen and terms on application to Breve, 10, St. Mary-at-Hill, London, E.C.

ORGAN and PIANO SOLOS, by the best com- posers, for DISPOSAL, very cheap. List sent. A. Thistlewood, Hockley Hill, Birmingham.

BACH and HANDEL.—TWENTY-THREE VOLUMES of the works of these Composers, as published by the Bach Society and the Handel Society, to be SOLD at half the published price. The above are in perfect condition. Address, D., Gazette Office, Scarborough.

THROAT IRRITATION.—Soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use EPPS'S GLYCERINE JUJUBES. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps and Co., Homoeopathic Chemists, London." A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm. Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

MR. FARLEY SINKINS writes: "Your Lozenges restore the voice when suffering from a cold far better than any Lozenges I know. I shall recommend them." BASKER'S UNIVERSAL LOZENGES cure Coughs, Asthma, Bronchitis, Huskiness, Sore and Relaxed Throat, Croup, &c. Sold at 1s. 1½d. and 2s. 9d., by all chemists, or post-free for 14 or 33 stamps, from Basker, Pharmaceutical Chemist, Bridgewater. "They are now used by many of our most eminent vocalists."

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS. London: B. WILLIAMS, 60, Paternoster Row, E.C.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application. London: B. WILLIAMS, 60, Paternoster Row.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

NEW MUSIC-PRINTING PROCESS.

Superior to Pewter Plates and Metal Types.
50 PER CENT. CHEAPER.

SONG, PIANO PIECE (best-known style), including—
Engraving, Printing, and Paper. One Orn. Title, 3 Music Pages, (Folio). The first 100 Copies, complete ... £1 8 0
The following 100 Copies, complete ... 0 6 0
HYMN, TE DEUM, PART-SONG, &c., including—
4 Pages, with Orn. Title or Heading (Octavo). The first 100 Copies, complete ... 1 2 0
The following 100 Copies, complete ... 0 3 0
Still cheaper by steam, in 300, 500, and 1000 Copies.

REPRINTS SUPPLIED.

Band-Parts, Choruses, Organ Music, and Sacred Music, of any kind; complete Books with Illustrations and Music of any variety in style or size. Reduction in price on larger orders.

*** Specimens will be sent Post-free, and specified Estimates on receipt of Manuscript.

Having transferred our establishment to larger premises, we are enabled to complete any order within the shortest possible time.

PATENT PAPER TYPE COMPANY

(From 8A, Red Lion Square, removed to)

62, HATTON GARDEN, LONDON, E.C.

PETER CONACHER & CO.,

ORGAN BUILDERS,

SPRINGWOOD WORKS, HUDDERSFIELD.

ESTABLISHED 1854.

N.B.—This old firm is not connected with any other of a similar name.

THE CARPENTER AMERICAN ORGANS
(Works—Worcester, Mass., U.S.A.) These beautiful instruments may be had from appointed agents throughout the United Kingdom.

Prices the lowest in the world.

No other Instrument can equal them.

Acknowledged by Musicians to be the best.

Elegant and complete in every detail.

The Professor's 15-stop organ is the most effective manufactured.

Price thirty-five guineas.

New Catalogues just issued, containing every variety of style, from eight to one hundred guineas.

Application for agencies and catalogues, address, Manager, Messrs. Carpenter and Co., 1, Berners Street, W.

ORGAN PIPE WORKS and VOICING ROOMS.—

J. COURCELLE, 12, Sandringham Road, Kingsland, London, E. First-class goods at moderate prices. A large stock always on hand. Can be supplied on the shortest notice. Established 1853. Trade list to the trade.

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

MONTHLY SALE OF MUSICAL PROPERTY, 16, Mortimer Street, London, W.—Important to the Trade, Profession, and Public in General. About sixty Pianofortes (new and second-hand), by Broadwood, Collard, Kirkman, Erard, Allison, Hopkinson, Challenge, Brinsmead, &c. Harmoniums and Organs, by Christophe, Alexandre, Trayser, Hermann, Mason and Hamlin, &c. Harps, by Erard, Erat, &c. Violins, Pianoforte Small Work, Paintings, Music Stools, Sundries, &c.

MESSRS. KELLY AND CO., beg to announce that they will Sell by Auction, at their Mart, 16, Mortimer Street, London, W., on WEDNESDAY, February 9, 1881, the Important and Valuable Property as stated above. The sale will commence at 1 o'clock precisely. Catalogues may be had post-free, and Goods Viewed the day prior and morning of Sale.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTICK and SIMPSON beg to announce that they will hold their MONTHLY SALES OF MUSICAL PROPERTY on the following dates:—

Tuesday, Feb. 22.	Tuesday, June 21.	Tuesday, Sept. —
" March 22.	" July 26.	" Oct. 18.
" April 26.	" Aug. 16.	" Nov. 22.
" May 24.		" Dec. 20.

*** Instruments (or particulars of same) intended for insertion in any of the above, should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical

Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minorities, London. List for stamp.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. Moore's, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minorities, London. PRACTICE can be had on a complete Instrument.

BORD'S PIANOS.—CHARLES STILES and CO., the well-known importers of these celebrated Pianos, have REMOVED from 15, Southampton Street, Strand, to 42, Southampton Row, Holborn, London, W.C., where may be seen a large assortment of instruments in new and artistic designs, on hire from 10s. per month; on the three years' system from 15s. per month. Co-operative discount for cash. Illustrated lists free.

BUTLER'S MUSICAL INSTRUMENTS.

Violins, Guitars, and Banjos.
Flutes, Clarinets, and Flageoles.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

ACCURATE METRONOMES, rs., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

VALANTINE and CARR (Successors to EDWARD GREAVES), Æolian Works, Milton Street, Sheffield. MANUFACTURERS OF TUNING-FORKS, PITCH PIPES, &c. SPECIALITIES.—Forks Inlaid and Blued. Pairs of Chromatic Forks in cases. Forks made and tuned specially for scientific purposes to any given number of vibrations per second. See Paper read before the Society of Arts by A. J. Ellis, Esq., B.A., F.R.S., F.S.A., and published in *Journal of the Society of Arts*, March 5, 1880, page 300. N.B.—Portable Metronomes in Brass and German Silver; also Electro-plated and Gilt, in Morocco Cases, suitable for presents.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR
ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin-Rest; also his improved String Gauge.

39, WARWICK ST., REGENT ST., LONDON, W.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

FOR SALE. CHAMBER ORGAN. Quite new.

11 feet high, 6 feet 8 in. wide, 3 feet 8 in. deep. Feeders and reservoir in organ, or four feeders for room beneath. 742 pipes, 19 stops. Great, open diapason, dulciana, gedackt, principal, waldflöte, clarionet; Swell, geigenprincipal, flauto traverso, salcional, voix céleste, spitzflöte, piccolo, hautboy, vox humana; Pedal, bourdon, 3 couplers and 2 tremulants. The great and swell organs inclosed in separate boxes, with 2 crescendo pedals. Price £300. Address, D. F. A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGAN for HIRE.—Trustees are prepared to receive application from responsible parties for the hire of a first-class modern instrument at the extremely moderate terms of four per cent. per annum on its cost (£1,250). Hires paying costs on erection, trustees those on removal. Twelve months' notice on each side. Four manuals, hydraulic engines or hand-blowers. Address, Trustees, at Roberts's Library, 2, Lower Grosvenor Place, S.W.

THE ORGAN now standing in the Baptist Chapel, Pepper Street, New Basford, containing 11 stops, 1½ octaves of German pedals, 2 composition pedals, handsome Gothic deal case, gilt front pipes, is to be SOLD to make room for a larger instrument. A bargain. Apply to C. Lloyd and Co., Organ Builders, Brighton Street, Robin Hood Chase, Nottingham.

ORGAN for SALE.—Two full CC manuals, 112 speaking pipes, 30 pedals. Guaranteed first class. Admirably adapted for chancel or practice. Apply to Thomas S. Jones, Organ Works, 25, Pentonville Road, Islington, N.

SEVERAL ORGANS for SALE or HIRE.—1, 2, and 3 manuals, new and second-hand. Apply to A. Hunter, Organ Builder, 379, Kennington Road, S.E.

WANTED, second-hand CHAMBER ORGAN, with two manuals and full pedal compass. Address, with particulars, to J. M., Gattonside, Melrose, N.B.

FOR SALE.—Large Diapason HARMONIUM, by TROYER and Co., Stuttgart, in handsome Walnut case, 2 sets of keys, with pedal and manual couplers, 2 extra sets of pedal reeds and 2 octaves pedals, 17 stops. Can be blown by performer or separately. As good as new. Suitable for a small Church. Can be viewed at Kempsten Grange, near Bedford, on application to Mr. H. C. Cooper, Music-seller, Bedford.

LARGE HARMONIUM. Two manuals, 5 rows of vibrators, and swell; a very powerful instrument. 18 guineas. H. A., Stanford Road, Loughborough.

PEDAL PIANOFORTE for SALE. Pedals by GERN. In thorough order. Apply to Gern's Organ Factory, Boundary Road, near Uxbridge Road, Notting Hill.

A BROADWOOD'S Small COTTAGE PIANO, 6½ octaves, for Sale. Almost new. For £20. Original price, 40 guineas. Apply to Mrs. Main, Eskdale, Lordship Road, Stoke Newington, N.

VIOLIN STRINGS.—Finest Italian Violin Strings. Metallic "E" Strings, durable and brilliant, unaffected by perspiration. W. Eastburn, Gladstone Road, Halifax, Yorkshire.

FOR SALE, a very fine Italian Solo VIOLIN, in magnificent condition, and equal to any Stradivarius in the, with certificate as to value and tone from Mr. Henry Holmes. Mr. Broad, 5, Old King Street, Bristol.

FOR SALE, two Italian VIOLINS, in double case, and bows, in fine condition and grand tone. Joseph Guarnerius fils, Andreas and Nicholas Amati (grand). Offers wanted. J. D., Eastfield House, Cotham Brow, Bristol.

FOR SALE.—A Fine old VIOLONCELLO, labelled "Barak Norman, at the Bass Violin, St. Paul's Church-yard, London, 'Fecit.'" C. E. Brown, Mildenhall, Suffolk.

EXCELLENT VIOLONCELLO in very good case. Two bows. May be had on approval. £4 10s. J. A., the Avenue, Loughborough.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

MALEY, YOUNG & OLDKNOW,
ORGAN BUILDERS,
KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges. Materials, workmanship, and tone guaranteed to be first-class. Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,
ORGAN BUILDERS,

ALFRED STREET, PRINCESS STREET, HUDDERSFIELD.

Specifications and Estimates free of charge.

Just published.

HYMN TO ST. CECILIA
FOR SOPRANO SOLO AND CHORUS

COMPOSED BY

L. SPOHR.

Price One Shilling.

London: NOVELLO, EWER and Co.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

- NO. 1. ORGAN AND HARMONIUM MUSIC.
- " 2. SACRED MUSIC WITH ENGLISH WORDS.
- " 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.
- " 4. MUSIC FOR THE PIANOFORTE.
- " 5. SECULAR VOCAL MUSIC.
- " 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

NOVELLO, EWER & CO.'S CATALOGUES,

FEBRUARY, 1881.

No. 4.

MUSIC FOR THE PIANOFORTE
ALONE, & WITH OTHER INSTRUMENTS

WITH AN

APPENDIX

INCLUDING

MUSIC FOR STRINGED INSTRUMENTS,
INSTRUCTION BOOKS,
THEORETICAL WORKS, & MUSICAL LITERATURE

London: NOVELLO, EWER and Co.

ANTHEMS FOR LENT

OCTAVO.

ALL YE WHO WEEP	CH. GOUNOD	3d.
COME AND LET US RETURN	SIR JOHN GOSS	3d.
COME UNTO HIM	CH. GOUNOD	3d.
COME UNTO ME	J. STAFFORD SMITH	1½d.
COMFORT THE SOUL OF THY SERVANT	Dr. CROTCH	1½d.
DAY OF ANGER	MOZART	6d.
DISTRACTED WITH CARE	HAYDN	4d.
ENTER NOT INTO JUDGMENT	ATTWOOD	1½d.
FOR OUR OFFENCES	MENDELSSOHN	1½d.
HE IN TEARS THAT SOWETH	Dr. HILLER	1½d.
INCLINE THINE EAR	HIMMEL	1½d.
IN THEE, O LORD	B. TOURS	3d.
IN THEE, O LORD	WELDON	3d.
LORD FOR THY TENDER MERCIES	FARRANT	1½d.
LORD, ON OUR OFFENCES	MENDELSSOHN	1½d.
MAKE ME A CLEAN HEART	J. BARNBY	3d.
O COME NEAR TO THE CROSS	CH. GOUNOD	8d.
O DAY OF PENITENCE	"	6d.
O LORD, MY GOD	C. MALAN	1½d.
O LORD, MY GOD	S. S. WESLEY	1½d.
O SAVING VICTIM	CH. GOUNOD	4d.
O SAVIOUR OF THE WORLD	SIR JOHN GOSS	1½d.
OUT OF THE DEEP	J. NAYLOR	4d.
REND YOUR HEART	J. BAPTISTE CALKIN	1½d.
SEEK YE THE LORD	Dr. ROBERTS	3d.
THINK, GOOD JESU	MOZART	6d.
THUS SAITH THE LORD	Dr. GARRETT	6d.
TURN THEE AGAIN	ATTWOOD	1½d.
TURN THY FACE FROM MY SINS	"	1½d.
TURN THY FACE FROM MY SINS	A. SULLIVAN	1½d.
UNTO THEE HAVE I CRIED	SIR G. ELVEY	3d.
WORD OF GOD INCARNATE	CH. GOUNOD	3d.

London: NOVELLO, EWER and Co.

FOR LENT.

THE PASSION OF CHRIST. Set to Music by G. F. HANDEL. Octavo, paper cover, 3s. Paper boards, 3s. 6d. Scarlet cloth, gilt, 5s.

THE PASSION OF OUR LORD. (According to S. Matthew.) Set to Music by JOHN SEBASTIAN BACH. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (According to S. John.) Set to Music by JOHN SEBASTIAN BACH. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of our Saviour on the Cross.) Set to Music by J. HAYDN. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) Set to Music by CH. GOUNOD. Octavo, paper cover, 1s.

THE PASSION OF OUR LORD. (Der Tod Jesu.) Set to Music by C. H. GRAUN. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

London: NOVELLO, EWER and Co.

FOR LENT.

THE BENEDICTE

SET TO MUSIC BY THE FOLLOWING

MODERN COMPOSERS

OCTAVO SIZE.

GEORGE C. MARTIN	4d.
W. T. BEST	3d.
J. BARNBY	3d.
JOHN FOSTER	1½d.
MONTEMEYER SMITH (two settings)	1½d.
J. TURLE (two settings)	1½d.
REV. C. A. WICKES (two settings)	1½d.
C. E. MILLER	2d.
HENRY GADSBY	2d.
DR. STAINER, R. DE LACEY, A. GIBBS, and F. CHAMPNEYS	1½d.
DR. STAINER, W. WINN, and F. WALKER	1½d.

London: NOVELLO, EWER and Co.

FOR LENT.

THE MISERERE, &c., as used in St. Paul's Cathedral Lenten Services. Arranged by J. STAINER. 8vo. Price 3d.

MISERERE MEI, DEUS. The music composed by J. BARNBY. 8vo. Price 6d.

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES, SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

THE MUSICAL TIMES.

CASES

FOR BINDING THE NUMBERS FOR THE PAST YEAR,
VOLUME XXI.,

Are now ready, and may be had of all Musicsellers in Town and Country

Cloth, bevelled boards, handsome design in black.

PRICE 1s. 6d.

London: NOVELLO, EWER and Co.

BOOKS I. TO VI., ONE SHILLING EACH.

Voluntaries for the Harmonium

ARRANGED BY

J. W. ELLIOTT.

EACH BOOK CONTAINS SIXTY VOLUNTARIES.

Also in 2 vols., cloth, 4s. each.

London: NOVELLO, EWER and Co.

SONGS

BY

SIR W. STERNDALÉ BENNETT.

TWELVE SONGS, with English and German Words. Price, s. d.
in paper cover, 2s. 6d.; cloth boards 4 6
Also separately, folio size each net 1 6

Op. 23.	Op. 35.
1. Musing on the roaring ocean.	7. Indian love.
2. May-dew.	8. Winter's gone.
3. Forget-me-not.	9. Dawn, gentle flower.
4. To Chloe (in sickness).	10. Castle Gordon.
5. The past.	11. As lonesome through the woods.
6. Gentle Zephyr.	12. Sing, maiden, sing.
O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria")	3 0
O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen")	2 6
WITH THE CAROL IN THE TREE (ditto)	3 0
'TIS JOLLY TO HUNT (ditto)	3 0

London: NOVELLO, EWER and Co.

COMPOSITIONS

BY

HERMANN GOETZ

BY THE WATERS OF BABYLON (Psalm cxxxvii.), Svo s. d.
1 0
GENIA. 8vo 1 0

SIX SONGS FOR SOPRANO AND TENOR. Two Books,
each, net 2 6

GENREBILDER. Six Pieces for the Pianoforte 2 6

London: NOVELLO, EWER and Co.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN
ELEMENTARY MUSICAL KNOWLEDGE.

ESTABLISHED 1876.

Local Centres, under the care of Honorary Local Secretaries, have been established throughout the United Kingdom and the British Colonies.

The next Local Examinations in Elementary Musical Knowledge will take place on Friday, June 17, 1881, and will be open to persons of either sex.

National Prizes of the values of £5 and £3 will be open to Candidates in each Division, Senior and Junior. The Examiners are also prepared to undertake the adjudication of certain Local Prizes.

The entrance-fee for every Candidate not connected with an Institution enrolled in union with the College is Five Shillings. The entrance-fee for every Candidate connected with an Institution in union is One Shilling. Honorary Members of the College who may be officially connected with an Institution can obtain the enrolment of such Institution in union without fee.

The Local Examinations are conducted as follows: The Examination Papers, inclosed in a sealed packet, are opened by the Local Secretary in the presence of the Candidates, and, at the close of the Examination, the work of the Candidates is placed in a cover, sealed up in their presence, and sent the same day to the Registrar of the College.

The Examinations are conducted in two divisions, Senior and Junior. The Examination Paper in the Senior Division is devoted to Elementary Theory, with a few historical questions. The Examination Paper in the Junior Division is limited to questions in notation, time, clefs, signatures, scales, terms, &c., and (in the Honours Section only) one or two easy historical questions will be set. Candidates may take their choice of entering for the Senior or Junior Division without consideration of age. Candidates born before the 17th of June, 1864, are not eligible for Prizes or other Honours in the Junior Division, but they may obtain the ordinary certificates with "special mention."

Candidates must send in their names (in full), with the entrance-fees, to the Local Secretary for the District not later than May 7, 1881.

Copies of the Examination Papers set in 1877, 1878, 1879, and 1880, may be had from the College Bookseller, Mr. W. Reeves, 185, Fleet Street, London, E.C., price One Penny per page.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN
INSTRUMENTAL AND VOCAL MUSIC.

ESTABLISHED 1878.

In response to a desire very generally expressed throughout the country for a system of Local Examinations in Pianoforte-Playing and Singing, the Academical Board has appointed Visiting Examiners on whose report Certificates are granted to efficient Candidates.

Local Centres may be visited by an Examiner at any time, by special arrangement with the Academical Board. Application should be made through the Hon. Local Secretary for the District at least three months before the proposed date of the Examination. The Subjects of Examination are as follows:—1. Pianoforte, Organ, or Harmonium Playing. 2. Solo-Singing. 3. Performance on any Orchestral Instrument.

Fees:—Each Candidate from a School or Institution in Union: Entrance Fee (each Subject), 10s. 6d.; Certificate Fee (each Subject), 2s. 6d. Otherwise: Entrance Fee (each Subject), £1 1s.; Certificate Fee (each Subject), 5s.

TRINITY COLLEGE, LONDON.

INSTITUTIONS IN UNION.

Any Institution, College, School, Choir, or Society, the Principal, Director, or Secretary of which is an Honorary Member of Trinity College, London, may, subject to the approval of the Academical Board, be enrolled in union with the College. Institutions in union, amongst other privileges, may enter their members for all the Local Examinations, and obtain their Certificates, at greatly reduced fees. Applications for Enrolment should be directed to the Hon. Local Secretary of the Centre in which the Institution is situate, or, if there be no Centre, to the Secretary, Trinity College, London, W.

TRINITY COLLEGE, LONDON.

HONORARY LOCAL SECRETARIES.

The Academical Board are about to appoint Hon. Local Secretaries to the following Local Centres of the College:—

FOR MUSICAL KNOWLEDGE.

Southampton, London (N.W.), Chelmsford, Huntingdon, Aberystwith, Trowbridge, Worthing, Buckingham, Burton-on-Trent, Bangor, Margate, Halifax, Durham, Hexham, Abergavenny, Huddersfield, Dudley, Manchester, Great Grimsby, Hertford, Folkestone, Southend, Sheerness, Gainsborough, Droitwich, Merthyr Tydvil, Pembroke, Bridgewater, Leicester.

The Academical Board will be happy to receive communications from gentlemen desirous of undertaking any of the above Secretaryships. Particulars may be obtained of the Secretary, Trinity College, London, W.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

SPECIAL NOTICE.

Advertisements for the March Number should reach the Office not later than February 22, the short month necessitating the printing of the paper earlier than usual.

EIGHTH EDITION, with emendations and additions, Foolscape 8vo, cloth, price 5s.

TEXT BOOK of MUSIC

BY

HENRY C. BANISTER,

PROFESSOR OF HARMONY AND COMPOSITION AT THE ROYAL ACADEMY OF MUSIC.

This Manual contains chapters on Notation, Harmony, and Counterpoint; Modulation, Rhythm, Canon, Fugue, Voices, and Instruments; together with exercises on Harmony, an Appendix of Examination Papers, and a copious Index and Glossary of Musical Terms.

We are bound to accord the highest praise to the work, which is so logically arranged throughout that reference to any special portion of it can be readily made. . . . The complete manner in which every department of the science is explained is highly creditable to the author; for not only does the book include a treatise on Counterpoint, Canon, Fugue, and Imitation, but some very able remarks upon Form in Composition, and upon the various musical instruments."—*Musical Times*, April, 1873.

FOURTH EDITION, Foolscape 8vo, price 3s. 6d.

HISTORY OF MUSIC

FROM THE COMMENCEMENT OF THE CHRISTIAN ERA TO THE PRESENT TIME.

FOR THE USE OF STUDENTS.

BY

REV. H. G. BONAVIA HUNT,

B.MUS., OXON.

"A well-arranged and really concise history of the subject. The book is divided into three sections, the first of which is a general review of musical epochs and events, while the second presents a series of chronometrical tables, and the third summarises a history of the art."—*Saturday Review*.

"Mr. Hunt has the enviable power of giving much information in few words; he has, therefore, in this small volume, afforded valuable assistance to musical students preparing for competitive examinations, which they could not so easily obtain elsewhere."—*Musical Standard*.

"It only remains for us to express unqualified approval at the appearance of a work which seems to contain all that is wanted in a study of music."—*Educational Times*.

LONDON: GEORGE BELL & SONS, YORK ST., COVENT GARDEN.
CAMBRIDGE: DEIGHTON, BELL & CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1881.

THE KING AND "PARSIFAL."

A QUAIN English poet, speaking of Fortune, says:—

To some she honour gives without deserving,
 To other some, deserving without honour;
 Some wit, some wealth; and some wit without wealth;
 Some wealth without wit; some nor wit nor wealth,
 But good smock faces, or some qualities
 By nature, without judgment, with the which
 They live in sensual acceptation,
 And make show only, without touch of substance.

These be the jade's freaks, or some of them, and to the list each of us might add a number more; but for a supreme illustration of what she can do in a whimsical mood we have only to look at his Majesty the King of Bavaria. There is no better example of the proverbial square peg in a round hole. Nature has made him a recluse; fate has put him at the head of a kingdom. Nature has made the gratification of personal tastes a passion; fate calls upon him to interest himself in the welfare of a people. He loves to commune with his own thoughts; but, with a crown on his head, needs must that he be perpetually followed by ministers who trouble him with their ideas. Fond of hunting wild animals in the depths of the forest and on the mountain side, he is hunted himself by curious sight-seers whenever duty obliges him to frequent the abodes of men; and a passionate lover of art, he chooses to indulge his taste for some of its forms by commanding representations at which he is the unique spectator. In good sooth, this exalted personage must wish that he had never been born to a throne. It may even be that he envies the state of his royal relative who, putting aside the trappings of rank, has lately set up practice as a medical man and finds the reward of science and benevolence in curing poor fellow-creatures of their ills. Yet there is no evil state without its compensation. The beggar that shivers along a wintry road derives quite as much gratification from a bowl of hot soup as a many-acred peer obtains from the donation of a Garter, and if Ludwig of Bavaria were not king, it would scarcely be in his power to indulge with present ease and freedom the personal tastes which are dearer than his crown. Being king, he can build a palace if he choose in the middle of a lake, and give his ministers the alternative of leaving him alone, or swimming for an audience. Being king, he can gather the entire company of a great opera-house for performance at any hour of a sleepless night; and being king, he has plenty of money wherewith to patronise, in better than barren form, what he conceives to be good in art. These privileges, it may be, reconcile him to his fate, while to the world generally they make him a very interesting character. The King of Bavaria is, as far as our knowledge goes, the only living representative, in a prominent way, of the old royal foster-fathers of art. Years ago they were common enough, for the reason that princes and great men were expected to take art under their sheltering wings, and, in turn, regarded it as a monopoly of their order. Literary men, painters, sculptors, musicians, all looked out for a munificent encourager, who, when found, esteemed them as ministers to his own personal and peculiar glory. Thus both parties were satisfied, and art, elevated above the influence of fickle and uneducated taste, flourished to an extraordinary degree. When, however, an

artistic public began to shape itself among the mass of the people, the royal and noble patron found himself no longer a necessity. He had nursed art through its babyhood, and, the child being able to run alone, he was not so much wanted. It must be said for the royal and noble patron that the new conditions were accepted with admirable grace. He now comes in with the rest of us to the banquet of art and takes his ticket at the door on the usual terms. He is often outbidden by Thomas Smith or John Jones for a picture: the chances of a book being dedicated to him are certainly not greater than those enjoyed by others who are princes and great men in the writer's own world, and probably, as regards the reading of books, he subscribes to the nearest library. Of the old condition of things, King Ludwig is a survival. In him we see the munificent encourager as he was in the past, towering grandly above the common level because he has not only the will but the means to encourage art in a fashion at once princely and conspicuous.

The relation of King Ludwig to Wagner, as at once patron and friend, is of old standing, and need not be discussed here. We may remark, however, as characteristic of the "strange mutations" distinguishing the course of mundane events, that the combatant revolutionist of '48 is now bound hand and foot by bonds of interest, gratitude, and, no doubt, esteem to a foremost representative of the principle of royalty. In political questions Wagner has long been an extinct volcano. The impulse of early years towards an ideal good yielded in time to the caution that refuses to "kick against the pricks." Besides, Wagner may have discovered that his true mission had reference to art, and not to social or political economy. Be this as it may, he developed into an opportunist, and the man of the barricades, still cherishing, perhaps, the theories he once championed at the point of the bayonet, sits down with kings and pays court to an Emperor whose despotism is veiled, rather than tempered, by parliamentary forms. No one, we are sure, feels disposed to accuse the master of inconsistency. He was out of his place in the arena of political strife, and did well to extricate himself while as yet the consequences were repairable. Nevertheless, we cannot but discern something of the irony of fate in the present indebtedness of Wagner to a king. Suppose that no reaction had followed the movement of '48, and that Germany were now a confederation of republics, would "Parsifal" be looming in the near future? It does not seem so. United Germany is only ten years old, and its first sense of place and power has barely had the gloss taken off. National pride, in the particular form which honours national heroes of every kind, runs in a full, deep stream, while there is no apparent lack of the sensitiveness which safeguards a nation from humiliating itself before jealous rivals. Yet we have seen Wagner appealing in vain, not only to home-staying Germans, but to his countrymen all the world over, for the comparatively small sum of money needed to produce his latest work. The reasons for this cannot well be discussed here. Their investigation would take us too far a-field, but it must be said, and said with emphasis, that German indifference to the master's claims is far from creditable either to the patriotism of the people or their artistic eclecticism. In some sense the need for the beneficent intervention of King Ludwig, with his offer of £15,000 and the services of a great operatic establishment, is a reproach to music-lovers of whatever country. But it falls infinitely heavier upon Germany than upon any other, since Wagner is a great German master who labours first of all for his own people, and aims to

give them a distinctively German art. We should have expected the nation to answer the appeal from Bayreuth with one voice, and quite irrespective of agreement or disagreement with Wagner's theories. When a man attains a certain eminence in any form of intellectual labour, it is everybody's interest and duty, not merely to stand out of his way, but to give him all possible help. It would be absurd, perhaps, to look for an admission of this from a heated controversialist, but in moments of calm the most virulent anti-Wagnerian must fain grant that artistic Germany has failed in its duty, and incurred a reproach nothing can wipe away. Bad policy is involved in the matter as well as bad taste. We might have thought the world grown too wise to play again the losing game of repressing new ideas either by active opposition, or scarcely less hostile indifference, to their full statement and examination. The experience of centuries shows that to be a game which never pays. You cannot stifle an idea any more than you can bottle up a sigh. Indeed, it is characteristic of this sort of warfare, that the more successful you seem to be the more pronounced is your ultimate defeat. When Galileo was forced, by the terrors of the Church, to deny his anti-Scriptural theory that the earth moved round the sun, the Church flattered itself upon a conquest. But Galileo went away muttering, "It moves all the same," and his words expressed the ultimate decision of science. If, therefore, a Wagner or anybody else comes before us with new thoughts, let him have a fair field for their expression, and let us give to what he says a full and frank consideration. If he be right, the benefit will be all the sooner enjoyed; if wrong, the error will be all the sooner exposed and made innocuous. It may be said that new theories are sometimes a mixture of truth and falsehood, and that in such cases, owing to the difficulty of discriminating between the good and the bad, it is safer to reject the whole. We are not of this opinion, because experience shows that the instinct of humanity, or whatever may be the mysterious power that regulates the broader issues of events, is wonderfully apt at assimilating the good and rejecting the bad. Many a time in the course of history truth has been proclaimed in exaggerated and distorted forms, which had their day and passed, leaving their valuable substance behind them. A few years since, for example, what was called pre-Raphaelism excited the ridicule, not without cause, of English artistic circles. Pre-Raphaelism has vanished, but no one denies that its influence upon contemporary painting remains great, or that it is an influence for good. On all accounts, therefore, the world should give new ideas a welcome, and even go out of its way to make room for them. Not to do so is as unwise in policy as it is unphilosophical in practice.

It will, no doubt, be said that German indifference to the exposition of Wagnerism as it is in "Parsifal" arises to some extent from the personality of Wagner himself. The statement is not without weight. Rightly or wrongly—we do not judge in this place—the master has offended many susceptibilities, and made his teachings hard to receive because of the manner in which they have been conveyed. It is impossible to ignore this fact. We may consider it as, in the abstract, very absurd to visit the sins of the messenger upon the message he brings, but human nature must be reckoned with, and, we should vainly look to see those who hold Wagner's person in small esteem do anything to further his artistic designs. At the same time the course that poor human nature suggests is not always the most dignified; wherefore, should "Der Ring des Nibelungen" be actually performed in London next summer, according to

announcement, those who cannot approve of its composer's every act should try to conquer their prejudice, separate the man from his work, and judge the one, as it should be judged, without reference to the other. This is so plain a duty that, in most cases, we should apologise for pointing it out. But Wagnerism is so much Wagner, and the man himself has been a foremost combatant in so many battles fought over his own doctrines, that something like a vigorous effort is required to see that, after all, those doctrines are entitled to stand alone. Let us hope, with reference to the "Nibelungen" in London, that we may all successfully make this effort; help the projected enterprise in our several ways, pronounce a calm judgment upon what is set before us, and prove that we are in strict truth entitled to reproach the Germans for their indifference in the matter of "Parsifal."

MR. PEPYS THE MUSICIAN

BY FRANCIS HUEFFER.

(Continued from page II.)

II.

To do King Charles justice, English music at the beginning of his reign was not at its best, not in a condition, for instance, to rival the art as practised in Italy and France. There had been a time when this country could compare favourably with the two just named, when music was known to and practised by king and peasant; and it is a significant fact that the period when this was the case marked also the acme of English literature. That Shakespeare wrote for a public thoroughly imbued with the love of music one could tell, if there were no other sources to attest the fact. There are, indeed, many such sources. Queen Elizabeth, whom we may consider as the representative English lady of the period, was, as every one knows, a zealous and accomplished votary of the divine art, and proud of her musical talent no less than of her beauty. An ambassador of Queen Mary to her court has left it on record how he flattered Elizabeth by acknowledging her superiority on the virginals over her Scotch rival, his conscientious opinion in this respect for once coinciding with his diplomatic convenience; and it need not be said that the example of the great Queen was followed by her people, and more especially by her courtiers, with more or less vocation. Music towards the end of her reign had become a fad, even as the passion for Japanese fans and blue china is at the present day; the very desirable tendency towards beautifying human life being in both cases frequently made all but unrecognisable by the pranks of fashionable taste. When *M. D'Olive* (in Chapman's comedy of that name, printed in 1606), a fop of the period, intends to furnish his lodging in the proper style, this is how he goes to work: "Here shall stand my court cupboard, with its furniture of plate; here shall hang my base viol, here my theorbo, and here will I hang myself."

Unfortunately the early spring flowers of English song had been nipped in the bud by the political troubles which soon ensued. Music was on the losing side; it inspired the royalists with heart-stirring cavalier songs, and smelt evil in the nostrils of preaching iron-sides and canting puritan parsons. For a quarter of a century its public action was confined to the nasal piety of psalm-singing; and when at last Cromwell, more enlightened than his followers, wished to grant a license for a kind of Italian Opera, he had to lay stress on the foreign language which made at least any seduction by gentle words of love impossible. But although artistic music was in exile with the king over the

water, religious and political fanaticism had not been able to extinguish the innate love of music amongst the English people. King Charles might have some reason to abuse English fiddlers and choristers, but it would have been difficult to find on the Continent a match to one of the examples of untutored musical skill which Mr. Pepys describes in the following sweet idyllic picture. The incident belongs to one of the diarist's pleasant trips to Epsom Wells, where, in his usual fashion, he has an eye and ear for everything, "riding through Epsom the whole town over, seeing the various companies that were there walking, which was very pleasant to see how they are there without knowing what to do, but only in the morning to drink waters. But, Lord, to see how many I met there of citizens that I could not have thought to have seen there; that they had ever had it in their heads or purses to go down thither." After having observed and moralised his fill, Mr. Pepys goes to have a breath of fresh air on the common, and there was "at a distance, under one of the trees, a company got together that sang. I at a distance took them for the Waytes, so I rode up to them and found them only voices, some citizens met by chance, that sung four or five parts excellently. I have not been more pleased with a snapp of musique, considering the circumstances of the time and place, in all my life anything so pleasant." This happened on July 27, 1663. One is inclined to ask what company of Englishmen, *met by chance* under the trees at Epsom on that or any day of the year 1881, would be able to perform four or five or, for that matter, one part songs, in excellent tune and time?

As to how this knowledge was acquired by the middle classes, Mr. Pepys also affords us ample information. With his accustomed unconscious skill, he describes how he, Mr. Hill ("my friend the merchant"), and two other gentlemen used to meet and discourse all varieties of sweet music in their quiet, unassuming way. There was no display, no audience, merely the four men worshipping the divine art in their simple way, and doing no doubt excellent work of its kind. By the special desire of Pepys the professional element was strictly excluded. At one time his friends had engaged an Italian master, one Signor Pedro, "a slovenly and ugly fellow," to superintend their studies once a week; but Mr. Pepys, with true tact, observed at once that this innovation would materially impair the character of these meetings. "I fear," he writes, "it will grow a trouble to me if we once come to bid judges to meet us, especially idle masters, which do a little displease me to consider. . . . It spoils, methinks, the ingenuity of our practice." The slovenly Pedro accordingly received his *congé*, and the four gentlemen went on as before, singing and playing being agreeably varied by discussion of artistic topics. On one occasion, Mr. Pepys, after supper, falls "into the rarest discourse with Mr. Hill about Rome and Italy," which that gentleman had visited probably in his commercial pursuits; on another the conversation touches upon a technical point all the more interesting to us as the graceful old dance form in question was at the time a living thing. "Then all to my house," Mr. Pepys writes on April 23 (Lord's Day), 1665, "where comes Hill, Andrews, and Captain Taylor and good musique; but at supper to hear the arguments we had against Taylor concerning a Corant, he saying that the law of a dancing Corant is to have every barr to end in a pricked crochet and quaver, which I denied, was very strange." If one may at this day decide such a question, it would appear that Mr. Pepys had decidedly the best of the argument. We all know that the Courante is a

lively dance in 3-4 or 3-2 time, beginning with a short note at the end of the bar, and expressing, as Mattheson, writing a good many years after Pepys, discovered "Sweet hope, and in fact a combination of confidence, desire, and joy." But neither the Italian Corrente of Corelli nor yet the French Courante as developed by Couperin and the great Bach seem to bear out the law laid down by Captain Taylor. It is true that the works of all these masters are of a later type than that discussed at Mr. Pepys's house; moreover a "dancing Corant" as performed by military gentlemen of the seventeenth century may have had rules of its own. But of that it is at present impossible to judge.

The knowledge acquired at these gatherings and elsewhere Mr. Pepys was constitutionally prone to impart to others; and, as was natural in so well regulated a mind, his charity in this respect began at home. Mrs. Pepys was naturally the first person to be practised upon, and we have already seen how, after the drastic effect produced on her husband by some wind music, the lady was expected to learn that difficult branch of art. Unfortunately Mrs. Pepys's musical gift seems to have been of a limited kind, and her want of talent and remissness in practising gave rise to frequent conjugal troubles, as the Diary shows in more than one place. Nothing daunted, however, Mr. Pepys transferred his educational zeal to humbler objects, and in this direction fortune was more propitious to him. His boy (*i.e.*, his page-boy), being possessed of a fine treble voice, was allowed to take part with the gentlemen before named in Ravenscroft's Psalms and other concerted music; and Mr. Pepys being a devoted admirer of the sex in every condition of life, the maids were not denied the privilege granted to the youth. One of these, of the name of Mary Ashwell, seems to have been a very promising pupil. She could, amongst other things, play on the triangle, a favourite instrument with Mr. Pepys. "Up to my tryangle," that gentleman writes *de dato* April 2, 1663, "where I found that, above my expectations, Ashwell has very good principles of musique, and can take out a lesson herself with very little pains." Such talent required encouragement even at the expense of a little money, not as a rule easily parted with by the provident although by no means stingy official. "March 16, 1663.—To my wife, at my Lord's (Sandwich) lodgings, where I heard Ashwell play first upon the harpsicon, and I find she do play pretty well, which pleaseth me. Thence home by coach, buying at the Temple the printed virginall book for her."

A still more interesting pupil seems to have been another of Mrs. Pepys's handmaidens, so well-known to the readers of the Diary as Mercer. Ladies of the present day will perhaps think it natural that the attention paid to the musical education of this girl by her indulgent master was for various reasons not altogether pleasing to the lady of the house, and, at least on one occasion, led to a "scene" thus philosophically referred to by the diarist: "Thence home; and to sing with my wife and Mercer in the garden; and coming in I find my wife plainly dissatisfied with me, that I can spend so much time with Mercer, teaching her to sing, and could never take the pains with her. Which I acknowledge; but it is because the girl do take musick mightily readily, and she do not, and musick is the thing of the world that I love most, and all the pleasure almost that I can now take; so to bed in some little discontent, but no words from me."

These facts, trifling in themselves, are of importance to us, showing as they do how far musical culture seems to have extended amongst the lower strata of English life in those days. Mr. Pepys's household

was too modest to admit of superior or ornamental servants, and his spouse too practical a housewife to set great store by artistic accomplishments. Ashwell and Mercer were servant-girls pure and simple; they had to bake, and baste, and scrub to an extent at which the modern maid-of-all-work would stand aghast; and received a sound thrashing into the bargain when found wanting in their domestic duties. And yet their musical capabilities seem to have been of a kind which might put many a lady of the nineteenth century to the blush.

Even as Dante was led by his trusty guide from Inferno to Paradise, so we ascend with Mr. Pepys the social stair from kitchen and scullery to the exalted regions of an aristocratic drawing-room, to see how music fared there in the early days of the Restoration. We have already witnessed the musical accomplishments of the daughter of Lord Bellasis, and may here passingly notice a musical nobleman, the seventh Lord Chandos, apparently of puritanic tendencies; for he would go on singing psalms by the hour, "but so dully that I was weary of it" worldly Mr. Pepys adds. The musical aristocrat, however, who is most prominent in the Diary is Sir Edward Montague, created, by Charles II., Earl of Sandwich, to whom Pepys was distantly related, and to whom also he owed his first professional preferment, showing his gratitude by unflinching adherence to his patron through good and evil report. The Earl of Sandwich, as became an aristocratic amateur, was very decided in his opinions, and those opinions changing at times, Mr. Pepys's patience is occasionally tried by the vagaries of his friend. "And so followed my Lord Sandwich," he writes, November 16, 1665, "who was gone a little before me on board the Royal James, and there spent an hour, my lord playing upon the gitarr, which he now commends above all musique in the world"; and on another occasion "after dinner (Mr. Gibbons being come in also before dinner done) to musique, they played a good Fancy to which my lord is fallen again, and says he cannot endure a merry tune, which is a strange turn of his humour, after he has for two years flung off the practice of Fancies and played only fiddler's tunes."

The passage, it may be parenthetically remarked, throws some welcome light on an old musical term, the exact meaning of which is not very plain, and cannot be ascertained from the sources to which one naturally looks for information. In Mr. Grove's Dictionary, the term "Fancy" is altogether wanting, and Messrs. Stainer and Barrett, in their "Dictionary of Musical Terms" (abridged edition) somewhat vaguely state that it signifies "short pieces of music without words." This applies to a vast number of musical pieces, that referred to by Pepys amongst others. But how about another passage which, although sufficiently familiar, may once more be quoted in this connection. Speaking of Justice Shallow, in "Henry IV." (act iii., scene 2), Sir John Falstaff remarks, "A" came ever in the rearward of the fashion and sung those tunes to the overscutched huswives that he heard the carmen whistle, and sware they were his *fancies* or his good nights?" Here Fancy evidently refers to a tune to be sung or whistled as occasion required; certainly not to a concerted piece played by instruments. In the technical sense in which Pepys uses the word, one might feel inclined to identify it with what Hawkins calls the *Fantasia* (*sic*), and which, according to him, came into practice after the decline of the vocal madrigal. "When gentlemen and others began to excel in their performance on the viol, the musicians of the time conceived the thought of substituting instrumental music in the place of vocal; and for this purpose some of the most excellent masters of that

instrument, namely, Douland, the younger Ferabosco, Carperario, Jenkins, Dr. Wilson, and many others, betook themselves to the framing compositions called *Fantazias*, which were generally in six parts, answering to the number of viols in a set or chest, as it is called in the advertisement in the preceding note, and abounded in fugues, little responsive passages, and all those other elegancies observable in the structure and contrivance of the madrigal." But then again, how could a composition for strings, abounding in little responsive passages and other elegancies, be mentioned as something the reverse of merry, and placed in contrast with fiddler's tunes? Mr. Pepys, although he does not explain the term, gives at least a hint as to its general meaning.

To return to our immediate subject, the general tenor of the Diary leads one to infer that the knowledge of music amongst the aristocracy, although less general than in Queen Elizabeth's reign, was at least more in vogue than later on, when Lord Chesterfield warned his son against the practice of the art as altogether unworthy the character of a gentleman. There was, however, in the time of the Restoration, amongst the better class of citizens, an enormous amount of that well-intentioned but extremely trying kind of amateur music with which we moderns are unfortunately too familiar. Mr. Pepys's sufferings from this social plague are expressed in the most amusing manner, and his terms of reprobation in the Diary are all the more emphatic as in real life he was too much of a diplomatist to give vent to his anger. "Went to hear Mrs. Turner's daughter play on the harpsicon," he writes, May 1, 1663; "but, Lord! it was enough to make any man sick; yet I was forced to commend her highly." The no doubt excellent reason for which Mr. Pepys thought it necessary to be civil to Mrs. Turner and her daughter is not supplied, as it is in another case referred to in the following passage, which, besides being very amusing, is also instructive, in so far as it illustrates the practices and antics of a French singing-master two hundred years ago: "July 24, 1663.—They (Mr. and Mrs. Bland) had a kinswoman they call daughter in the house, a short, ugly, red-haired slut, that plays upon the virginalls and sings, but after such a country manner, I was weary of it, but yet could not but commend it. So by-and-by, after dinner, comes in Monsieur Gotier, who is beginning to teach her: but Lord! what a droll fellow it is to make her hold her mouth, and telling this and that so drolly would make a man burst, but himself I perceive sings very well. Anon we sat down again to a collation of cheesecakes; tarts, custards, and such-like, very handsome." Cheesecakes, and custards, and tarts, following, it should be added, upon a dinner got up "very finely and great plenty," no doubt atoned for much that was faulty in the performance of Mr. Bland's adopted daughter, ugly and red-haired slut though she might be.

So much about the practice of music in the early days of the Restoration.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. IX.—SCHUBERT (concluded from page 14).

ON July 3, 1822, Schubert took up his parable and spake a "dark saying," in the form of a dream-story. Here it is:—

"I was one brother amongst a number of brothers and sisters. Our father, our mother, were worthy people. I was deeply and fondly attached to the

whole circle. My father took us out one day on a party of pleasure, to a favourite spot. My brothers were in a state of great glee, but I was wretched. Well, my father came up to me and bade me enjoy the delicacies before me, but I could not. Whereupon my father, in a rage, banished me his presence. I turned away my steps, and with a heart full of boundless love for those who despised it, I wandered into the distant country. For long years I felt myself preyed on alternately by the greatest pain and most fervent love. Then the news of my mother's death was brought to me. I hastened away to see her, and my father, softened by affliction, did not stop my going then. I gazed on the dead body of my mother. My eyes filled with tears. Like the good old past days, to which my departed mother thought we should carry back our memories, as she did in her lifetime, she was lying dead before me. And we followed her poor body with mourning and woe, and the coffin sank into the earth. My father once more took me into his favourite garden; he asked me if I liked it. But the garden was distasteful to me, and I dared not trust myself to say anything. My father, kindling, a second time asked me if I *liked* the garden. I trembled and said 'No.' Then my father struck me, and I fled. A second time I turned my steps away, and with a heart full of boundless love for those who scorned it, I once more went forth a wanderer in the world. For many, many long years, I sang my *Lieder*. If I would fain sing of love, it turned to pain; if I would sing of pain, it turned to love. Thus, I was divided between love and sorrow. And once I was told of a pious maiden who had just died. A crowd gathered round her tomb, and in the midst of that crowd many youths and old men wandered for ever, as though in bliss. They spoke gently, as though dreading to awake the maiden. Heavenly thoughts seemed, like light sparks, to be for ever darting on the youths from the maiden's grave, and a gentle rustling noise was heard. I felt bashful and ashamed to walk there. 'It is by a miracle only,' said the people, 'that you are conducted to this circle.' But I advanced to the grave with slow steps, full of devotion and firm faith, my eyes fixed on the grave, and before I could have thought it possible, I found myself in a circle from which there arose spontaneously a wonderful strain of music, and I felt the bliss of eternity concentrated, as it were, into one moment. I saw, too, my father, reconciled and loving towards me. He clasped me to his arms and wept. But I wept more sorely than he."

This strange story was found among Schubert's papers after his death, but no clue to its meaning has ever been discovered. That it refers to himself we may well believe; but what is meant by the "favourite garden" wherein he could take no delight, and, above all, what do the dead maiden, the grave, the circle of happy youths, and the spontaneous music signify? For an answer to these questions we vainly ask the master's biographers and commentators, who have nothing to tell us. But though the dream may lack interpreters, we see through it into the dreamer's soul, and get some idea of its vague longings and its deep unrest. Schubert's real world was the world of vision, and if in any sense he deserved to be called "unpractical," it was because he resembled nothing so much as a man who, pursuing a beautiful phantom, stumbles heedlessly among the things lying in his path.

The year 1825 was a comparatively bright time in Schubert's life. Beyond the charming environs of his native city, and some portions of Styria, he had seen little of what nature has to show in the way of beauty. With a light heart and bright hopes, therefore, he set out in the early spring for the Austrian

Tyrol, and joining his friend Vogl, wandered through the lovely and majestic scenery of the Salzkammergut to Salzburg. During this tour Schubert was prodigal of work. Inspired by what he saw, and animated by the new life he led, his fertile genius poured forth song after song. Happily, while so engaged, he did not omit writing from time to time to absent friends; and a few of his letters have been preserved—imperishable records of transient happiness. At Linz he expected to meet an old schoolfellow named Spaun, but found, on reaching the upper Austrian city, that he had removed to Galicia. The disappointment was great; but Schubert is hardly recognised in the buoyant, humorous spirit which animates his expression of it in a letter at once despatched to his friend:—

"You may well imagine my uncommon vexation in being obliged in Linz to write a letter to you in Lemberg. Deuce take that abominable duty which separates friends from one another, when they have scarce sipped the cup of friendship. Here I am sitting still in Linz, half dead with the melting heat and perspiration. I have a large number of new songs and you not here! Are you not ashamed? Linz without you is a body without a soul, a rider without a head, broth without salt. If I didn't get good beer at Jägermaiers and decent wine at the Schlossberg, I should go and hang myself on the Parade out of grief for the soul of the Linzers which has taken wing and flown away. You see I am utterly out of sorts with the general run of Linz folk, whereas in your mother's house, surrounded by your sisters . . . I am thoroughly happy; a faint gleam of their spirits seems to radiate from the material form of an occasional Linzer. Only I fear this light will become less by degrees, and then I shall fall to pieces in sheer despair. After all, it is downright misery to see everything ossified into 'fade' prose, whilst the majority of humdrum people jog on in perfect complacency as long as they can comfortably slide over the quagmire into the abyss below."

In a subsequent letter to his parents we read: "Spaun's migration to Lemberg is a subject of great regret to his family. I read some letters which he had written from Lemberg. They were in a very melancholy vein and showed an intense longing for home. I wrote to him at Lemberg chiding him for his weak, womanish behaviour, although probably in his place I should have been still more lugubrious." The "chiding" referred to ran as follows:—

"For the rest don't let your hair grow grey with misery at being so far away from us. Brave the adverse fate. Let your gentle spirit expand like a flower-garden, that you may diffuse the warmth of life in the cold North, and show your divine origin wherever you go. Contemptible is the grief which stealthily creeps upon a noble heart; cast it away from you, and tear to pieces the vulture which is gnawing at your soul."

The letter to his parents mentioned above was written a little later from Steyr in answer to one of complaint about his long silence. It opens in a vein as happy as that from which quotation has just been made. Every line shows that the master was enjoying a period of mental and physical well-being:—

"I am now once more in Steyr, having spent six weeks in Gmunden. The environs are perfectly lovely—I am enchanted with the country; and the dwellers there, especially the excellent Traweger (Traweger was a merchant who loved music and had a 'splendid grand piano'), have made me deeply sensible of, and grateful for, all the good they have done me. At Traweger's I was just as at home—not the slightest constraint or ceremony. . . . My new songs

out of Walter Scott's 'Lady of the Lake' were very warmly approved. My audience expressed great delight at the solemnity of my hymn ('Ave Maria') to the Blessed Virgin. It seems to have imbued the minds of listeners with a spirit of piety and devotion. I believe I have attained this result by never forcing on myself religious ecstasy, and never setting myself to compose such hymns and prayers except when I am involuntarily overcome by the feeling and spirit of devotion; in that case devotion is usually of the true and genuine kind."

Special attention need hardly be called to this last sentence. It at once claims regard as a valuable illustration of Schubert's method, and as another proof of the fact that the true composer is not a manufacturer of music, but one who speaks as he is moved by the promptings of his inner nature. That there are so many composers who, in this sense, are false, arises from the mistake of supposing that the spirit of music is always at command.

Continuing his remarks upon the songs from Scott, Schubert wrote:—

"I intend to have some other arrangement with the publication of these songs, the present one inviting so little attention. They must have the illustrious name of Scott on the preface, and thus make people more curious; with the addition of the English text, they might help to make me better known in England, if only once I could make some fair terms with art purveyors; but in that matter the wise and beneficent management of the Government has taken care that the artist shall remain for ever at the mercy of any miserable huckster."

Referring to a performance on the pianoforte of some of his own works, Schubert next gives us a glimpse of his style, and a hint as to what he thought of the "higher development" then in vogue:—

"Some assured me that the keys under my hands sounded like singing voices, which, if it be true, is a delightful compliment, as I cannot endure that execrable hacking, peculiar to even distinguished pianoforte-players. It neither tickles the ears nor moves the feelings."

The letter closes with some references to various members of the family, and these ought on no account to be passed over. They show us the man where the man is most likely to be seen *au naturel*:—

"Give my kindest love to Ferdinand (his brother) and his wife and children. He knuckles down still, I suppose, to the landlord of the 'Kreuz' (a public-house frequented by the Schubert family), and can't get rid of Dornbach; that man certainly must have been ill seventy-seven times, and nine times thought himself at death's door—that is if death be the worst thing that can befall us poor mortals. Could he only see these divine mountains and lakes, the look of which threatens to crush or to swallow us, he would be so enamoured of the petty life of men as to esteem it a great happiness to be restored to strength and energy. What of Carl? (another brother, by profession a landscape-painter). Will he travel or stay at home? He has now a great deal to do, for a married artist is bound to produce pieces from nature as well as copies; and if both kinds succeed he is doubly to be praised, for that is no light matter to attain to. I renounce it on that account. Ignaz is just now, I suppose, at Hollpein's, for being there morning, noon, and night, he can't very well be at home. I still marvel at his perseverance (Ignaz was, apparently, a suitor at Hollpein's), only one doesn't know for certain whether that be real merit or not—whether heaven or the other place be what such conduct deserves. Schneider (a brother-in-law) and his wife are on the look out for the little Schneider or Schneiderin that is to be. They must take care that

the Schneiders be as the sand on the sea-shore for multitude, and that no swaggerer (*Aufschneider*) or clipper of reputation (*Zuschneider*), or cutpurses or bravos (*Gurgelabschneider*), get the upper hand."

If the foregoing be a fair sample of Schubert among his family, we could not desire to see him in a more amiable light. With a pleasant word all round; a little joke here and there on peculiarly domestic matters and some harmless play about a familiar name, our Schubert pleases us *en famille* quite as much as when before what was to him the great world.

Schubert's sympathy with the beauties of nature and his appreciation of the fair scenes through which he passed are well expressed in a letter to Ferdinand written after his return from Salzburg to Gmunden. In describing the country, enthusiasm makes him almost eloquent, while not a few graphic touches give life and vigour to the picture. Respecting the approach to Salzburg, we read:—

"From Neumarkt, which is the last stage before Salzburg, one gets the first glimpse of the snow-covered tops of mountains emerging from the Salzburg valley. About an hour from Neumarkt the country is exceedingly beautiful. The Waller-See, which pours forth its clear blueish-green water, lights up this fair scene in an enchanting way. The situation is very lofty, and from that point one goes by a constant descent as far as Salzburg. The mountains appear higher and higher; the Untersberg, with its ghosts and legends, peering above the rest. The villages show signs of the wealth of former days. In the commonest peasants' houses one finds on all sides marble window-ledges, sometimes even staircases of red marble. The sun darkens, and the gloomy clouds lower over the mountains like children of the mist, but they touch not the peak of the Untersberg—they glide past as though afraid of its dreadful inmates. The far-off valley, which is studded with isolated castles, churches, and peasants' huts, becomes plainer and plainer to the enchanted eye. Towers and palaces gradually appear; at last one drives by the Kapuzinerberg, where the mighty rampart of rock rises perpendicularly from the roadside, and looks grimly down upon the wayfarer. The Untersberg, with its attendant mountains, becomes gigantic; its majesty seems almost to crush us. And now our road lies through some beautiful avenues to the town itself. Fortifications, formed of massive square stones, surround this beautiful seat of the ancient Electoral Princes. The gates of the town announce by the inscriptions over them the departed power of the Papacy. Nothing but houses of four or five stories fill the rather wide streets, and, passing the wonderfully decorated house of Theophrastus Paracelsus, one goes over the bridge of the Salzach, which roars along in dark and sullen majesty."

It must be admitted that, for an unaccustomed hand, the foregoing bit of description is not at all bad work, though weakened by translation, while those who have travelled over the same ground will at once recognise its fidelity. Schubert goes on to speak of the town, which was not then the flourishing place it now is:—

"There are but few inhabitants, many of the buildings are empty, many are inhabited by one, at most from two to three families. Grass grows on the squares and in the public places, of which there are many very fine ones, and also between the pavement stones, so little are they trodden upon."

Of an old Salzburg worthy we read:—

"From the cathedral we went to the monastery of St. Peter, where Michael Haydn resided. . . . Here, as you know, is the monument of M. Haydn. It is very

fine, but badly placed in an obscure out-of-the-way corner. . . . Haydn's head is contained in an urn. I thought to myself, may thy pure and peaceful spirit hover around me, dear Haydn, and if I can never become like thee, peaceful and guileless, at all events none on earth has such deep reverence for thee as I have. Sad tears fell from my eyes, and we went on."

Schubert, of course, ascended the Nonnenberg, which rises over the very streets of the beautiful city, and gazed enraptured upon the still more beautiful valley through which the river runs. In describing the scene, he is again eloquent:—

"Imagine to yourself a garden several miles in extent, in which one can see through the trees numberless castles and country houses; imagine a river creeping along like a serpent in twining folds; think of meadows and plains covered, like so many carpets, with the loveliest colours, and then the grand massive rocks which encircle them like bands; and lastly, miles of huge trees ranged in rows—all this girt about by a range of the loftiest mountains, as though they were sentinels watching over the exquisite valley. Imagine all this and you have some faint conception of its unspeakable beauty."

The most remarkable thing about this Salzburg letter is that the name of Mozart does not once appear in it. At the birthplace of the great composer, Schubert would, one might have thought, be full of him, whereas, as a matter of fact, he seems to have forgotten him altogether. Schubert could go and weep at the tomb of a comparatively insignificant man like Michael Haydn, why then had he no look or sign of recognition for Mozart? It is true that in 1825 Salzburg was not one vast shrine dedicated to the great composer. There was no statue on the Platz near the cathedral, no gilded inscription on the front of this or that house showed where Mozart was born or had lived, the public chimes did not ring out his melodies, busts and portraits were not visible in every second shop, nor did a Mozart museum rank high among the "lions" of the place. But Schubert must have known that his illustrious predecessor had made the little city immortal, and that its site was, to every musical pilgrim, holy ground. We lose ourselves in vain conjectures as to his silence. It is a puzzle hard indeed to solve.

In a subsequent letter Schubert describes with much force the mountainous scenery of the Austrian and Bavarian Tyrol, but after what has been already quoted we need only give one characteristic extract, having reference to the Pass of Luezi:—

"After painfully and slowly crawling over a high mountain, huge mountains before us and on either side of us, so that one might think the world in these parts had been nailed up with boards, one looks down, after having scaled the highest part of the mountain, into a fearful ravine, and then, for the first time, one feels a palpitation of the heart. Recovering a little from the first shock, one sees the mighty ramparts of rock, which, in the distance, seem to shut up like a blind alley, and then one puzzles one's head in vain thinking where there can possibly be any outlet or passage. Amidst these awful scenes of nature man has sought to perpetuate the memory of his still more dreadful inhuman actions. For here it was where the Bavarians on one side of the Salzach, and the Tyrolese on the other, the river roaring deep between them, inflicted that dreadful murderous slaughter, whilst the Tyrolese, secreted in the holes of the rocks, uttering their hellish cries, fired on the Bavarians, who were striving to win the Pass, and fell wounded into the abyss without seeing whence the shots proceeded. This shameful action, which was continued for several days and weeks, they tried to mark by building a chapel on the Bavarian side of

the Pass, and erecting a red cross in the rock on the Tyrolese side. These emblems were partly intended as memorials, and partly to appease the wrath of heaven by sacred mementoes. O glorious Christ, how many wicked deeds must Thy sacred image appear to sanction. Thou Thyself, the cruellest memorial of human guilt, men set up Thy image as though they would say 'Lo! with insolent feet we have trampled upon the most perfect creation of the great God; should we feel compunction of heart in annihilating the noxious insect called man?'"

All the soul of Schubert seems to come out in this passionate invocation, and it is a soul we can love.

In 1827—the year before his death—Schubert spent another happy time out of Vienna, the place of his sojourn being Grätz, where he was the guest of Dr. and Madame Carl Pachler. The Pachlers were very musical as well as very hospitable people; and it was a curious circumstance that, having been deprived of Beethoven's expected company by that master's death, they prevailed on Schubert to take the vacant place—he who was so soon to follow Beethoven into another world. Schubert had no previous acquaintance with Madame Pachler; but he enjoyed himself among his new friends most thoroughly, the return to Vienna bringing on a fit of depression which shows itself with no less pathos than plainness in a letter addressed to his late host:—

"I already begin to find out that I was far too happy and comfortable in Grätz, and that Vienna and I do not exactly suit one another. Certainly, it is rather big, but on that account empty of all heart, sincerity, candour, genuine thoughts and feelings, rational talk, and utterly lacking in intellectual achievements. One cannot ascertain exactly whether people are really clever or stupid, there's such a deal of petty, poor gossip—real cheerfulness one seldom, if ever, comes across. It is possible, no doubt, that I have myself to blame, being so very slow in the art of thawing. In Grätz I soon learned to appreciate the absence of all artifice and conventional ways. Had I stayed longer I should, of course, have been more profoundly penetrated with the happiness of such perfect freedom from constraint. Coming to particulars, I shall never forget the happy time passed with your dear wife, the sturdy Pachleross and the small Faust."

How clearly, through these words, do we see the man weary of struggles with a cold and heartless world, and longing for rest from petty cares, yet called to face trouble once more after a blessed taste of sympathy and love.

Only one letter of Schubert's dated in the fatal year 1828 has come down to us, and that is, characteristically, an appeal from the composer on behalf of his brother Carl, the painter. It is addressed to Herr Anselm Hüttenbrenner, of Grätz:—

"You will be surprised at my writing at all. So am I, but, if I do write, it is from motives of self-interest. Now, just listen. The place of drawing-master at the Normal-Hauptschule at Grätz is, I see, vacant, and candidates are summoned. My brother Carl, whom you possibly know, would like to get the post. He is a clever landscape-painter as well as a good draughtsman. If you could help me in this matter I should be eternally obliged to you. My brother is a married man with children; to obtain regular salaried employment would be extremely agreeable to him. . . . I repeat my request, and only bear in mind that any kindness done to my brother I look on as done to myself."

Ten months later Schubert died, and earth was the poorer for the loss of a good and gifted being, who certainly was "no one's enemy but his own," and who was his own enemy only in a very modified

sense. Schubert needed to be taken by the hand and led, as a child, through the mazes of a difficult and unsympathetic world. There was no one to do this, and, like a child, he often wandered. But from the extracts we have given it is easy to gather that the tenderness and beauty of his nature rivalled the tenderness and beauty of his music.

THE FATHER OF THE SYMPHONY.

By L. NOHL.

(Continued from page 15.)

In the old *Sinfonia* the Adagio was followed by the *Finale*, originally, as we have seen, a repetition, at an enhanced speed, of the first movement, which eventually developed into a new and independent piece, retaining, however, throughout the character of a bright and cheerful humour. In addition to these three orthodox movements, we find that Haydn, as in his first quartet and also in his first symphony, has introduced a minuet, and it is usual to credit the composer with the merit of the introduction. Dance-movements are, however, to be met with by the side of Allegro, Adagio, and Presto in "sonatas" of a more remote period; and it is doubtless the novel artistic treatment bestowed by Haydn upon this special dance-movement, which has led to its permanent adoption both in the quartet and the Symphony. Here, again, it was the *Suite*, to which we have already referred, which furnished the suggestion, or rather, perhaps, its derivative, the *Cassazione* or *Divertimento*, a combination of numerous movements, embracing both Sonata and Suite, which has found its most perfect illustration in Beethoven's Septet. The reason why Haydn should have chosen the Minuet as a concomitant to the three recognised movements of the Sonata-form is not far to seek. It was the favourite dance with the aristocracy of his time, and the strains of a genuine Minuet still call to our mind the somewhat comical *grandezza* of the period. But the Minuet, if not indeed adopted by the peasantry, was also much in vogue with the townspeople. Haydn himself had gained his early popularity in these latter circles by writing minuets. Thus, already in his first sonatas, Haydn's Minuet embodies the national joviality of the Viennese, while at the same time it retains the distinct characteristics of the dance movement, as regards its artistic form. In this manner Haydn, with consummate skill, raises in his minuets complete pictures of the dance, and of popular life with its joyous humour, as well as its more sentimental emotions. In the "trio," on the other hand, we are throughout the whole range of Haydn's minuets more especially reminded of the *Volkslied* proper, with its combined cheerfulness and melancholy.

Notwithstanding, however, its attractive form and fascinating humorosity, it must be admitted that the minuet (as well as the *Scherzo* into which Beethoven developed it) has ever retained more or less the character of an inserted piece, intended to mediate, as it were, between two movements of an opposite mental disposition, to prepare the mind of the listener for the reception of a new tone-picture, the *Finale*. Regarded thus, the minuet, as introduced by Haydn, appears in its true significance and importance. It preserves the natural division into three parts of the symphony, as a "drama in tones." If proof of this were needed, it becomes apparent if we look at the various positions which the composer assigns to his minuets. Thus, in his symphonies, he occasionally places it before the adagio, whenever the weighty nature of the first movement requires a preparatory settling of the mind for the reception of

the next. In his pianoforte sonatas, again, the minuet, not unfrequently, forms the conclusion. It is never placed at the commencement of a composition, and this confirms it in its character of an insertion or episode.

The *Finale*, as we have seen, usually took the form of a *Rondo*, originally a round dance accompanied by song, the dancers singing alternatively a verse after the same melody. Thus, in the *Finale*, the principal theme becomes more prominent still than in the first movement, the minor *motivi* are more subdued, and as no repetition takes place, the grouping of ideas is effected rapidly, and every component part of the movement hastens to be in its place to assist at the final crowning of the edifice. By the constant recurrence of the principal theme, intended to prepare for the harmonious conclusion of the whole, it became necessary for the composer to present it in a new aspect at each time of its appearance, without perceptible harmonic or contrapuntal effort; for in those days it was still held to be imperative that a musical composition should dismiss the listener in a jovial frame of mind. Hence in the *Finale* the best opportunity was afforded to the musician for the display of this technical mastery over his art, and of his mental and psychological resources. Playful humour, almost unbounded merriment, have therefore generally been represented in this movement, and for the expression of these the musical composer has an excellent auxiliary in the technical portion of his art, *i.e.*, in being able playfully to surmount the greatest contrapuntal obstacles and to solve, without apparent effort, profoundest problems of the art.

It is not surprising, then, that the *Finale* should soon have become the chosen arena for the special display of polyphonic art, and that here, moreover, the treasury of German contrapuntal skill should have been largely drawn upon and made use of in the most satisfactory and refreshing manner. Hence the *Finales* of Haydn are characterised from the first by such free play with technical difficulties, the deliberate crowding together of themes, their sudden appearance and relinquishment, the drollery in misleading the listener in his expectation of their re-appearance, and numerous similar devices, all of which prove, at the same time, how much the composer had profited by the study of Fux, Mattheson, and Ph. E. Bach. In a symphony, in D major, from the year 1762, the composer has even made use of fugal writing in the *Finale* which, indeed, at several stages of the progress shows us a very grave countenance, whereas towards the conclusion all is changed into joyous exultation, and we see a merry crowd of youthful dancers flitting past our eyes. For if it was no longer the dance merely that these compositions intended to represent, but a genuine musical entertainment; still, it was entertainment, and no more than was looked for in the drawing-rooms or "chambers" of that period. His Serene Highness the Prince Esterhazy, too, desired in the first place to be amused by the performances of his orchestra. Yet the Prince was a man of some cultivation, who appreciated art, and who, moreover, had inherited the true Hungarian love for music. And this leads us to consider a point of importance in Haydn's career, *viz.*, the favourable circumstances in which his good fortune had placed him at a decisive period, and which enabled him steadily and harmoniously to develop his talent, to increase his knowledge and the power of its practical application.

"At last I was accepted and received as his capellmeister by his Serene Highness the Prince Esterhazy, where I desire to live and to die." Thus Haydn wrote in a short autobiography which the publishers of a work entitled "*Das gelehrte Oesterreich*" (Learned

Austria) had requested him to furnish in the year 1776, he being then already considered one of the most celebrated composers of his native country. In directing our attention for awhile upon this position of our composer with his princely patron, we shall at the same time be furthered in our efforts to establish his claim to the fatherhood of modern Symphony.

At their residence at Eisenstadt, in Hungary, the Princes Esterhazy maintained an orchestra of modest proportions, which, however, under Haydn's direction gradually assumed greater importance and perfection. Prince Nicolaus, whom our composer served for nearly thirty years, and who, on his part, proved himself as faithfully devoted to the latter's genius, was indefatigable in his appreciation of the productions of his capellmeister, and had thus become actually one of those "Herren," whom Beethoven had in his mind when in the year 1809 he received a call to Cassel, and of whom he expected the payment of an annuity for the purpose of the "invention of new works." Prince Nicolaus was, in fact, what these imaginary gentlemen might have been in Beethoven's case, "co-ordinator of every more important new work" written by our composer under his auspices. His love for art and science far exceeded his well-known predilection for the display of princely splendour. And here the words may be cited which were spoken to Griessinger, and in which Haydn has set his patron a significant memorial: "The Prince was satisfied with all my compositions; I met with encouragement; as chief of an orchestra I was enabled to try experiments, to observe what might produce effect or weaken it; thus I could improve, add, curtail, risk. Set apart from the world, with nobody near me to shake the faith I had in myself, or to perplex me with doubts, I was bound to become original." Although this has reference chiefly to his technical acquirements in his art, and his power of orchestration, while the most important question of the artistic form into which his compositions were cast had, without all these advantages, become established in the simple framework of the quartet and the pianoforte sonata, there can be no doubt that the facts related in the above words have an important bearing upon the development of instrumental music generally. Before we can attempt, therefore, to analyse the ultimate artistic, *i.e.*, poetic, value of the symphonic form, brief reference must be made to Haydn's masterly treatment of the orchestra.

Again, consulting Griessinger's biographical notices, we learn that during his stay with the schoolmaster at Hainburg, to which we have previously referred, the boy Haydn "received instruction in the use of nearly every wind and string instrument, and even in the beating of the kettle-drums." At the Capellhaus in Vienna, too, according to his own statement, he had enjoyed the advantage of tuition by "very competent masters on various instruments." He was, moreover, as we have seen, frequently obliged by sheer necessity to take part in the performances at popular dances and festive occasions of the smaller Viennese bands. He was thus as much at home with the orchestra as ever practised composer had been. Nevertheless, and however well-adapted for the orchestra his early minuets may have been, he has, in a measure, but followed the example of predecessors as regards grouping and colouring of the instrumental body, and his individual share of merit in this respect has been perhaps less "original" than the final adoption on his part of the sonata-form as the fundamental framework for the entire range of modern instrumental music.

(To be continued.)

We have always sympathy with a man who has been placed in a position which compels him to perform duties of the nature of which he is profoundly ignorant; but cannot say that we have any sympathy with one who deliberately places himself there. In times gone by we recollect being asked by the musical critic of a journal if we could give him any information about "dominant octaves"; and, also, if we would tell him how it happened that horns always played in the key of C, and yet sounded right with the other instruments. Even those papers not devoted exclusively to music which are published in London would scarcely now, however, rest satisfied with the services of such writers on the art; but it is evident that they still linger in the country. Of this fact we could furnish many instances; for usually when any of the standard works are performed, the person who "does" the musical notices evidently feels bound to review them. The following opinion upon Mozart's "Jupiter" Symphony, extracted from a paper now before us, will sufficiently illustrate our position: "The Jupiter Symphony is in itself a masterpiece of instrumental production. There is a peculiar richness in the harmonies, obtained by the use of frequent chromatic chords. The Symphony embraces four movements, and each successive change has a telling effect, all the subjects being worked well together." How much more satisfactory would it be if such critics were to confine themselves to general praise of the work; and, if it were necessary to extend the notice, to enlarge upon the dresses of the "fair" portion of the audience. Certainly non-musical listeners are quite as competent to judge of the beauties of the "Jupiter" Symphony as the writer of this notice; and musical ones, who are conversant with Mozart's score, will have discovered long ago that the "peculiar richness of the harmonies" is by no means produced by "the use of frequent chromatic chords."

ALIGHTING at a railway station a few months ago, our attention was directed to an alarming noise from a crowd of persons surrounding a carriage at the forward end of the train; and on inquiring the cause—fearing that a serious accident had happened—we were informed that it was "only the Salvation Army." Following this "army," we were surprised to find that, at the entrance to the station, instead of dispersing, these privileged disturbers of the public peace formed in double file, and marched into the crowded street roaring out sacred words at the top of their voices, so that, as the tumult frightened not only the passengers on the pathway, but the horses in the road, we may conclude that they were solely intent upon "saving" themselves. That this is the fruit of the seed sown in England by Messrs. Moody and Sankey there can scarcely be a doubt; and it becomes a difficult matter, indeed, with those who do not believe that religion, in its purest sense, can be shown by blocking up the public streets and endangering the lives of passengers, to protect themselves effectually from such an intolerable nuisance. We might be content to remain perfectly passive in the matter, in the hope that such fanatical demonstrations would die out gradually; but, unfortunately, authentic information has arrived that Messrs. Moody and Sankey are again about to visit us, and may therefore conclude that these open-air exhibitions will increase rather than diminish. We will here not dwell upon the effect of such music to a certain extent barring the progress of works of a higher class amongst the multitude—true art may safely be left to take care of itself—but if those persons, who do not choose to go to the meetings of these musical evangelists, are to have the meetings

come to them, and even jostle them into the road without the slightest apology, Moody and Sankeyism will in future have to be controlled by the police.

VERY much has been said respecting the desirability of reforming the class of entertainment placed before the audiences of "music-halls"; but some few recent experiences seem to point to the necessity of considering whether certain compositions to be found occasionally in the programmes of higher-class concerts are not calculated to lower the art and shock the feelings of musical listeners. Some time ago we drew attention to an advertisement in which a violin-player informed the public that he could teach persons, for a moderate "consideration," to imitate the cries of various animals by certain manipulations of his instrument known only to himself. The idea has evidently struck some aspiring singer that this could also be done by the voice; for in a *critique* upon a concert, lately forwarded to us, we read that one of the vocalists "sang 'Hurrah for the life of a Farmer,' and elicited shouts of laughter and applause by his wonderful imitation of the bipedal and quadrupedal occupants of a farm-yard. His imitation of a donkey seemed to come quite natural to him, and he had to bow his thanks for a recall." Now we have no doubt, from this notice, that the "shouts of laughter and applause" elicited by this gentleman were fairly earned; but must it not have been somewhat galling to the feelings of the young vocalists and instrumentalists who had preceded him when they found that the same demonstrations of delight which rewarded their efforts were—perhaps even more unanimously—bestowed upon the braying of a donkey? Assuredly it will be necessary, if such exhibitions are admitted into a concert-room, to submit a programme of the performances to artists before offering them engagements; for there are few persons of established reputation who would value the applause of an audience which had just been screaming with laughter at the imitation of a farm-yard.

THE artistic song-writers of the day—or, indeed, of any other day—whose music breathes the spirit of the words which inspire their genius are of course no more at a loss for materials to work with than is the painter or sculptor who draws his subjects from the life around him. But the musical workman who manufactures, or has manufactured for him, some verses to fit a few conventional phrases which have been sanctified by age, must be sadly perplexed for matter upon which to employ his skill. In proof of our assertion we find, by some recent advertisements, that this fact is not only frankly acknowledged, but actually turned to account; for in the announcement of a new song we are told that it is one of the "Mother" school: and in a catalogue now before us a vocal effusion is described as "one of the 'Meet me in the lane' kind of ballads." So far, then, from aiming at novelty, here is at once a method of making capital by working on the old lines, and song-makers cannot do better than carry out this idea as long as the public will bear it. Pathetic ballads of the "Tiny Grave" kind or of the "Broken vows" order might be multiplied with a certainty of success. A song of the "Briny deep" species or of the "Saucy eyes" kind would forcibly appeal to those whose sympathies are with these subjects, and the "royalty" system would sufficiently advertise them to the general public. It is true that in drawing-room vocal performances it might sometimes happen that one "order" of songs would prevail an entire evening; but this is a minor consideration. The great advantage of such classification would be that

vocalists can know all about a composition before they purchase it; and as there would be probably no more variety in the music than in the words, in case of a song not being forthcoming, one of the same pattern would do quite as well.

THERE is yet hope for the English operatic composer, for a new lyrical work from the pen of one born in this country is about to be produced. Of course it may be readily imagined that such an announcement would be followed by an account of the formation of a company in the metropolis for the performance of operas by native composers; but unfortunately we have no such good news to record, for this practical proof of the appreciation of British art comes not from England, but from Germany. A letter, just received, informs us that "the first two performances of Mr. C. Villiers Stanford's Opera, 'The Veiled Prophet of Khorassan,' are announced to take place at the Hof Theater, Hanover, on the 6th and 11th inst. The tenor part will be sung by Herr Schott, whose fine performance of *Lohengrin* at Her Majesty's Theatre last winter will not be forgotten." Whilst confessing to a certain amount of sorrow that one of our countrymen should be compelled to seek a due recognition of his talent in Germany, we cannot but express a hope that the lesson may not be lost upon us; for although we may help not an artist to make his name, it is probable that we may cordially welcome him when he has made it, and even eventually be led to feel a certain sense of humiliation at our apathy. At all events the incident is of the utmost importance; and we have the satisfaction, therefore, of informing our readers that a detailed notice of the performance of the Opera will appear in our next number, from a special correspondent.

ACCORDING to a published statement, Music will have an International Exhibition all to itself next summer, the favoured scene of that unique event being Milan, where the show will remain open, in the Conservatorio, from May 1 till July 31, under the especial patronage of the Queen of Italy. The Committee, presided over by Count Borromeo, have determined upon five grand sections, which are, first, Composition in all its forms, classic and popular; second, Didactic Works, methods, treatises, instruction books, &c.; third, Musical Literature, including jurisprudence in relation to the theatre; fourth, Instruments, of all classes; fifth, Miscellaneous Collections relating to Music. It is further intended to organise a series of conferences, and of lectures with musical illustrations. The idea, unquestionably a good one, may, if carried out with proper spirit and liberality, have very happy results. At present, however, one obstacle of a serious nature stands in the road. The original notion was, it appears, to have only an Italian display; but now that a wider scope has been given to the enterprise, it is doubtful whether sufficient time remains for requisite preparation. All the same, much may be done in three months, having regard to the nature of the Exhibition, especially as Milan is not as far off as Melbourne or New York from the great centres of European musical life. Should the matter be taken up well, we may expect to see a representative gathering of professors and amateurs in the capital of Northern Italy next summer.

WE are glad to find that the rumour of a performance of Wagner's "Ring des Nibelungen" taking place in the metropolis during the forthcoming season has been confirmed beyond doubt; although we are not informed at what establishment the representa-

tions will take place. The most eminent German artists are announced to appear; and the work (directed by Herr Angelo Neumann, of the Leipzig Opera House) will be produced under the immediate supervision of the composer. We cordially wish this enterprise every success; but regret exceedingly that the chances of such a result should be imperilled by three "afternoon performances." Surely this matter is well worthy of reconsideration, since so many real music-lovers would be utterly unable in this commercial country to be present at any representation during the day.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE fourth Concert of the season took place on Thursday evening, the 20th ult. The programme, a most attractive one, consisted of Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." It is a matter for regret that the attendance was small, for the performance of works in such splendid contrast was most admirable. Yet it speaks highly for the popularity of the Society, that the audience was even so numerous as it was, for the extraordinarily severe weather which London has been subjected to, prevailed in all its intensity on the night in question, rendering locomotion to South Kensington a matter of discomfort and difficulty. It has almost become unnecessary to say that the chorus was thoroughly efficient, although, owing to the inclement weather, the number of chorists was not so great as usual, yet the attack and precision which generally characterise their efforts were as conspicuous as ever. None of the well-known points were missed, and in every respect the choral singing, especially in Mendelssohn's work, attained well nigh perfection. The soloists, Misses Annie Marriott, Thorndike, and Hope Glenn, Messrs. Edward Lloyd and Hilton, acquitted themselves admirably. Miss Marriott sustaining the arduous soprano parts with all requisite power of voice and musicianly skill, and Miss Glenn also earning good opinions, by reason of her pleasant and agreeable style. Mr. E. Lloyd once more demonstrated his thorough competence to undertake the most trying rôles, with delight to listeners and honour to himself. Mr. Barnby conducted with his accustomed skill and energy, and Dr. Stainer presided at the organ with his usual discretion.

MONDAY POPULAR CONCERTS.

THESE Concerts, as already announced, were resumed on the 10th ult., on which occasion Mdle. Marie Krebs appeared for the first time this season as the pianist, and was most warmly received upon her entrance, as well as in her performance of Beethoven's familiar "Waldstein" Sonata (Op. 53), the opening allegro of which she, however, played at too great a speed, at the cost of indistinct phrasing here and there. On the whole, however, her reading of the work was admirable, and was deservedly applauded by the audience, who would not be satisfied until the lady substituted another piece in response to an encore. The Concert opened with Mozart's String Quintet in G minor, No. 6, admirably played by Madame Norman-Néruda, MM. Ries, Straus, Zerbini, and Piatti; and concluded with Beethoven's favourite Serenade Trio in D major (Op. 8), in the execution of which the lady violinist was associated with MM. Straus and Piatti. Miss Hope Glenn was the vocalist.

At the following Concert (the 17th ult.), Herr Jean Becker, after an absence of many years, reappeared as first violinist, and again proved himself equal to his great reputation as a consummate leader of the quartet party, which, in the present instance, consisted of himself, MM. Ries, Zerbini, and Piatti; the works chosen for the evening being Schumann's Quartet in A minor, No. 1, and Haydn's Quartet in D major (Op. 64), No. 1; both having been frequently heard before at these Concerts. Mdle. Krebs, who was again the pianist, gave an admirable and brilliant rendering of Mendelssohn's Variations Sérieuses (Op. 54); being likewise associated with Signor Piatti in the execution of Schumann's "Stücke in Volkston," for pianoforte and violoncello, the last of which was encored. Mdle.

Friedländer, who was the vocalist of the evening, contributed Mendelssohn's "Aerndtelied" and Bach's "Willst du dein Herz mir schenken," as well as songs by Grieg and Rubinstein.

The third Concert (the 24th ult.) included Schubert's Quartet in A minor (Op. 29) for strings, played in capital style by Madame Norman-Néruda, MM. Ries, Straus, and Piatti; and Beethoven's Trio in G major (Op. 9), No. 1, in which the lady violinist was associated with MM. Straus and Piatti, and the performance of which was most enthusiastically received. Miss Dora Schirmacher, who was the pianist, met with well-deserved applause in her spirited interpretation of Beethoven's Variations in C minor; another instrumental solo being an exquisite rendering, on the part of Madame Norman-Néruda, of Handel's Violin Sonata in D major, accompanied on the pianoforte by M. Zerbini, who also officiated as Conductor. Mr. Frank Boyle was the vocalist, and was well received by the audience in his interpretation of songs by Handel, Mendelssohn, and Haydn. There was but a thin attendance, owing, no doubt, to the inclemency of the weather.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE second Concert of the season was given at the Shoreditch Town Hall on the 25th ult. The programme commenced with Hofmann's Cantata, "Melusina," being the first time of its performance, with orchestra, in London. The excessive melodiousness of the work, and its delicate and fanciful instrumentation, make it especially fitted for the choir and band under Mr. Prout's direction, and its rendering reflected the highest credit upon all concerned. Particularly must we mention the charming singing of Miss Annie Marriott in the principal part, the whole of the solos which fell to her share being given with true artistic feeling, eliciting the warmest expressions of approval from the audience. Miss Marian McKenzie, Mr. Thurley Beale, and Mr. Frederick Bevan were also most efficient, Mr. Beale giving, with good effect, the solo, "The Linden's whisper"; and the fine contralto voice of Miss McKenzie being heard to much advantage in the few solo parts allotted to her. The choruses were admirably sung, so well, indeed, as to render it impossible to select any for especial praise; and the band was thoroughly under the control of the Conductor throughout. The work made a deep impression upon the audience, and we trust that its production at this Concert will ensure for it a permanent place in the repertory of our Choral Societies. The second part comprised Beethoven's Overture to "Egmont," Gade's chorus, "Spring's Message"; Mr. Prout's MS. Minuet and Trio (repeated by desire); A. Goring Thomas's Scena, "Hero and Leander" (sung with much dramatic feeling by Miss Marriott); Dr. F. E. Gladstone's fine chorus, "A wet sheet and a flowing sea"; and Nicolai's Overture to "The Merry Wives of Windsor." Mr. Prout was, as usual, an able Conductor.

BERLIOZ'S "L'ENFANCE DU CHRIST."

"L'ENFANCE DU CHRIST," a sacred trilogy by Hector Berlioz, was given for the first time in this country at Mr. Hallé's Concert at Manchester, on December 30. That "The Childhood of Christ"—to use its English title—Op. 25, should have been composed by the author of the "Damnation of Faust," Op. 24, and that the former is in its way scarcely less remarkable than the latter, is one of the most astonishing proofs of versatility extant. Like all Berlioz's works it is essentially dramatic. The poem is from the composer's facile pen; and though it is difficult to judge of its literary merits through the medium of Mr. H. F. Chorley's translation, or rather imitation, the scenes represent a perfectly legitimate enlargement of the Bible narrative, and are excellently adapted to their purpose. The first part, which is entitled King Herod's Dream, opens with a recitative for the narrator (tenor), in which is mentioned the birth of Christ, and subsequent flight of parents and child to the wilderness. Then follows the "Night March"; scene—"a street in Jerusalem, Roman guards patrolling." On a *pizzicato* bass, *ppp*, a subject is enunciated on the first violins which is made the foundation

of much clever, if not very pleasing, treatment. The second scene is in the palace of *Herod* (bass), who, in gloomy presentiment of his downfall, sings an air in G minor, the sombre tone of which is enhanced by the liberal employment of trombones *pianissimo* in the accompaniment. Like the former number it is clever and dramatic, but unattractive. In the third scene the magicians are summoned, to whom *Herod* relates his fears and his dream, and who undertake to "search and inquire" of "the powers of the air" for an interpretation. Then follows the "Incantation music;" "the magicians after performing their cabalistic evolutions begin the incantation." Here, as might be expected from the composer of the famous "Ride" in *Faust*, the peculiar genius of Berlioz, which enabled him to write so marvellously when depicting the demoniacal, has given a wonderful picture. The bars of this number are in triple and common time alternately, and in the score Berlioz has appended a note, of which the following is a translation: "The time in the bar of three beats is equal to that of the bar in four beats, and the union of the two bars ought to resemble a great bar of seven beats." A florid figure of two bars for the violas and cellos is reiterated with occasional variations and infinite variety of key throughout the movement, which is scored at the commencement for strings, clarinets, bassoons, and horns. The other instruments enter as the "incantation" proceeds, until the whole orchestra is employed to depict the frenzied endeavours of the magicians to compel an answer from the "powers of the air." The magicians are apparently successful in their incantation, for they proceed to enlighten *Herod* on the subject of his anxiety, and suggest the remedy known to history as the "massacre of the Innocents." This *Herod* agrees to in an impetuous air in F sharp minor, "Let the sword be bared for slaughter," the refrain of which is taken up by the magicians in chorus—a fitting sequel to the incantation. In the fifth scene we are transported to the "Stable at Bethlehem," where a duet of almost pastoral character is sung by *Mary* (soprano) and *Joseph* (baritone); the "Canon" form is resorted to with excellent effect towards the close of the duet, and the accompaniment is throughout scored with marvellous felicity. In the sixth scene we are again in the domain of spirits, but this time it is the unseen angels, who, solicitous as to the safety of *Christ*, direct an immediate flight. The directions in the score are—"Chorus of Angels behind the scene in a room near the orchestra, of which the door should be left open." A conversation is carried on between the Angels and the fugitives, principally in the recitative form; and the first part ends with a four-part chorus of idyllic beauty for soprani and contralti on the word "Hosanna," during which a foot-note directs that the door before mentioned should be closed.

The second part is entitled the "Flight into Egypt," and commences with an instrumental number representing the "shepherds assembling at the stable of Bethlehem." The movement is apparently in the key of F sharp minor, but in the initial phrase, which is a subject for imitation, the presence of an E natural imparts a curiously quaint character, and we are naturally reminded of some of the ancient ecclesiastical works in the Dorian or Hypo-dorian modes. The "Farewell of the Shepherds," which follows a chorus in 3-8 time in E major, is certainly the gem of the work, and for beautiful simplicity has seldom been surpassed. A remarkable modulation from C sharp minor into G major will probably save from the sacrilegious hands of the adapter a melody which would otherwise have certainly suffered mutilation for ecclesiastical purposes. Next we have an exquisitely beautiful movement in A minor, 6-8 time, representing the "Repose of the Holy Family," a *morceau* so true to its purpose that the narrator's words elucidatory of the situation seem unnecessary. Thoroughly devotional in style, marred by none of the eccentricity to which this composer was at times prone, these two numbers stand alone in idyllic beauty of melody, and elevation of sentiment. At the conclusion of the latter movement the "unseen Angels" are again heard in a *pianissimo* "Alleluia." The third part is entitled "The Coming to Saïs," and commences with an air for the narrator, founded on the same subject as the "Flight into Egypt," in which he describes the fatigues of

the journey and the arrival at Saïs. In the first scene *Mary*, in an impassioned air, G minor, 3-8 time, incites *Joseph* to ask for shelter. To his most pathetic appeal, in D minor, a chorus of Romans, in B flat, 2-4 time, answer a contemptuous negative. Again *Mary's* lamentation, and *Joseph's* supplication, this time a semitone higher; and the Egyptians, in E flat, reply in the same words as the Romans. Earthly aid failing, *Joseph* seeks other guidance, and is led to a "dwelling with an earthen wall," where, in an impassioned duet with *Mary*, they again ask for shelter; and this time are welcomed by a new character, styled *The Father of the Family* (bass), and, in a short air of great beauty, bidden to enter. *The Father of the Family* then sings an air of welcome, "Fear not, though ye be half perished," in which appear two subjects used in the subsequent Chorus of Ismaelites, "Bring water for their feet," in which Berlioz has adopted his favourite device of using 6-4 and common time simultaneously. This chorus evinces his power of contrapuntal and imitative writing, and concludes with some harmonies of entrancing beauty. After this we have a symphony expressive of "the servants bringing wine and food with alacrity," which is followed by some recitatives in which it is agreed that the fugitives shall remain in their newly found home. A serenade, scored only for two flutes and a harp, is interesting, not only for its melodical and constructive excellence, but as a proof of Berlioz's power of expression with simple means. It is in three parts—Andante, D major, 9-8 time; *Allegro vivo*, in B minor, 2-4 time: and concludes with a repetition of the first subject. A trio, in which *Mary* and *Joseph* express their gratitude to *The Father of the Family*, who is still solicitous for their comfort, and a six-part chorus, "And now to slumber yield thee," in F major, 3-4 time, sung simultaneously with the trio, are admirable as specimens of part-writing, and in most perfect accord with the peaceful and devotional nature of the scene. The work concludes with an unaccompanied chorus, "O my spirit, do thou in faith and worship tender," which reminds us of the grand contrapuntal style of J. S. Bach, and is a curious contrast to the style of writing usually associated with Berlioz, but forms a fitting termination to a work which, as a combination of dramatic power and devotional beauty, has few compeers.

A notice of the performance will be found in the summary of country news.

TWO NEW OVERTURES BY JOHANNES BRAHMS.

AT the Gewandhaus Concert of the 12th ult., the chief feature of interest was the performance of two new concert overtures in MS., by Johannes Brahms. Although both works are written in strict classical overture form, their distinctive characteristics are in such marked contrast, that any monotony that might possibly be felt at their juxtaposition is entirely done away with. The first, in D minor, entitled "Tragische Overture," is full of passionate dramatic expression, and justifies its name by presenting to the mind, even of the most casual hearer, the clear idea of two contending forces—the human or pathetic, struggling against, and finally subdued by, an overpowering and irresistible fate. The first of these two tragic elements, whose contest forms the groundwork of the overture, is represented by the wood wind, in which the oboe takes a prominent part, accompanied by the strings, somewhat analogous to the effect at the opening of Schubert's unfinished symphony; the second by the brass instruments. The use of the trombones and tuba throughout is strikingly original, the latter instrument taking what might almost be described as an obbligato part. After the opening bars, the brass is entirely silent for some time, during which the wood and the strings seem to recover hope and courage, and even to be on the point of gaining the victory, when the brass enters again with a derisive cry, and, after a brief conflict, bears all before it with resistless force. Before and after this dramatic part of the overture, there are short passages for the whole orchestra, of an impassioned and emotional character, fitly introducing and concluding this central portion of the work.

The second, or "Akademische Fest Overture," in C minor, is, as its name implies, founded on students' songs, and might almost be called a fantasia, were it not in strict sonata-form throughout. It is not so much remarkable for any emotional character, as for its extraordinarily original instrumentation. From the *pianissimo* cymbals in the opening bars, leading into a solemn and devotional strain, given out by the brass with striking effect, to the genuine and irresistible fun of the last student song, which enters on the bassoons, and is then taken up by the rest of the wood band, the treatment of the orchestra is entirely new, and unlike any previous work of the composer. Another remarkable point occurs about the middle of the overture, where the closed notes of the horns are introduced alone with a strange and weird effect; and at the end of the whole the triangle appears upon the scene as a pendant to the treatment of the cymbals at the opening. The imaginative hearer may picture to himself the clinking of glasses at some student festivity, but it is right to add that so-called "programme-music" forms no part of the work.

Both the overtures, but more especially the second, are clear in form, easy to follow, and enjoyable even at a first hearing; in this they resemble the other works of the master's later style, such as the Violin Sonata, or the Rhapsodies for pianoforte solo.

The Akademische Fest Overture was written in recognition of the degree conferred upon the composer by the University of Breslau, and was first performed in that town privately on the 4th ult. A few days later both the overtures were played at a Philharmonic Concert in Vienna, where they were very coldly received. Their reception at the Gewandhaus was scarcely more enthusiastic, but taking into consideration the strict conservatism of this audience it is scarcely to be wondered at. It is, however, surprising that the first overture should have been accused of being incomprehensible, and the second of being vulgar; yet such was the opinion of the hereditary stall-holder in the Gewandhaus, whose musical prejudices are as great as his critical capabilities are small. Far different was the warm reception accorded to the works at the rehearsal, when the seats were open to all comers, and an audience of genuine lovers of music was assembled.

The remainder of the programme at this Concert was also interesting; it included that masterpiece of exquisite workmanship, Mozart's Symphony in E flat, perfectly interpreted by the orchestra, and besides two vocal pieces, a pianoforte concerto by the conductor, Carl Reinecke, a well manufactured composition, with which it is difficult to find fault. The overtures were conducted by Brahms in person, whose capabilities as leader of an orchestra would probably be more renowned than they are, if his powers as a composer did not outweigh them.

No public, perhaps, is more overrated by the outer world than that of the Gewandhaus. In order to secure a seat, which may in twenty years become vacant, the names of children of two years old are often put down on the list of candidates (it is needless to say without reference to their musical capabilities, dormant or otherwise), and the result naturally is an audience, one out of thirty of which is, perhaps, musical, and the rest entirely the reverse. The latter, however, unfortunately do not feel called upon to keep discreet silence, but express opinions which only too often expose their inherent ignorance. No better instance of this can be found than the reception at the Gewandhaus of Brahms's Serenade for small orchestra in A, when first performed there. The writer had the advantage of being present on that occasion, very shortly after hearing it at its first performance by the Philharmonic Society of London. At the latter performance he recalls with pleasure mixed with satisfaction that no fewer than two movements were enthusiastically enjoyed, and the remainder as warmly applauded; at the former it can be said with literal truth that not a single hand was raised to applaud from beginning to end. After this instance it will be needless to enlarge further upon the taste of the Gewandhaus public. In fairness, however, it must be added that in no respect can it be called the Leipzig public, which is both discriminating and sympathetic. At present, however, the only musical performances to which they can obtain admittance are those of the

theatre; but the building, which is now progressing, of a larger room for the Gewandhaus Concerts, will, we trust, go far to provide a public which can appreciate the real excellence of these now historical musical performances.

CONFERENCE ON ORGAN CONSTRUCTION.

THE attention of the College of Organists has for some time past been directed to the consideration of the importance of securing uniformity in the arrangement of those parts of organs with which the performer is most directly concerned; as, the relative position of manual and pedal keyboards; the position of drawstops; the order of composition pedals, &c. At present when an organist sits down to a strange organ, he may find not only that the pedals are of a wider or narrower scale than those to which he is accustomed, but possibly they will be in altogether a different place from left to right; in one case the central note of the pedal-board is placed under the central note of the manual compass, in another a certain note of the pedal (middle C, C \sharp , or D) is placed under some particular note of the manual, and in a third case some purely arbitrary arrangement prevails. Not less uncertainty exists as to the perpendicular distance between manuals and pedals, and it is impossible for the most experienced organist to predicate with any certainty where he will find the drawstops that control the contents of the several departments of great, choir, and swell in an organ with which he is unacquainted. It is evidently of the greatest importance to organists that their instruments should be arranged on some uniform plan, and they are wise in consulting with one another, and in calling in the aid of the leading organ-builders, to discuss a subject of such consequence. If it is too much to hope that absolute uniformity will be at once attained, a great step will be gained when certain standard arrangements of parts are accepted as correct, and deviation from such standard in any particular organ regarded as so many defects: when, in short, there is a recognised right and wrong in the matter.

As a preliminary to the conference, the Council of the College of Organists circulated among their fellows and members a series of questions relating to the points indicated above. The replies, giving particulars of a large number of the most important organs in the kingdom, furnished abundant evidence of the diversity which at present obtains. The conference extended over three days, commencing with a preliminary meeting on Monday, the 3rd ult. This meeting was opened by Mr. E. H. Turpin, the hon. sec. of the College, reading a digest of the replies mentioned above; and afterwards the order in which the several subjects should be submitted at the principal meeting of the conference was arranged, and many valuable suggestions were considered. On Tuesday, the 4th ult., the chief meeting commenced (which was continued by adjournment on the next day, Wednesday), Dr. Arnold, of Winchester, being called to the chair. A series of resolutions were tentatively passed. It was generally felt that radiating pedals radiated too much, and became inconvenient owing to the constant variation in the width of the scale from one note to another at different parts of the pedal-board, and also that the heel, the widest, and least elastic part of the foot, has to perform at the most cramped and confined part of the pedal-board. The general preference of the conference was in favour of parallel or slightly radiating pedals, combined with slight concavity. The position of middle C of the pedal-board under middle C of the manuals, was that which found most favour with the meeting. [This is the position long ago advocated by Mr. Hopkins in his valuable work on the Organ.] The scale of pedals was somewhat debated. The width of $2\frac{1}{2}$ inches from the centre of one natural to the centre of the next, seemed to command most assent, but the final decision was deferred, as it was resolved to invite the loan of pedals of various forms and scales; these are to be exhibited under a three manual keyboard arranged on a frame constructed to allow variation in height and position. Attention was called to the inconvenience that arises when it is necessary to play a succession of three short pedal-keys as F \sharp , G \sharp , A \sharp , owing to the impossibility of either passing or changing the feet on the short keys. Several suggestions were

made to overcome the difficulty and the matter was referred to Messrs. E. H. Turpin and J. Higgs, who were appointed a sub-committee to plan a form of pedal sharp in accordance with the suggestions made. The importance of a more gradual crescendo than that afforded by many swell pedals was mentioned, and fault was found with the too sudden burst of power which in many cases attends the first half-inch of movement of the swell pedal. The desirability of the crescendo being equally distributed over the whole descent of the pedal, and the power of fixing the pedal at any point in its career, were unanimously agreed to.

The meeting was adjourned to the 3rd inst., when models and drawings will be exhibited at Neumeyer Hall, Bloomsbury, and the discussion resumed. Nearly all the leading organists and the principal organ builders in town and country have expressed approval of the objects of this conference either by personal participation in the meetings or by letter, and we cordially wish it success.

It is not at all surprising to find that Mr. Hullah's "Report on Musical Instruction in Elementary Schools on the Continent" attracted the serious attention of his old antagonists, the leaders of Tonic Sol-fa. We dealt with the Report at the time of its appearance, and our readers may remember that it expressed the highest approval of musical teaching as carried on in the schools of Belgium and Holland. Mr. Hullah said: "The schools of Holland and Belgium more especially present instances without number of children of the humblest class, of the ages of seven, nine, and ten, who can not only sing what they have learnt with taste and refinement, but sing at sight passages of considerable difficulty with as much ease and evident intelligence as they would show in reading literary passages within the range of their comprehension." Now, inasmuch as the ordinary notation is used to produce these surprising results, and Mr. Hullah is the official musical adviser of the Committee of Council, the Tonic Sol-faists naturally felt anxious as to the possible effect of such a statement. Mr. Hullah's discovery was equivalent to a serious attack upon the *raison d'être* of their system, and in order to test the value of his evidence a well-known leader of Tonic Sol-fa, Mr. McNaught, started to go over the same ground. Mr. McNaught has since issued a statement of his experiences, and the curious in such matters may bind it up with Mr. Hullah's as showing to what extent the appearance of objects depends upon the glass through which they are viewed. The Tonic Sol-fa investigator went first to Holland. There he ascertained that music-teaching in primary schools is only four or five years old; and that teachers are quite free to choose their own method. This could hardly have been the beginning expected, and Mr. McNaught may have put away sanguine anticipations about the rest. In the school of a teacher highly reputed at the Hague, the advanced pupils abandoned "after many mistakes" a very simple test in sight-singing. In Amsterdam both the teacher and pupils, at a school where *singing* is very well taught, declined to attempt the sight-reading of a purely diatonic melody. In Rotterdam, the test applied resulted in that which, says Mr. McNaught, could "scarcely be called sight-singing," and at another school, where the children were led by the master, very small difficulties ended in "general failure." At the Rotterdam Training College, scarcely better results were elicited; a selected student in his third year actually "flinching" at the interval D (fourth line), F sharp below, in the key of E flat. The report upon the Belgian schools is more favourable, especially with regard to the teaching by M. Landa of a method (Dessrier's) which Mr. McNaught explains at some length. Indeed, the English visitor had no difficulty in believing that the reading at sight of the children in the Brussels Communal Schools was "very good." Mr. McNaught sums up with an opinion that Dutch school singing is in no better than an experimental stage; while the good results seen in Belgium are due to "great expenditure of time, special teaching power, and considerable cost." We commend the pamphlet, which is full of interesting matter, to all who are concerned about its important subject.

MR. JAMES SHAW'S Concert took place in the Vestry Hall, Haverstock Hill, on Monday, the 10th ult., and proved in every respect very successful. The *bénéficiaire* is Organist and Choirmaster of the Parish Church of Hampstead, and has raised the musical portion of the services to a high standard of proficiency. The programme commenced with Mendelssohn's Motett "Hear my prayer," the solo being admirably sung by Miss Anna Williams, the choir consisting of forty selected voices. The other soloists were Miss Cathcart, Miss Hughes, Mr. Bernard Lane, and Mr. Thurley Beale. The first-named gentleman was highly effective in Blumenthal's "Requital" and Beethoven's "Adelaide." Miss Anna Williams was again heard to great advantage in Weber's scena "Softly sighs," and in F. Clay's "She wandered down the mountain's side," and as an encore for the latter substituted Marzials' ballad "Tis nothing but a shower." Mr. Beale gave a spirited rendering of "O ruddier than the cherry," and introduced an excellent new song written for him by Mr. Shaw, "A wet sheet and a flowing sea." Miss Cathcart also sang a new and melodious song by the same composer entitled "Constancy." The principal novelty of the Concert was, however, "A Thanksgiving Ode" ("Non nobis Domine"), originally composed for a "house-warming," or inaugural domestic festival, by Mr. Shaw, consisting of an overture, solo voices, and chorus. The work was very efficiently rendered, and deserves to be heard again. Herr Otto Booth and Mr. Boatwright, with Mr. Shaw at the pianoforte, played Beethoven's Trio in C minor, and Mr. Shaw also played some of Schumann's Novellen and Heller's "La Truite" with much taste and expression. Mr. W. S. Hoyte was the accompanist.

At the last Christmas examinations in the University of London, two candidates, Mr. H. Keatley Moore, of Croydon, and Mr. W. H. Hunt, of Birkenhead, were passed by the Examiners (Dr. Stainer and Dr. Pole) as qualified to receive the Mus. Bac. degree. These are the first musical degrees given at this University. The examination is divided into two parts, with a year's interval between them. The first is theoretical, comprising the physical nature of musical sounds, and the general principles of music; the second is practical, referring to harmony, counterpoint in five parts, form, instrumentation, knowledge of standard works, &c.; and it also includes the composition of an approved exercise. It is somewhat remarkable that although in 1878 and 1879 twelve candidates creditably answered the theoretical test, only the two above mentioned have succeeded in passing the practical one. We understand that the Examiners are determined to keep up the standard of practical musician-like attainments at a level fully as high as that demanded in the other great Universities of the kingdom, so that the musical value of the degree may be fully maintained. The following candidates passed the First B. Mus Examination (First Division): John Hatchwell, private study; Augustus Hayter Walker, private study. (Second Division): Joseph Rosamond Adie, University College.

MR. CARRODUS'S Violin Recital, which took place at St. James's Hall on the 20th ult., has set an example which we hope will be extensively followed. Conscious of his own powers, the concert-giver resolved to prove that a violinist can hold the interest of an audience for an evening's performance as effectually as can a pianist, and the result has fully shown the soundness of his judgment. In his performance of Ernst's Fantasia on themes from "Il Pirata," four pieces by Molique, the Adagio from Spohr's Ninth Concerto, Bach's Chaconne in D minor, and compositions by Vieuxtemps, Paganini, Wieniawski, Tours, and also a Scotch Fantasia of his own, Mr. Carrodus displayed a finished execution and a deep sympathy with the varied styles of the writers he had chosen which elicited the most genuine marks of enthusiasm. His rendering of Bach's Chaconne was amongst the finest specimens of pure violin-playing ever heard; and we must also mention that an "Allegretto Grazioso" in F, by Molique, and a Romance and Tarantella by Tours, were most enthusiastically redemanded. The accompanists were Mr. Frank Amor and Master John Carrodus, both of whom discharged their duties most efficiently, the young artist last named giving much promise of future excellence.

A FOUR-PART SONG.

Words by J. BROWN.

Composed by T. S. DRUMMOND.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante espressivo.

SOPRANO. Oh! wan-ing year, bind up thy sheaves Of hap-py hours that swift-ly fly; Now yel-low are the

ALTO. Oh! wan-ing year, bind up thy sheaves Of hap-py hours that swiftly fly; Now yel-low are the

TENOR. Oh! wan-ing year, bind up thy sheaves Of hap-py hours that swiftly fly; Now yel-low are the

BASS. Oh! wan-ing year, bind up thy sheaves Of hap-py hours that swiftly fly; Now yel-low are the

PIANO. *Andante espressivo.* *mp*

ten. fall - ing leaves, Now dull and grey the pal - lid sky. The Sum-mer's come, the Summer's gone, Her *dolente.*

ten. fall - ing leaves, Now dull and grey the pal - lid sky. The Sum-mer's come, the Summer's gone, Her *dolente.*

ten. fall - ing leaves, Now dull and grey the pal - lid sky. The Sum-mer's come, the Summer's gone, Her *dolente.*

ten. fall - ing leaves, Now dull and grey the pal - lid sky. The Sum-mer's come, the Summer's gone, Her *dolente.*

dim. *pp* song is hush'd for ev - er here; A *dolce.* few sad flowers are left to tell How sweet she was—how

dim. *pp* song is hush'd for ev - er here; A *dolce.* few sad flowers are left, a-lone to tell How sweet she

dim. *pp* song is hush'd for ev - er here; A *dolce.* few sad flowers are left, a - lone to tell How

dim. *pp* song is hush'd for ev - er here; A *dolce.* few sad flowers are left to tell How

cres. *poco rall. e dim.*

dear, . . A few sad flow'rs are left to tell How sweet she was—how dear,

cres. *dim.* *mf*

was, how dear, A few sad flow'rs are left to tell How sweet she was—how dear, To

cres. *dim.* *mf*

sweet, how dear, A few sad flow'rs are left, a-lone are left, a-lone To tell, . .

cres. *dim.*

sweet, how dear, A few flow'rs left, a-lone To tell how sweet, how dear, *poco rall.*

affettuoso.

To tell how sweet, . . to tell how dear, . . A few sad flow'rs are

affettuoso.

tell . . how sweet, to tell . . how dear, A few sad flow'rs are

affettuoso.

to tell how sweet she was, to tell, to tell how dear, A few sad flow'rs are left, are

affettuoso.

to tell how sweet, to tell how dear, A few flow'rs

poco rall. *Tempo 1mo.*

left, a-lone To tell how sweet, how dear. Bind thou the gather'd sheaves, oh love! Lest

left, a-lone To tell how sweet she was, how dear. Bind thou the gather'd sheaves, oh love! Lest

left, To tell how sweet she was, how dear. Bind thou the gather'd sheaves, oh love! Lest

left, a-lone To tell how sweet, how dear. Bind thou the gather'd sheaves, oh love! Lest *Tempo 1mo.*

poco rall. *f*

Win-ter fold them in her shroud; 'Tis not the coo-ing of the dove, But weary winds that pipe so loud. And

Win-ter fold them in her shroud; 'Tis not the coo-ing of the dove, But weary winds that pipe so loud. And

Win-ter fold them in her shroud; 'Tis not the coo-ing of the dove, But weary winds that pipe so loud. And

Win-ter fold them in her shroud; 'Tis not the coo-ing of the dove, But weary winds that pipe so loud. And

mourn thou not, with vain re-gret, The fad-ed flow'r, the si-lent strain; The joy of Summer

mourn thou not, with vain re-gret, The fad-ed flow'r, the si-lent strain; The joy of Summer

mourn thou not, with vain re-gret, The fad-ed flow'r, the si-lent strain; The joy of Summer

mourn thou not, with vain re-gret, The fad-ed flow'r, the si-lent strain; The joy, the

has not set, For gather'd is our gold-en grain, The joy of Summer has not set, For ga-ther'd,

has not set, For gather'd is our gold-en grain, The joy of Summer has not set, For ga-ther'd,

has not set, For gather'd is our grain, The joy of Summer has not set, For ga-ther'd,

joy of Summer has not, has not set, The joy of Summer has not set, For ga-ther'd,

ga - ther'd is our gold-en grain, And mourn thou not, . . with vain re -

ga - ther'd is our gold-en grain, And mourn . . , thou not, with vain . .

ga - ther'd is our gold-en grain, And mourn thou not, mourn not, with vain regret, mourn not, with vain re -

ga - ther'd is our gold-en grain, And mourn thou not, with vain re -

gret, . . The fad - ed flow'r, the si - lent strain, The joy of Summer has not set, For gather'd is our

. regret, The fad - ed flow'r, the si - lent strain, The joy of Summer has not set, For gather'd is our

- gret the fad-ed flow'r, the si - lent strain, The joy of Summer has not set, For gather'd is our

- gret the fad - ed flow'r, the si - lent strain, The joy of Summer has not set, For gather'd is our

gold - en grain, for ga - ther'd, for ga - ther'd, for ga - ther'd is our gold-en, gold - en grain.

gold-en grain, for ga - ther'd, for ga - ther'd, for ga - ther'd is our gold-en, gold - en grain.

grain, our gold-en, gold-en grain, for ga - ther'd, for ga - ther'd is our grain, our gold - en grain.

gold-en grain, our gold - en grain, for ga - ther'd is, for ga - ther'd is our gold - en grain.

THE Highgate Choral Society gave its first Concert at the Northfield Hall, Highgate, on December 30. The programme consisted of Dr. Stainer's "Daughter of Jairus," and a miscellaneous second part. The performance of the Cantata was in many respects praiseworthy, the choir, some fifty-five voices, being tolerably satisfactory, although there can be no doubt that one or two extra rehearsals would have materially enhanced the effect. The band, which occasionally seemed somewhat disorganised, strove to do justice to the charming instrumentation that abounds in the "Daughter of Jairus." The uncertainty, however, now and then felt throughout the evening, was chiefly owing to the brass, at all times an element of danger. The soloists, Miss Catherine Penna, Messrs. Buckland and Kempton rendered valuable aid in the Cantata, and in the second part, added no little to the interest of the Concert by contributing several miscellaneous songs. Miss Penna was especially successful, being called upon to repeat "Bid me discourse"; a like honour was also paid to the choir for their correct and finished singing of "The Bells of St. Michael's Tower." Mr. Thos. W. Staniforth conducted.

THE Crouch End Choral Society gave its first Concert of the present season at Christ Church School-room, Crouch End, on Tuesday the 4th ult., before a large audience. The first part of the programme was devoted to sacred music, the most important of which was Mendelssohn's "Festgesang" (originally written for male voices and military band), given by the chorus, with orchestral accompaniments adapted by the Conductor. The second part comprised, amongst other items, Beethoven's "Calm Sea and Prosperous Voyage," Auber's overture "La Sirène," Mendelssohn's Pianoforte Concerto in G minor (excellently played by Miss Rhodes), and a new song, "The King of the Night," by A. J. Dye, well sung by Mr. Prenton. The other vocalists were Madame Adeline Paget, Miss Coyte Turner, and Mr. C. A. White, who were all well received. Mr. S. Dean Grimson led the band, Mrs. Alfred Dye presided at the piano, and Mr. Alfred J. Dye conducted. J. F. Barnett's "Ancient Mariner" and J. G. Callcott's "Golden Harvest" are announced for the next Concert.

ON Monday evening the 7th ult. the Victoria Choral Society, St. John's Wood, gave its first Concert for the present season. The first part of the programme included Spohr's Cantata "God, Thou art great," Miss Porter taking the soprano music, which she rendered with much feeling; Miss Fanny Gullick achieving a marked success with Mr. Joyce in the duet "Children, pray this love to cherish." Mr. J. T. Lightwood, Mus. Bac., played very effectively two pianoforte pieces by Mendelssohn. The second part included Mendelssohn's Motett "Hear my prayer," Miss Burrowes singing the soprano part with much success. Mr. Walter Jones sang with good effect selections from the "Messiah"; Mr. G. S. Downie was also well received. Mr. Meadmore and Miss Alice Cooper played a duet for flute and pianoforte, which gained much applause. Miss Ada Barnett and Miss Frances Cooper accompanied, and Mr. E. Jenn conducted.

AN Organ Recital was given by Mr. Alfred A. Physick on Tuesday, the 4th ult., on the large organ in Lancaster Hall, Notting Hill. The programme was well selected, and included, amongst other compositions, the Overture to Dr. Stainer's "Daughter of Jairus"; Bach's Toccata and Fugue in D minor; Handel's Gavotte in B♭; Mendelssohn's Sixth Organ Sonata (D minor); Introduction and Fugue from Dr. Sloman's "Supplication and Praise," a Piano and Organ Duet; Guilman's Scherzo Capriccioso, Op. 36; and a Festal March composed by the performer. The duet for piano and organ was encored ("The March of the silver trumpets," duet, being given in response), and Mr. Physick's Festal March was received with special favour. Some vocal music was also successfully contributed by Mr. W. Gregory. Mrs. Gregory presided at the pianoforte.

THE annual performance of Bach's "Christmas Oratorio" in Westminster Abbey took place on the 19th ult. Notwithstanding the severity of the weather the nave was crowded. The solos were admirably given by Messrs. Kearton and Hilton, Masters Ould, Bowes, and Hodsdon,

all of the Abbey choir. Mr. Hilton's solo, "Mighty Lord" (trumpet obbligato, Mr. Harper), and the beautiful "Slumber, my beloved" by Master Bowes (who possesses a contralto voice of remarkable quality), were among the best numbers. Mr. Kearton sang the difficult recitatives in excellent taste, and his solo, "Haste, ye shepherds," with the charming flute accompaniment, was, as usual, a great treat. The band and chorus numbered about 150, and included the boys of the Chapel Royal, St. Paul's Cathedral, and St. Peter's, Eaton Square. Dr. Stainer was at the organ, and Dr. Bridge conducted.

THE following graceful tribute to the retiring organist of Norwich Cathedral, Dr. Gladstone, is extracted from the *Eastern Daily Press*:—

We are sorry to announce that Dr. F. E. Gladstone has felt himself compelled to resign the position of organist of Norwich Cathedral. Our regret, which under any circumstances would be great at the loss of a gentleman of so much talent and such varied acquirements, is increased by the knowledge that this step has been rendered inevitable by the delicate health of his children, whose ailments have been aggravated by the east winds so prevalent in this locality. Dr. Gladstone has, therefore, been induced to accept the post of organist and choir-master of Christ Church, Lancaster Gate, London, and also the Professorship of Counterpoint, Canon, and Fugue at Trinity College, London. As our readers are aware, he came to this city under peculiar circumstances, but we are happy to know that he has lived through their most disagreeable phase, and that his departure from amongst us will be attended with universal regret and at the same time with the best wishes for his success in his new field of labour.

THE newly completed organ at St. Faith's Church, Stoke Newington, used for the first time on Christmas Day, was formally opened on Thursday evening, December 30. The instrument is built by Messrs. Hill and Son, and has two manuals, nineteen stops, three couplers, and five composition pedals. Mr. Thomas Morley, of Harmondsworth, Slough, and late of St. Alban's Holborn, played in excellent style a selection of music, including Handel's "Occasional" Overture, the Pastorale from Corelli's Eighth Concerto, and two Offer-toires of Lott and Chinner. Mr. Henry Knott, organist of St. Faith's, performed Lefébure-Wely's Offertoire in G, and Mendelssohn's War March, and accompanied the choir of the church in several solo and chorus anthems.

MISS JOSEPHINE AGABEG gave an evening Concert at Steinway Hall on the 17th ult., before an appreciative audience. Madame Edith Wynne was unfortunately prevented by indisposition from singing, but the vocalists who took part in the programme—Miss Cecilia Fuller, Miss Marian Williams, Mr. James Sauvage, and Mr. Frank Quatremayne—were highly successful. The concert-giver's pianoforte-playing was of course a marked feature in the selection, her rendering of Beethoven's "Moonlight Sonata" especially being warmly and deservedly applauded. Miss Agabeg was assisted in the instrumental department by Mdlle. Bertha Brousil (violin), Mr. Wilhelm Ganz (pianoforte), and M. Gustav Libotton (violoncello).

OF the candidates at the recent Christmas Examination of the College of Organists the following obtained Fellowship: Messrs. W. G. Alcock, W. H. Barrow, James Bryant, Harry Dancy, A. J. Greenish, A. Gore Mitchell, Mus. Bac., and C. J. Pearce, Mus. Bac. To the following Associateship was awarded: Thomas Adams and J. Dalby. The number of candidates presenting themselves for examination exceeded the total of any similar occasion. The Examiners were the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., M.A.; G. B. Arnold, Mus. Doc.; F. E. Gladstone, Mus. Doc.; Henry Gadsby, E. J. Hopkins, and E. H. Turpin.

THE *Daily Telegraph* of the 26th ult. states that "a great Musical Festival is being organised at Brighton, to take place on September 6 and 7. Many French choral societies have already promised to attend, and four or five thousand musicians are expected to be present. Amongst those gentlemen who have allowed their names to be used in connection with the festival are: MM. C. Gounod and Challemeil-Lacour, the Mayors of Brussels and Brighton, Mr. Holland, M.P., Mr. Marriott, M.P., Dr. Macfarren, Sir Julius Benedict, Mr. Kuhe, Mr. Arthur Sullivan, and Mr. Ganz. The secretary to the committee of organisation is Mr. C. de la Grave."

WE have received a copy of the correspondence between Mr. Edward Clarke, Q.C., M.P. for Plymouth, and Mr. Frederick Clark, secretary and solicitor to Trinity College, London, which has just been printed by order of the Council. It appears that Mr. Clarke has brought certain accusations against the executive of the College, and the Council has replied to them; but as we have no desire to range ourselves on either side in the controversy, we refer such of our readers as are interested in the matter to the pamphlet itself, which, we presume, is procurable by the general public.

A FESTIVAL Service will be held at St. Matthias' Church, Earl's Court, Kensington, on St. Matthias' Day, the 24th inst., at 8 o'clock in the evening. Spohr's Cantata "God, Thou art great" will be performed with full orchestra; also Gadsby's Evening Service in C. On March 11, at a solemn sacred service, a new Sacred Cantata by J. H. Bonawitz will be performed for the first time, with a full orchestra and chorus, conducted by the composer—the violin obbligato being played by Herr Joachim.

THE Annual General Meeting of the Choir Benevolent Fund was held on the 25th ult. at the Choir School House, St. Paul's, by the courtesy of the Rev. A. Barff. The balance-sheet (which was very satisfactory) and the report for last year were passed for printing. There was a larger attendance of members than usual, and several changes were made in the executive. We regret to learn that the names of Sir Geo. Elvey and of other influential members are not retained on the Committee.

AN Association for the practice of choral music, called the St. George the Martyr Choral Society, has been successfully started in Bloomsbury, the conductor being Mr. A. W. Constantine, for many years the organist of the church. Although the Society was only formed in December last, the names of fifty members are already enrolled, and Mendelssohn's "Lobgesang" has been placed in rehearsal.

AT St. Michael and All Angels, Chiswick, a selection from the first part of the "Messiah" was sung after Evenson on Christmas Eve. The solos were effectively rendered by Messrs. Crimp, Gilbert, and Thompson, and the choruses were given remarkably well. Mr. J. W. Walker presided at the organ, and Mr. Alfred Thompson conducted.

A MUSICAL Entertainment, kindly provided by Mr. Walter Clifford, and supported by Madame Edith Touzeau, Mr. Faulkner Leigh, Signor Nicola Ferri, and Mr. W. H. Romaine-Walker, was given to the patients of Brompton Hospital on the 18th ult. The various items were received with the warmest marks of approval. Signor Ferri acted as accompanist throughout the evening.

MR. RICHARD LEMAIRE secured the services of Mr. Charles Hallé for a Pianoforte Recital at the Erith Public Hall, on the 10th ult. The programme included the Waldstein Sonata (Beethoven), Nocturne in F sharp, and Grand Polonaise in A flat (Chopin), Impromptu (Schubert), and Rondo in C (Weber). Mr. Kenningham was the vocalist.

MR. SULLIVAN'S "Martyr of Antioch" will be given at St. James's Hall on March 18, under the conductorship of the composer. The choruses will be sung by Mr. Faulkner Leigh's choir, and the principal vocalists will be those who took part in the original performance of the work at the Leeds Festival.

A MARBLE tablet has recently been erected in Plaistow Congregational Church, in memory of the late Rev. John Curwen. The memorial is of a scroll design, executed in white Carrara and black marbles, by Messrs. Gaffin and Co., of Regent Street, London.

THE Services at St. Alban's, Holborn, on Christmas Eve and Christmas Day comprised Gounod's "Nazareth" (sung by Mr. Alfred Moore), Adolphe Adam's "Noël" (sung by Mr. Knott), Gounod's "Bethlehem," Mozart's Ave Verum, and Credo and Gloria from Mozart's First Mass.

THE magnificent organ at All Saints', Margaret Street, is undergoing reconstruction by Messrs. T. C. Lewis and Co., Brixton, at a cost of £750. It is expected that it will be completed by Easter Day.

WE understand that it is intended, if a sufficient number of subscribers be obtained, to give a fourth series of the high-class performances of chamber-music, the "Denmark Hill Concerts," at the South London Institute of Music, Camberwell. Mr. S. Arthur Chappell will, it is said, again have the management.

THE Annual Festival Service of the Association of Lay Helpers for the diocese of London takes place at St. Paul's Cathedral on the last evening of the present month, Monday, the 28th inst., on which occasion a new Magnificat and Nunc dimittis, composed specially for the Association by Mr. C. E. Miller, will be sung for the first time.

AN Organ Recital was given on the 13th ult. at Camberwell Green Congregational Church, by Mr. George Shinn, Mus. Bac., Cantab., on the organ recently built by Foster and Andrews. Miss Webber, Miss Davey, and Mr. Albert James were the vocalists.

MR. C. H. H. PARRY'S setting of Shelley's "Prometheus Unbound," written for the Gloucester Festival of 1880, will be performed at Cambridge by the University Musical Society under the direction of Mr. C. Villiers Stanford in May next.

IN consequence of the exceptional severity of the weather, the Sacred Harmonic Society postponed to a future date the Concert which was announced for the 21st ult. At the next Concert (11th inst.) the Society will perform Sullivan's "Martyr of Antioch."

FEBRUARY being a short month, we shall be compelled to print the March number earlier than usual. All matter and advertisements intended for insertion in this number should, therefore, reach the Office on or before the 22nd inst.

REVIEWS.

The Wishing Stone. A Cantata for Female Voices. Words by Edward Oxenford. Music composed by Franz Abt. [Novello, Ewer and Co.]

THE composer of this Cantata seems to have an especial talent for writing vocal works exclusively for female voices; and we can say, from our own experience, that his Cantatas have already effected much good in schools where, but for the existence of such works, the trashiest ballads might have reigned supreme. The legend upon which the work before us is based is thus described: "There exists in a remote part of the Pyrenees a detached mass of rock which is popularly known as the Wishing Stone. According to tradition, this rock is the abode of a good Fairy, who invariably grants the wishes of those who repair to the spot in question, provided the visit be paid at the midnight following Midsummer Day. Firm believers in this tradition, the peasantry flock to the Wishing Stone at the appointed hour, and the journey to and from is enlivened with music and songs." Mr. Oxenford has written a pleasing and fanciful libretto upon this slender little story, one of the great merits of which is that it is excellently laid out for a musical setting. The fault of many Cantatas of this kind is that the composer, in the attempt to be simple, becomes trivial, and the hearers are wearied with the constant repetitions of subjects which have not sufficient interest to ensure a welcome on their reappearance. "The Wishing Stone," however, is a remarkable exception to this rule; for not only is it the most melodious of all the Cantatas we have seen from the pen of this prolific writer, but undue repetitions of the themes are so carefully avoided that the ear is never distressed. A graceful little Introduction for the pianoforte ushers in the opening chorus, which commences with a flowing subject in 9-8 rhythm, and changes most effectively to C, the movement dying off with a Coda, to which some graceful pianoforte passages add an especial charm. The following soprano solo, after a short recitative, is a fresh little melody in waltz rhythm, containing some changes of key, which keep the attention alive, and give much effect to the return of the theme. The duet for mezzo-soprano and contralto, "The Silvery Moon," is a tranquil and simple piece of two-part writing, somewhat conventional, perhaps, in character, but easy to sing and extremely melodious. The Choral Recitative, followed by

a chorus, "Hand in hand we hasten," call for no special remark; but the ballad, for soprano, "Sweet Fairy, who for countless years," will no doubt be a favourite, both for its tunefulness and sympathetic expression of the words. The Finale—a trio and chorus, preceded by a brief Recitative—commencing in G major, has an effective solo in B \flat for contralto (a voice, by the way, somewhat unduly neglected in the work); and the choral portion, whilst appropriate to the subject, offers no difficulties to amateur executants. We have little doubt that this Cantata will speedily make its way to the popularity it deserves.

The Great Musicians. No. I., "Wagner," by Francis Hueffer. No. II., "Rossini and his School," by H. Sutherland Edwards.

[London: Sampson Low, Marston, Searle, and Rivington.]

THESE two little volumes mark the commencement of a series of biographical sketches written by various hands, under the editorship of Dr. Francis Hueffer; the apparent object being to do for "Great Musicians" what has been done for "Great Artists" in the publishers' series devoted to painters. It would hardly be fair to expect important contributions to biography in works of such limited scope; and it happens, with regard to the volumes before us, that each is the production of an author who has covered the same ground before. Dr. Hueffer, we need scarcely say, has been a large contributor to the English department of Wagnerian literature, while Mr. Sutherland Edwards produced a "Life of Rossini" shortly after that composer's death. The interest of the present works has, therefore, been anticipated, and students of musical bibliography are able to make a shrewd guess, not only at the facts but at the opinions they contain. It is, however, an advantage to the general reader to have the material connected with each subject put before him in a limited compass and succinct manner. Dr. Hueffer, who, as may be supposed, treats his theme sympathetically, touches with great lightness upon the circumstances of Wagner's life, the book being, to a large extent, taken up with an exposition of the master's theory and descriptions of his various operas. Whether due proportion has been observed between the man and his work is a question upon which opinions may differ. On his part Mr. Edwards traces with some minuteness of detail the incidents of Rossini's long career, going on to sketch the achievements, in what he styles Rossini's "school," of Donizetti, Bellini, and Verdi. The multiplication of such elementary books as these is much to be desired, and may be regarded as a good sign, since those who are interested in a man's music are always eager to know the man himself, and whoever comes to read of the man may possibly feel the promptings of curiosity about his music.

Narcissus and Echo. A Dramatic Cantata. The words written by Miriam Ross. The music composed by Edwin C. Such, Mus. Bac., Cantab. [Novello, Ewer and Co.]

THE fanciful classical legend—too well known to be here repeated—concerning Narcissus and the Nymph Echo has been effectively woven into a libretto for musical purposes; and although Mr. Such's setting of the words fails to display that individuality of style which would lift his Cantata far above the level of the many similar works of the day, it is melodious, refined, and thoroughly vocal throughout. There is character in the solo and chorus "In a ring"; the Trio, "Ah, woe is me," shows much skill and dramatic feeling; and the Chorus of Bacchanals, with snatches of solo for *Echo*, is unquestionably the best piece in the work; an excellent effect is gained by the repetitions of phrases; and the exclamations of the Bacchanals, "Hark! she mocks us," and "While weeping she repeats our strains," give a dramatic colouring to the piece which seems to suggest the accessories of the stage: indeed as a drawing-room Cantata, even, it is worth attempting, with the aid of scenery and dresses. We may also select for praise the "Elegy," for a bass voice, where *Echo* again repeats the notes she hears; and the final chorus, "The day is dying"—(in which, by the way, we cannot see why the basses at page 89 are made to rise to A flat, instead of G sharp)—concludes the Cantata with good effect. Choral Societies will, we think, be

pleased to hear of a composition so well suited for performance with merely a pianoforte accompaniment; and we shall be glad if we can help it into public notice.

Studies in Worship-Music; chiefly as regards Congregational Singing. By J. Spencer Curwen.

[J. Curwen and Sons.]

THE author of this useful and thoughtful work tells us that portions of it are reprinted, with additions and modifications, from various Reviews, Magazines, and Newspapers; but the subjects are so logically and carefully arranged that this will be found no objection by the general reader. The book is divided into three parts—Historical, Practical, and Descriptive. In the first part much valuable information is collected on the "Old Parochial Psalmody"; and an interesting extract from Strype's Annals gives authentic evidence of the gradual awakening of the English Church on the return to this country of those zealous reformers who had been driven away by the persecution of Mary. "Grindal, the new Bishop of London," he tells us, "preached at Paul's Cross, and after sermon a psalm was sung (which was the common practice of the Reformed churches abroad), wherein the people also joined their voices. As soon as they commenced singing in London, immediately not only the churches in the neighbourhood, but even the towns far distant began to vie with each other in the practice. You may now sometimes see at Paul's Cross, after the service, six thousand persons, young and old, of all sexes, singing together; this sadly annoys the mass priests, for they perceive that by this means the sacred discourse sinks more deeply into the minds of men." When the version of the Psalms known as "Sternhold and Hopkins" was duly authorised, in 1562, our author truly says that "Psalm-singer" was indeed but another name for a Protestant. We regret that we cannot quote more extensively from this portion of Mr. Curwen's book; but cordially recommend those interested in the subject to peruse this record of many facts connected with the early history of Psalmody in England, which cannot be too extensively known to lovers of congregational singing. In Part II. we have some very sensible and acute remarks upon the use of the organ in divine service. "It is far easier," says Mr. Curwen, "to make an organ than an organist"; and although assuredly the former task is a somewhat difficult one, we are almost inclined to agree with him. The qualifications necessary for a really good organist are more than is generally imagined; for to play through a service in the usual conventional style, and to infuse a really religious spirit into both the singing and the congregation, are two distinct things. What, for example, will apathetic organists say when they hear how much sympathy with the music must be felt even by a person who aspires to turn a barrel-organ? Speaking of one of these instruments actually now in use at the old Parish Church of East Ham, Essex, Mr. Curwen says: "I recently persuaded the old man who has turned the organ for forty years to give me a recital. It was of no use, he assured me, for any one to play that organ who had no ear for music. He explained how, at the reciting-notes of the chants, he had to pause in his turning; how he gave a *rallentando* at the end of the hymn; and how he piled on the stops at the successive lines of a repeating tune." Here then is a man who, instead of degrading his art into a mechanical labour, elevates his mechanical labour into an art. Pursuing this "Practical" portion of his theme, the author treats of the Gregorian and Anglican Chant, very fairly, as we think, reproducing the arguments for and against Gregorianism, and quoting a powerful attack on its principles from the late Mr. Henry Smart's preface to his "Choral Book," in which he says that it is "a style of music utterly barbarous in itself, antagonistic to the grammatical structure of the language, and so wholly opposed to the feeling of the people that it can never come into general use, except on the incredible supposition of a second universal ascendancy of the church which invented it." In the remarks upon the "Harmony Proper for Congregational Music," many truths are given forth respecting the treatment of vocal parts, and it is truly said that there are many good instrumentalists who know not how to write for voices. "The old counterpoint," Mr. Curwen reminds us, "was born of singing rather than of

playing. It comes to us from a time when instruments were feeble and imperfect, and it studied that smooth motion of the parts which is so effective in vocal harmony. The later tunes, bearing traces of the glee or the Handelian chorus, are no less distinctly vocal. Effects that are congenial to voices are studied, and what voices cannot do is carefully avoided. Nowadays composers of hymn-tunes write for the organ, and seldom stop to consider whether what they write can be sung." After observing that the tunes of the late Dr. Dykes are excellent examples of the judicious use of free harmonies—an assertion which we think few will dispute—the author gives illustrations of the "Old Hundredth" harmonised in the styles of the Past, Present, and Future, acknowledging, however, that the specimen of the "Future" is a *reductio ad absurdum* of the modern chromatic style, although we must admit that the caricature is hardly so violent as it appears to those who have not to wade through a large quantity of the music recently written for the Church. The third part of the work, headed "Descriptive," contains some graphic accounts of the manner in which the services are conducted at the various places of worship in the metropolis. Interesting is it indeed—especially at this time—to record some of the opinions of Mr. Henry Smart respecting the manner in which he fulfilled his duties at St. Pancras Church, of which he was for many years organist. It is tolerably well known that, as a real artist, he placed his art foremost in all his professional dealings with those who were utterly ignorant of the subject to which he had devoted his life. Conversing on the manner in which he encouraged congregational singing at his church, he said: "Of course some of the people don't like it. They want a choir, and would like to sing the tunes fast. Now, I *won't* play the tunes fast, and I tell them why. First, because it is vulgar; second, because it is musically wrong (for all music has its proper time); and third, because there is no authority for fast playing. 'O,' they say, 'don't you know that — and — take the tunes fast?' And who are these? They are men altogether too young to be quoted as authorities. Those who have had the longest experience—such, for instance, as Goss, Hopkins, and the late George Cooper—are the authorities, and they take the tunes slowly. Often you will find that this quick singing is the act of the clergy, and not of the organist. Sometimes I am told that the congregation would like to sing more quickly; but I answer that I am the best judge of their inclinations, and I have a good deal of trouble to keep them up to their present speed. We do not believe in notes of double length at the beginnings of lines; they are ugly. But we make a slight pause between each line." Mr. Curwen also says something of the services at the Jewish Synagogues. In these it is well known that instruments are forbidden; yet we are told that a harmonium has crept in at Bayswater, but only on the understanding that it is never to be used except at weddings, which are not celebrated on the Sabbath. One great merit in Mr. Curwen's book is that, although he expresses his opinions freely, he is at least courteous to all who hold different views; and even those who disagree with him, therefore, will derive much pleasure from the perusal of a work which is evidently the result both of patient labour and earnest thought.

Irish Songs and Ballads. By Alfred Perceval Graves. [Manchester: Alexander Ireland and Co.]

THIS volume, charming as it is to those who love true poetry, and more especially that which reflects and sympathises with, the best side of the Irish character, would have been excluded from review in this journal had the author not drawn our attention to some of the national airs to which his verses are wedded by printing twenty-seven of them in a musical appendix at the end of the book. Some half-dozen of these, Mr. Graves tells us, arranged as songs by Mr. Joseph Robinson, have been published separately by Messrs. Cramer, Wood and Co., of Westmorland Street, Dublin; and, as agents in the cause of good and healthy music, allied with natural and essentially Irish poetry, we trust they will have an extensive sale. The author need scarcely, perhaps, have said in his preface that most of the songs and ballads in the volume "if not actually composed to the music of old Irish airs, owe to them their prime impulse and complete character," for the verses sing

as naturally to the melodies as if the notes were printed over the words; but there are some which we can read over without any thought of their alliance with music, and these are decidedly amongst the very best in the book. A few Bardic Lyrics are also closely translated from the Celtic, and a long poem, "The Fairy Branch," is given, avowedly "as an experiment in the poetical treatment of early Irish tales"; but these, although clever, please us not so much as the genuine national songs and ballads, which are replete with that humour and pathos so thoroughly characteristic of the Irish peasantry.

The Student's Helmholtz. Musical Acoustics; or, The Phenomena of Sound, as connected with Music. By John Broadhouse. [William Reeves.]

THE first title of this book would unquestionably lead students to suppose that it is merely a condensed version of the theories of the great acoustical authority for the use of those who are preparing for a musical examination at the Universities. This, however, is by no means the case; for, although Helmholtz's "Sensations of Tone" is largely drawn upon, the works of Drs. Pole, Airy, Tyndall, and Stone, and Mr. Sedley Taylor are consulted and quoted from; and use is also made of Stainer and Barrett's "Dictionary of Musical Terms." In his preface the author says, "The object of the present book is to give, in one volume, a good general view of the subject to those who can neither spare time to read nor money to buy a number of large and expensive works." A perusal of the book justifies us in asserting that this design is most satisfactorily carried out; and it is not too much to say that, although the plan of the work precludes the possibility of minutely dissecting every subject treated upon, any careful reader may obtain so clear an insight into the principles of acoustics as to enable him not only to pass an examination, but to store up a large amount of general knowledge upon the phenomena of sound. It would be useless to transfer to our pages any portion of the volume before us, because fragments of an explanation of points in science confuse rather than enlighten, the earnest searcher after truth. We may say, however, that the most important parts of Helmholtz's work are extracted whenever a truth has to be enforced, and that many judicious quotations from the other authors we have mentioned are also given. As accuracy is especially necessary in such a work, the author's attention should be drawn to the table at page 294, where the unison D, instead of C, is printed, and a perfect fourth, instead of a major second.

Organs and Organ Building. A Treatise on the History and Construction of the Organ, from its origin to the present day; with important Specifications. By C. A. Edwards. ["The Bazaar" Office, 170, Strand, W.C.]

THIS is a most exhaustive and excellent book on the subject of which it treats. It is divided into three parts, entitled, History, Construction, and Specification. In the first part there are many not commonly known facts and much useful information, such as interesting accounts of early organ-builders, among whom are Wotton, Loosemore, Dallan, Schmidt, Harris, Byfield, &c. The second part, which is by far the most voluminous, contains all that an organist can possibly require to know with regard to the construction of the organ. Of course, mechanical contrivances are always more or less difficult to comprehend from an engraving; yet we think that, with a little earnest consideration, everything might be understood from them. The third part is especially interesting, as it gives specifications of nearly or quite all the cathedral organs, as well as other large ones in our public halls, &c. We are sorry not to be able to give a more detailed account of the work, but we think we have said enough to show that it is worthy of a place in the library of every organist.

Autrefois. Allegretto; composé pour le Piano par Brinley Richards. [Robert Cocks and Co.]

WE are glad to find that Mr. Richards is writing original pieces, instead of "arrangements," because, as we have always said, in supplying the market even with such saleable materials as we invariably expect from him, he scarcely does justice to his undoubted power for composi-

tion. The trifle now before us is instinct with the feeling of "other days"; and although we should have preferred this feeling to be expressed in English, instead of French, the universal language in which it is illustrated will render the piece acceptable to pianists of all nations. The pleasing character of the theme, and the quaint diatonic harmonies with which it is accompanied throughout lift this little sketch above the ordinary level of the reminiscences of the olden time, on which so many composers of the present day employ their talents.

Reeves's Musical Directory for 1881. [William Reeves.]

THIS Directory is materially increased in bulk since its last issue; and we are told in the preface that "the alterations and corrections have been very large and extensive." We regret, however, to observe that the advertisements are still mixed up with the body of the work, and that the addresses of several members of the musical profession do not appear. It is true that many persons may have neglected to furnish the required information; but those who refer to a Directory will certainly not rest satisfied with such a reason for finding it incomplete; and that it is so, we need only mention the omission of the names of such eminent professors as Messrs. T. Harper, W. H. Holmes, Lazarus, Radcliff, C. Severn, and Willy.

I wish I could go home. Song. Words by Elizabeth D. Cross. Composed by C. A. Ranken.

[Duncan Davison and Co.]

It is not often that we have to express regret at the excellence of the music in songs sent to us for review; but when we believe that this will inevitably lift into prominence words which must cause pain to the majority of listeners in a drawing-room, we cannot but feel sorrow that the melancholy poet has been united with so sympathetic a musical ally. In a darkened room, and in the silence of affliction, the song might be appropriate enough; but amidst the light and life of a festive gathering such purely domestic pathos should have no place. We shall be glad again to meet with this composer, for her music is far above the average of the vocal works which come before us for notice.

Tarantelle, pour le Piano, à quatre mains. Composé par Horatio Tuddenham. [Augener and Co.]

MR. TUDDENHAM has written a capital Tarantelle, in F minor, full of life and with sufficient variety to avoid creating that sense of monotony so often experienced in listening to this dance music. Being originally composed as a duet, many effects are obtainable which, if possible, would be extremely difficult in a solo. We particularly admire the second subject, in D⁷ major, which is not only good in itself, but forms an excellent contrast with the opening theme. The composer will, we are certain, thank us for directing his attention to page 12, where, in the third bar from the end, the omission of the bass clef may cause some amateurs without ears to play in fifths with the *primo* part.

The Illustrated Opera Series. Wagner's Grand Romantic Opera, "Lohengrin." Translated and arranged by John P. Jackson. The Musical Gems, for Voice and Piano. Arranged by Frances Manette Jackson. [David Bogue.]

THE idea of this work is extremely good; and if carried out as well as in the specimen before us, should appeal forcibly to the lovers of the lyrical drama. The Opera selected is excellently suited both for pictorial and musical illustration; but it may be a question whether some others can be as effectively laid out. The portrait of Wagner, and view of Monsalvat, the Castle of the Holy Grail, are most attractive.

The Musical Directory, Annual and Almanack for 1881. [Rudall, Carte and Co.]

THE twenty-ninth issue of this work is in every respect thoroughly satisfactory. The alphabetical arrangement of the names of country professors (commenced last year) removes every objection that could possibly be made to the Directory as a ready means of reference; and the opening article contains a faithful record of the principal musical events of the past year.

FOREIGN NOTES.

AFTER an existence of nearly half a century, during which time it occupied the foremost rank amongst French journals devoted to musical art, the *Revue et Gazette Musicale* has, we regret to state, discontinued its issues with the past year. The high artistic standard maintained by our late contemporary throughout its long career renders its discontinuance a serious loss to the musical world generally, and we can only express a hope that the possibility of its re-appearance at some future time, held forth in the last issue of the journal in question, may be speedily realised.

Herr August Wilhelmj will shortly terminate his prolonged triumphal tour in the United States of America, whence he will return to his native town of Wiesbaden.

Herr Xaver Scharwenka, the gifted pianist and talented composer, has recently caused a *furor* by the performance, at the Philharmonic Society at Vienna, of his second Piano-forte Concerto before a numerous and critical audience.

A second edition of Ambros' meritorious "History of Music" is being issued, in numbers, by the firm of F. E. C. Leuckart, of Leipzig. M. Gevaert, of the Brussels Conservatoire, has just published the second volume of his "History of Ancient Music."

We are glad to notice in German journals the success achieved by Herr Max Friedländer during his recent concert-tour in that country, where his talents as a vocalist have evidently been fully appreciated.

The memorial in honour of Joseph Haydn, to be erected at the Esterhazy Gardens of Vienna, is approaching its completion, and will most likely be unveiled in the coming spring.

King Louis of Bavaria has, it is stated, contributed the sum of M300,000 towards the realisation of the intended performance in 1882 of Wagner's "Parsifal," and there appears to be no longer any doubt as to the scheme being carried out. The new work, like the "Tetralogy," will be produced at Bayreuth, the poet-composer having already concluded the engagement of the leading executive artists.

Wagner's "Flying Dutchman" was recently performed, for the first time, at Ghent, where it met with a most enthusiastic reception.

Gluck's "Alceste" has been magnificently mounted at the Leipzig Stadt Theater, and notwithstanding the, for modern audiences, somewhat tedious progress of its action, the work has excited much interest. A "cyclus" of performances of the great reformer's operas was announced to take place at the same establishment from the 23rd to the 30th of last month, including "Orpheus," "Iphigenia in Aulis," "Iphigenia in Tauris," "Alceste," and "Armidia," thus affording a rare opportunity for the study of a highly characteristic and important phase in the development of modern opera-drama.

The melodrama of "Preciosa," immortalised by Weber's music, has just been revived at the Royal Theatre at Cassel, where the work was first performed in 1821, the present being the one hundredth time of its production there.

Madame Pauline Lucca will, it is said, shortly appear in the character of *Elsa*, in "Lohengrin," at the Imperial Opera of Vienna. This will be the first time of the *diva's* representing one of the heroines of the Wagnerian muse.

Rubinstein's new opera, "The Demon," continues to be performed to crowded and enthusiastic audiences at the Opera in Moscow.

We read in the *Neue Zeitschrift für Musik*, of an interesting and successful experiment made with the telephone, on the occasion of a concert recently given by Anton Rubinstein, at the Theatre of Neufchâtel. The building had been connected with the Hôtel de Ville by several instruments, in addition to which some microphones had been placed at a distance of five mètres from the pianoforte, the result being that the performance of the great pianist was, it is said, heard with equal distinctness at both places.

Some excellent concerts have been given at Florence (at the instigation of an English lady) by the Società Orchestrale Fiorentina, the performances being, as a correspondent assures us, of the first order throughout.

According to the latest issue of Paloschi's *Almanacco Musicale*, no less than 40,000 operas have been produced since the year 1600, of which number 10,000 fall to the share of the Italians.

An opera, by Baron E. Tschiderer, entitled "The Lady of Gretna Green," the libretto by Mosenthal, has been performed with success at the Theatre of Salzburg.

Madame Lemmens-Sherrington has been nominated to the vocal professorship at the Royal Conservatoire of Brussels.

At the Imperial Opera of Vienna a "cyclus" of performances of Meyerbeer's most important operas is in course of preparation, under the auspices of its new director, Herr Jahn.

The *maestro* Marchetti is engaged upon a new opera, entitled "La Figlia di Rolando."

At Frankfurt died, on December 31, 1880, Franz Kunkel, highly esteemed as a musical *savant*, and author of some important works bearing upon the theory of the art.

CORRESPONDENCE.

NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—From "Orchestral Notation" to "Tonic Sol-fa" may or may not be a very short step: either way, the discussion which has been going on for some time in your columns has, almost insensibly, glided from one to the other.

It is no slight proof of the efficiency of the established notation that there are two sets of reformers aiming at improvement in diametrically opposite directions. One party would annihilate transposed notation for instruments, retaining only the fixed staff; the other would abolish the fixed staff for voices, and employ only the transposing syllables of the Tonic Sol-fa. Both, I venture to think, are equally mistaken.

If an instrumentalist by merely changing his instrument (or a small portion of it) can, by the same manipulation, produce music in different keys, he will naturally prefer a notation corresponding, not to the pitch of the sounds he produces, but to the means of producing them. This may make it more difficult for a tyro to read a score, but the convenience of the performer is the first consideration; and it is much more to the purpose for the notation to tell a man what he has to do than to inform him of the result of his doing it. It is quite a mistake to suppose the staff invariably "denotes absolute pitch as its principal thing": at every period of its history it seems to have lent itself readily to transposition. Church music written on the four-lined staff has been transposed from time immemorial. The solo-violin part of Ernst's "Carnaval de Venise," though written in A, is really played in B \flat , every string of the violin being drawn up a semitone higher than its usual pitch. The *accord du violon* is altered for the sake of brilliancy, but the performer fingers each note as though his violin were tuned in the ordinary manner. The common method of indicating artificial harmonics on stringed instruments does not show the pitch of the sounds produced, but merely the execution. Other instances need not be cited to prove that no real inconvenience, on the contrary, much advantage, is found in the judicious transposition of the staff.

Transposition is out of place for only one instrument that I know of; that is, the human voice. Other instruments may be made larger or smaller, may have transposing keyboards; may have their strings slackened or tightened; but the vocal apparatus cannot be so metamorphosed. If a descendant of Adam could change his trachea, or his larynx as a trumpeter changes his crook, then perhaps the Tonic Sol-fa might be accepted by all singers as the most suitable notation for vocal music. That it is not so accepted is shown by your remarks on page 18 of the current issue of THE MUSICAL TIMES. It appears that not a few of those who have abandoned the old notation on account of its alleged difficulty, hoping to find in the Tonic Sol-fa some royal road to sight-singing, have been disappointed: one reason for this is, I believe, that the Tonic Sol-fa is built upon an error.

According to Mr. Curwen (see page 2 of the "Tonic Sol-fa Primer"), "The fact that to singers one key is the same as another is the basis of the Tonic Sol-fa Notation." Now

I very much doubt whether any two keys are really the same to any singer. A very slight examination of the Voice Modulator on page 106 of the "Standard Course" will make this clear. It is well known that the compass of the human voice (like that of most instruments) is divided by certain "breaks" into "registers," and that it is of the highest importance that these breaks should always be crossed at the right place. The Voice Modulator shows that no two keys cross all the breaks at the same degrees of their scales, and that, consequently, no key is the same as another to the singer. Take, for example, the keys of A and C (practically identical, be it observed, to the clarinet-player when he changes his instrument). In the key of A (if the Voice Modulator be right) the dominant and the submediant may be sung safely in the "thick" register; in C they must both be taken in the "thin." This circumstance makes a serious difference in the "effect" of the music sung, and explains why many songs, written for low voices, lose their charm when transposed into higher keys, and *vice versa*. I would advise all who think of taking up the Tonic Sol-fa to look closely into this matter, and to compare for themselves the crossing of all the breaks in every possible pair of keys.—I am, Sir, your obedient servant,

J. CONWAY BROWN, L. Mus. and F.T.C.L.

THAYER'S "BEETHOVEN."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your numerous readers will be as sorry to hear as I am to communicate the fact that there is but little hope of the immediate publication of the fourth and last volume of this important work. Mr. Thayer is suffering greatly at present from an old cerebral disease, which quite unfits him for any work beyond that inseparable from his official position as American Consul at Trieste. May this illness be of the shortest possible duration.

JOHN TOWERS.

Manchester, January 20, 1881.

We have received a letter from Dr. Verrinder informing us that an agent on the other side of the Atlantic has been "requested to make certain inquiries respecting a gentleman who is borrowing his (Dr. Verrinder's) name and reputation" in America. As a professor of music, from London, he also says, some time ago took the liberty of assuming his name and degree in Canada, we willingly give publicity to his assertion that he "has not left, and does not intend to leave his native land."

MR. T. L. SOUTHGATE writes to say "that in Vols. 2, 3 and 4, of the *Musical Standard* appears a series of no fewer than thirteen articles by the late Mr. G. W. Hammond, giving every extract from Pepys's Diary relating to music, and explanations where necessary." Never having seen the *Musical Standard*, or Mr. Hammond's thirteen articles, I cannot say what they are worth. But Mr. Southgate's statement that they contain "every extract relating to music" must be an error, for the simple reason that they were evidently written before the edition of the Diary by the Rev. Mynors Bright was published. Any one in the least familiar with the subject knows that the earlier edition of the work by Lord Braybrooke is very incomplete, more especially as regards musical matters.—F. H.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

T. CHAPMAN.—Our correspondent's letter contains nothing upon the subject which has not been already said in these columns.

FRANK MAJOR.—The letter of our correspondent is only one of many we receive from those who forward us notices of Concerts which are not inserted. As we have selected Mr. Major's communication, we will inform him that no date was given in the account of his Concert; but, as we cannot look through the vast correspondence of the last month to satisfy other inquirers, let them rest assured that no notice is thrown aside without a sufficient reason, and that in future, therefore, letters upon this subject to the Editor will remain unanswered.

W. JORDAN.—The work mentioned is exceedingly good, but whether "the best" should be decided by the master under whom you study.

A. T. F.—Violone is the original Italian name given to the contrabasso or double-bass of our orchestras.

K. B. C.—Those works which have stood the test of time may certainly be termed "classical"; but in music the word is generally used to denote compositions written according to the models left us by the great masters.

A POOR STUDENT.—A selection from "Novello's Music Primers" will furnish you with all the information which can be gleaned from books; but you cannot achieve your object without the aid and counsel of a competent and experienced master.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Aberdeen Musical Association gave its first Concert of the season on Monday, December 27. The first part consisted of Mendelssohn's *Hymn of Praise*, the second being miscellaneous. The solo parts were exceedingly well sung by members of the Association, the duet, "My song shall be always Thy mercy," being especially good. Gaul's admirable part-song, "The Silent Land" and Södermann's "Peasant Wedding March" were well rendered and much appreciated. The members of the Aberdeen Philharmonic Society did justice to the instrumental music of the *Lothgesang*, and the whole performance reflected much credit on the Conductor, Herr. Aug. Reiter.

AUCKLAND, N.Z.—A banquet was given on November 9, in the Insurance Buildings, by the eminent firm of Messrs. William McArthur and Co., to celebrate the occasion of its senior member, Mr. Alderman McArthur, M.P., being installed as Lord Mayor of London. The whole of the lower floor of the Insurance Buildings was draped with flags of every nation and colour. The western end of the hall was carpeted and fitted as a reception room for the guests. Each visitor was received personally by Mr. C. C. McMillan and Mr. F. Larkins, the resident members of the firm. An excellent selection of vocal and instrumental music was performed, under the direction of Mr. Gordon Gooch, assisted by Mrs. Mitchell, Miss May Hastings, Mrs. Revett, and Mr. T. Burnham.

BABBACOMBE, TORQUAY.—The Christmas Services at All Saints' Church were accompanied by a band of ten performers, in addition to the organ. At the Communion Service, Mozart's *First Mass* was sung, and gave great satisfaction to the congregation. The musical arrangements were under the care of the Organist of the church, Mr. C. R. Fowles. A Miscellaneous Concert was given by the Choir of All Saints' Church on December 30, with the aid of some lady residents and the band that accompanied the Christmas Festival at All Saints' Church.

BANFF.—The Musical Association's Concert, on the 21st ult., comprised, besides Gade's *Erl King's Daughter*, an excellent selection of music, both vocal and instrumental. The soloists (vocal) were Mrs. Barclay, Miss I. Dickson, Miss Coutts, Mr. A. Simpson, and Mr. Williamson; and (instrumental) Misses B. Ramsay, Murray, J. Ross, G. Williamson, and Herr Hoffmann. The programme was excellently rendered, the Cantata producing a great effect. Herr Hoffmann conducted.

BELFAST.—The performance of Sir Michael Costa's Oratorio, *Eli*, by the Philharmonic Society in the Ulster Hall, on December 21, was not only the most praiseworthy effort of the Society, but one of the very finest oratorio performances ever heard in Belfast. The choruses were admirably given throughout. Mr. Ludwig, who sang the music of *Eli*, gave with much effect the fine air, "Let the people praise Thee," and the duet, "Lord, cause Thy face," was well sung by Mr. Ludwig and Mr. George Benson. Mr. Shakespeare, who sang all the tenor part, is always tasteful, correct, and thoroughly refined. Great praise is due to Mr. Benson for his singing of the part of the Prophet; and Madame Mary Cummings was heard to great advantage in the music for Samuel. Mdlle. Welmi, who sang the soprano music, possesses a good and highly-cultured voice, though of limited power. The florid air, "I will extol Thee," was brilliantly rendered, and well deserved the applause with which it was greeted. Herr Beyschlag, who conducted this Concert, is to be congratulated upon its success. The organ part in the Oratorio was excellently played by Mr. John Shillington. The largeness of the attendance at Herr Adolf Beyschlag's Pianoforte Recital, which took place in the Assembly Hall, May Street, on the 4th ult., cannot be regarded but in a promising light, whether it is assumed that the audience were attracted by a desire to become better acquainted with some of the choicest pianoforte compositions that were ever written, or with the capabilities of the new Conductor of the Philharmonic Society. Herr Beyschlag proved himself to be a most thoughtful and accomplished pianist; his powers of execution are great, and his method thoroughly artistic. The programme was excellently selected from the works of the great masters. Herr Beyschlag preluded his playing of each selection with a few biographical and critical remarks.

BIRMINGHAM.—The annual performance of the *Messiah*, by the Festival Choral Society, took place in the Town Hall, on Monday,

December 27. The principal vocalists were Miss Marriott, Miss Orridge, Mr. Maas, and Mr. Thurley Beale. There was a large orchestra, with Mr. Robinson as solo trumpet. Mr. Stimpson was at the organ, and Mr. Stockley conducted. The performance was a very fine one, and there was, as usual, an overflowing audience. The third Concert of the current series was given by the Philharmonic Union in the Town Hall, on Tuesday, December 28. The programme included the first two parts of Haydn's *Creation*, and a miscellaneous selection. Miss Mary Davies, Mr. Maas, and Mr. Blower were the vocal principals. There was a full band and chorus, and the Concert was most successfully carried out under the conductorship of Dr. C. S. Heap. Mr. H. R. Bickley, the popular alto, gave a Concert in the Town Hall, on Friday, December 31. The executants comprised the Birmingham Glee Union (Messrs. Bickley, Woodhall, Young, and Campion) and Miss Emilie Lloyd, vocalists, and the band of the 2nd Life Guards, under the direction of Mr. W. Winterbottom. A miscellaneous programme was provided, which afforded satisfaction to a large audience. Mr. Stockley's second Orchestral Concert took place in the Town Hall, on Thursday, the 20th ult. The programme comprised Mozart's *Symphony in G minor*, Mendelssohn's *Overture to Ruy Blas*, Beethoven's *Leonora* (No. 3), and, as novelties, Berlioz's "Danse des Sylphes," from *La Damnation de Faust*, and the Largo arranged from Handel, by Hellmesberger. The vocalists were Fräulein Heffelmann, Madame Patey, and Mr. Maas. The orchestra, which numbers upwards of sixty, and, with four exceptions, consists of local performers, is now highly efficient, and reflects the greatest credit upon the organiser and conductor, Mr. W. C. Stockley.

The cheap Concerts of the Musical Association continue their successful career. The most noticeable of recent performances being the repetition, by desire, of Mendelssohn's *Elijah*, which took place on Saturday, the 15th ult., the audience numbering close upon 3,000. The Holte Choral Society, under the direction of Mr. C. J. Stevens, were the performers. On Saturday, the 22nd ult., the Midland Musical Society, conducted by Mr. H. M. Stevenson, with Miss Fraser Brunner, Mr. S. Roper, and Mr. Horrex, as principals, gave a very successful performance, with full band and organ, of Haydn's *Creation*, when there was again a very large and enthusiastic audience.

BISHOP AUCKLAND.—On Monday, December 20, the Auckland Musical Society gave a Christmas performance of Handel's *Messiah*, with full band and chorus of 150 performers, under the conductorship of Mr. Kilburn; principals, Miss H. Tomlinson, Miss M. Tomlinson, Mr. Verney Binns, Mr. John Burgin, Mr. J. H. Brotherton, Mr. W. Brotherton, and Mdlle. Bertha Brouil. The performance was in every respect a marked success, the choruses especially being rendered with great intelligence and spirit. The hall was crowded in every part.

BRADFORD.—Handel's *Messiah* was given in the Church of St. Mary Magdalene, on Monday, the 24th ult., with full band and organ. The solos were sung by Mrs. Brook-Myers, Mrs. Ter-Meer, Mr. J. Wright, and Mr. Charlesworth Prince. Master F. A. Sewell presided at the organ. Mr. G. F. Sewell was the Conductor. This being the first occasion of an Oratorio being performed in Church in Bradford, great interest was excited, and the sacred edifice was filled with an attentive and devotional audience. The expenses were met by a collection, which quite covered the necessary outlay.

BRIGG.—A Concert was given by Mr. Cray's Choral Society, in the Exchange Hall, on the evening of Tuesday, the 18th ult., before a large audience. The choral portion of the first part was selected from the *Messiah*, Haydn's *Second Mass*, *Dettingen Te Deum*, *Acis and Galatea*, &c. The band and chorus numbered about ninety. The soloists were Miss Marie Thompson, Miss Lavinia Rowbottom, Mr. G. H. Gregory, Mus. Bac., and Mr. A. Phillips. The choruses were sung with vigour and effect, and the soloists acquitted themselves to the satisfaction of the audience. The second part consisted of secular songs, glees, &c. Miss Bertie Mitchell acted as accompanist, and Mr. C. W. Cray, Organist of the parish church, was the Conductor.

BURNLEY.—At Holy Trinity Church, on Christmas Eve, Farmer's Oratorio, *Christ and His Soldiers*, was performed, Mr. R. Watson, Organist of the church, conducting; and Mr. J. E. Gaul, Organist of St. Matthew's, Burnley, presiding at the organ. The choruses were rendered with much precision and firmness, and the treble and contralto solos were well sung by boys selected from the choir. A feature in the Oratorio was the singing of the Rev. T. Taylor-Evans, B.A., in the song, "Our Blest Redeemer"; and also that of the Rev. R. W. P. Montgomery, who sang the bass solos.

CHELTEMHAM.—The Musical Society has placed in rehearsal J. F. Barnett's new Cantata, *The Building of the Ship*, and Weber's Opera, *Preciosa*, with a view to the performance of these works at their Concert in May next.

CLIFTON.—On Thursday, the 13th ult., the Bristol Madrigal Society gave its annual Ladies' Night at the Victoria Rooms. It is usual on these occasions for the choir of the Society to be strengthened by competent artists from the principal choirs in the neighbouring and distant towns, and for this Concert it had been made up to a total of 102 voices. The choir was conducted by Mr. D. W. Rootham, the Society's Conductor, and the programme was admirably rendered throughout. Some very fine examples of the old madrigal composers were given, all of which were excellently sung. A number of works of a different type, by modern composers, was also performed, and most warmly received; and the fact that so large a selection was allowed in the programme of a madrigal society, shows that in Bristol the management is, to some extent, willing to favour the popular taste. Indeed, a very excellent, though varied, programme was presented, and it is undoubtedly true that the success of the forty-fifth annual ladies' night was due to the efforts of the excellent Secretary, Mr. Edward A. Harvey, and to the skill of Mr. Rootham in training his forces so creditably. On Monday, the 17th ult., a Concert was given in the Victoria Rooms, in aid of the building fund of the Church of St. Saviours', Woolcot Park, Redland, but the extremely inclement weather prevented a large audience from attending. The vocalists were Miss Kate Shackell, Mr. Sidney Tower, and Mr. Lawford Hux-

table; and the instrumentalists Mr. A. W. Waite (violin), Mr. Louis Waite (violinello), Mr. J. O. Brooke (clarinet), Mr. Owen Williams (organ), and Mr. J. V. Tittle (piano). An excellent programme was arranged, and the execution of it was exceedingly good.

DARLINGTON.—On Tuesday evening, December 21, a Pianoforte Recital was given by Mr. W. Crawford, jun., in the Mechanics' Hall. The programme embraced selections from the works of Beethoven, Donizetti, and Mendelssohn. His performance was highly meritorious, showing a facile mastery of his art, the most difficult passages being executed with a brilliancy and softness that left nothing to be desired. The cornet solos, by Mr. J. Crawford, were admirably rendered. The vocal portion of the entertainment was divided between Mr. Nutton, of Durham Cathedral, and Mr. Bowness. Master Blackett astonished everybody by his masterly execution on the violin. He handles the bow with the finish of an adept, and plays boldly, firmly, and correctly, reflecting the highest credit on his tutor, Mr. W. Crawford. Mr. Boynes acted as accompanist.

DONCASTER.—The *Messiah* was performed on the 11th ult., in the Corn Exchange, under the auspices of the Mayor, Mr. Meacock. The solo vocalists were Miss Anna Williams, Miss Helen D'Alton, Mr. Redfern Hollins, and Mr. Thurlay Beale. Mr. Villin, of Her Majesty's Opera, led the orchestra of fifty performers, and the chorus numbered 230 voices. Mr. R. M. Rogers, Organist of the parish church, officiated at the organ, and the Concert was under the direction and management of Mr. J. M. Kirk.

ECCLÉS.—The members of the Vocal Society gave their first Concert of the season on Monday evening, the 10th ult., in the Co-operative Hall, which was well attended. The principal vocalists were Miss Clara Samueli and Mr. Kendal Thompson; Conductor and soloist, Mr. C. T. Sutcliffe, F.C.O.; accompanist, Mr. J. Barlow. Miss Samueli, who made her first appearance in Ecclès, was highly successful and much appreciated. Mr. Kendal Thompson received encores for his songs, "The sailor's grave" and "The death of Nelson." The pieces sung by the Vocal Society went very steadily, and showed careful training. Mr. Sutcliffe's solos were very tastefully and carefully performed, "Abend Glocken" being encored.

EDINBURGH.—Professor Sir Herbert Oakley gave an Organ Recital in the University Music Class-room, Park Place, on the 13th ult., when there was a large attendance. The programme included Handel's air adapted to "Lord, remember David," Haydn's canzonetta, No. 3, and a Minuetto and Trio in D major, and Beethoven's Romance for the violin, Op. 40.

EGLOSHAYLE, CORNWALL.—A performance of Mendelssohn's *St. Paul* was given in the Parish Church on the 19th ult. by the church choir, assisted by the Rev. E. S. Shuttleworth, Mr. T. Craddock, Mus. Bac., and Messrs. Ward, R. Williams, and H. Williams, of the Upton choir, Torquay. The attendance, in spite of the severe weather, was very good.

ENNISKILLEN.—On Christmas Day the following selection of music was rendered in the Parish Church by the choir, under the direction of Mr. Arnold, Organist and Choirmaster: Opening anthem, "How beautiful upon the mountains," R. A. Smith; Venite, Marsh in A; Proper Psalms, Dr. Beckwith, in D; Te Deum and Jubilate, Dr. J. Clarke-Whitfield's service, in E; Hymn, "Christians awake," Kyrie Eleison, Kramer in E flat; Doxology, M. Arnold, adapted from Tallis; Voluntary during offertory, "He shall feed His flock" (*Messiah*), Handel; Anthem, "Sing, O heavens," Berthold Tours.

FROME.—Mr. W. H. Cox gave his annual Concert at the Mechanics' Hall, on Tuesday, the 11th ult., before a large and appreciative audience. The executants were Miss Laura Cox, pianoforte; Mr. W. A. Cox, piano and harpe cœlienne; Mr. W. E. Cox, violin; Mr. Owen Williams, organ; and Mr. A. Collard, flute. Mr. P. W. Cruttwell, a member of the Amateur Orchestral Guild, rendered valuable assistance on the cornet in the concerted music. The principal vocalists were Miss Grace Godolphin, who sang three songs with much effect, Mr. Henry Morgan, and Mr. Frank Heyman.

GEORGETOWN, DEMERARA.—The Christmas Organ Recital, with orchestra and chorus, given in Christ Church on December 23, was in every respect highly interesting. The church was crowded, and the performance listened to with the keenest attention. Mr. Colbeck presided at the organ. The collection, which was in aid of the Potaro Mission, is believed to have reached a handsome sum.

GLOUCESTER.—The second Concert of the Choral Society for the present season was given on Tuesday evening, the 11th ult., at the Shire Hall. Handel's *Judas Maccabeus* was the work selected for performance. The principal singers were Miss Marian Williams, Miss Hilda Wilson, Mr. W. H. Cummings, and Mr. Brandon. Mr. C. H. Lloyd presided at the organ, and Mr. J. Hunt conducted. The performance as a whole was very satisfactory, and fully maintained the credit of the Society.

GREAT MARLOW.—Assisted by Miss M. Cockburn, R.A.M., Miss Wethered, Mr. A. L. Fryer, and Mr. A. G. Crane, the Great Marlow Choral Society gave an excellent performance of Handel's *Messiah* on the 11th ult., before a very large audience. The band and chorus numbered nearly 100 performers, and each item was most effectively rendered. Mr. T. Hill was leader, and Mr. F. W. J. Chaundy Conductor.

GREENOCK.—The Greenock Choral Union, under the conductorship of Mr. J. Westwood Tosh, gave its annual performance of the *Messiah* (being the second Concert of this season) on Monday evening, December 20. The principals were Mrs. Smith, Miss Alice F. Young, Mr. Macpherson, and Mr. Currie; the two gentlemen being members of the Union. Mr. Poulter was Organist, and Mr. W. H. Cole leader of the orchestra. The Concert proved in every respect a brilliant success. — A conspicuously new departure in church services in Greenock was very successfully inaugurated on the 9th ult., in the Mid Parish Church, when choirs from various Established Churches in town met and led the congregational singing, under the conductorship of Mr. Methven, with organ accompaniment by Mr. Middleton. The service included several well-known hymns, the anthem "Arise,

shine, for Thy light is come," and organ voluntaries. The rendering of all the choral music reflected the utmost credit upon the choirs, considering that they had practised under their respective leaders, and had only had one rehearsal with Messrs. Middleton and Methven. It must also be said that the organ voluntaries were excellently played by Mr. Middleton. A sermon, referring in fitting language to the special nature of the evening services, was preached by the Rev. Mr. Peters.

HADLEIGH.—On Wednesday evening, December 29, an evening Concert was given at the Town Hall, by the Hadleigh Choral Society, assisted by Madame Worrell, Miss Broome, Mr. Edward Dalzell, and Mr. R. De Lacy. The first part of the Concert was devoted to Barnett's Cantata, *The Ancient Mariner*; and the second part was miscellaneous. Miss Hardacre presided at the piano, Mr. G. A. Hardacre at the harmonium, and Mr. W. H. Hitchcock, the Hadleigh choir-master, conducted the Concert. The programme was capitally rendered; and it may be confidently asserted that this was by far the best Concert yet given by the Society.

HAMBLEDON.—On Wednesday, December 22, an Organ Recital was given by Mr. P. J. Colson (Organist of All Saints', Southampton), on the new instrument, in the Parish Church, built by Mr. H. C. Sims, of Onslow Road, Southampton. The programme was well selected, and the performer effectively displayed the excellent qualities of the organ.

HANLEY.—On Thursday evening, the 6th ult., the Hanley and Shelton Philharmonic Society performed Handel's Oratorio, the *Messiah*, in the Music Hall. The principal vocalists were Miss Yates, Miss L. Yates, Mr. Frank Boyle, and Mr. Frederick King. The chorus, which, with the band, numbered 200, consisted entirely of local performers. Mr. T. Ward, of Birmingham, was the leader. Both chorus and band afforded satisfactory proof of careful training on the part of Mr. F. Mountford, the Conductor. The trumpet obligato, by Mr. Robinson, was a masterly performance, and elicited warm marks of approbation.

HOLLINWOOD.—On Sunday, the 2nd ult., a Special Service was held in the Congregational Church, when a selection from Haydn's *Creation* was sung by the choir, the solos being effectively given by Mr. G. Chadderton and Mr. T. Allen. Mr. Thomas Walsh conducted, and Mr. J. E. Meal presided at the organ.

HULL.—Handel's *Messiah* was performed before a crowded audience in Jarratt Street Hall, on December 21, when Mr. Stephenson, the Conductor, took his benefit. The principal artists were Miss A. Hallowell, Miss G. Damian, Mr. H. Parratt, and Mr. A. M'Call.

HULME.—A Musical Service was given in the George Street Wesleyan Chapel on Monday evening, December 20, under the direction of Mr. S. J. Bradburn, Organist of the chapel. The principal vocalists were Miss F. Brooks, Miss Cowburn, Miss A. Enoch, Miss Webster, Miss Kenyon, and Messrs. A. Marsland and W. H. Hesketh, all of whom were highly efficient. The music was selected with much judgment, and all the choruses excellently given by a choir of about sixty voices. The organ solos were also well performed.

ILFRACOMBE.—The members of the Choral Society gave a performance of Handel's *Messiah* at the Oxford Hall on Thursday, December 30. The band and chorus were very efficient. The principal artists were Miss Kate Hicks, Miss Gertrude Hicks, Mr. John M. Hayden, and Mr. Arthur Crick, all of whom deservedly succeeded in winning the good will and hearty applause of the audience, in their respective solos. Mrs. Willis presided at the harmonium, and Miss Francis at the pianoforte. Mr. Willis conducted.

IPSWICH.—An excellent Concert was given at the Lecture Hall, on Tuesday evening, the 11th ult., by the members of St. Matthew's Choral Society, conducted by Mr. T. Palmer, Mus. Bac. The first part comprised Dr. Bridge's Cantata *Boadicea, the Queen of the Iceni*, with full orchestral accompaniments, Mr. F. C. Hunnibell acting as leader of the band. The principal vocalists were Miss Janet Souby, Miss Broome, and Mr. Wigg, all of whom were highly effective. The choruses were finely sung throughout, giving ample evidence of the excellent training the choir had received from Mr. Palmer. The second part was miscellaneous.

KIRKCALDY.—On New Year's Day, at noon, the Building Committee of the New Free Church, accompanied by a few friends, met in the Church to hear the new chiming which have been hung in the belfry. They are eleven in number, and situated high up within the tower, being arranged in two tiers above each other, stretching from side to side of the belfry. They are not loosely swung, but the crown of each bell is firmly bolted and rivetted to a huge cross beam, there being one beam for each tier. The lower tier contains the five largest bells, and the upper row the six smallest. The size of the largest is over four feet diameter, and the smallest seems to be under three feet. They are pitched in the key of B flat, and range from F up to G, with flat seventh and sharp subdominant. In front of each row of bells runs a long plank, on which the hammers are hinged—two hammers for each bell. The hammers are ponderous balls, whose own weight is sufficient to strike a firm blow, and they are held back by means of wire ropes, which pass down some thirty feet to the chamber where the chiming apparatus is placed. This consists of two parts, a strong peculiarly made clock to regulate the time for the chiming or playing to begin, and attached to this a carillon machine, a patent contrivance designed by Messrs. Gillett and Bland (Croydon), the makers of the bells.

LANCASTER.—On December 22, a performance of *Elijah* was given by the Athenæum Choral Society, under the conductorship of Mr. F. Dean. The principal parts were sustained by Madame Alice Barth, Miss Palmer, Mr. Harper Kearton, and Mr. Henry Pope. The choir was supplemented by several members of the Leeds Festival Chorus, and the band was selected from Mr. Charles Hallé's orchestra. The performance, with one or two exceptions, was an extremely fine one.

LEEDS.—If a stranger to musical matters in Leeds, and to the excellent services to the cause rendered by the Philharmonic Society in

particular, desired an evidence of the position and capabilities of that Society, no better one could have been offered him than that which the admirable performance of Professor Macfarren's Oratorio, *Joseph*, given on the 11th ult., in the Victoria Hall, afforded. The music of Joseph was excellently sung by Mr. Frederick King, a special feature in his rendering of the part being the dialogue where he relates his dreams to his brethren; his two songs, "If I forget thee" and "My spirit is sore moved," being also highly successful. Miss Anna Williams created a marked effect throughout the Oratorio, especially in the solos "Love is strong as death," and "I will open my mouth," both of which elicited the most enthusiastic marks of approbation. Mrs. Alfred Broughton, in the contralto music, and Miss Sellers, who was entrusted with the part of Benjamin, were also thoroughly efficient; Mr. Blower who has a fine bass voice, was heard to much advantage in the music of Jacob, and the tenor parts of Reuben and Pharaoh were allotted to Mr. Boyle, who was warmly applauded for his excellent rendering of the parts. The choir was especially deserving of praise, the final number, "O give thanks," being finely given; nor must mention be omitted of the capital manner in which the chorus of Ishmaelites, with its captivating and effective accompaniment was sung. Mr. Broughton conducted; Mr. A. Broughton presided at the organ; and Signor Risegari presided over the orchestra.

LEICESTER.—The Choral Society on December 30 gave a performance of Haydn's Oratorio, the *Creation*, at the Temperance Hall. The principal singers were Miss Carrie Blackwell, Mr. D. Jones, and Mrs. G. L. Bevans, all of whom were highly efficient. The choruses were sung with accuracy and spirit, and a commendable attention to light and shade, the most striking perhaps being "The heavens are telling," "Achieved is the glorious work," and the final chorus "Sing the Lord, ye voices." Mr. H. B. Ellis assisted at the harmonium, and accompanied the recitatives and choruses; Mr. Hancock conducting with his usual skill.

LEYBURN.—On Monday, the 10th ult., the *Messiah* was performed by the Wensleydale Musical Society. The solo vocalists were Miss Emilie Norton, Mr. D. Whitehead, and Mr. H. Rickard. The choir of sixty voices sang remarkably well. They were strengthened by a small but efficient string band and by the organ, played by the Hon. A. L. Orde-Powlett. The attendance was unprecedentedly large. Mr. W. Leggatt conducted. Barnett's *Ancient Mariner* is in rehearsal, and will be produced at Easter.

MANCHESTER.—Berlioz's *Childhood of Christ* was given at Mr. Hallé's Concerts on December 30. The performance was of a high order of merit. The singing of the choir reflected the greatest credit on Mr. Hecht, the chorus director; and the fine orchestra gave the elaborate accompaniments with excellent effect. The vocalists were Miss and Mr. Santley, Mr. E. Lloyd, and Signor Foli. Miss Santley's voice is somewhat weak, though her style is good; Mr. Santley and Signor Foli left little to be desired, and the same remark would have applied to Mr. Lloyd, but for his persistent abuse of the *portamento*.—At the Concert on the following Thursday, Mozart's *Serenade*, composed in 1776 to celebrate the marriage of Elizabeth Hafner, was given for the first time in England. The *Serenade* consists of eight movements, two allegros, a rondo, two andantes, and three minuets. They are all remarkable for the flow of melodious ideas, and observance of form characteristic of Mozart, and, if somewhat too similar in style, were nevertheless heard with interest. The opening allegro, which contains some brilliant unison passages, the rondo, which might have suggested to Weber the "Moto perpetuo," and the first and third minuets, are the finest movements. Mr. Hallé played three of Heller's transcriptions of Schubert's songs with the greatest delicacy and finish, and Miss Louisa Pyk displayed a fine voice and excellent intentions, but at present a lack of experience.—At Mr. De Jong's Concerts, on the 8th ult., a musical joke by Mozart, in the form of a Symphony, entitled "The Village Musicians," was of primary interest, and the clever caricature on bad playing and bad writing, the irregular form, the sudden transitions into remote keys, the unrhymed measure, and occasional passages of hopeless cacophony, were productive of much amusement. Dvorak's Slavonian Dance (No. 3), and Berlioz's "Marche Troyenne" were also interesting items. Mr. De Jong gave a flute solo in his usual perfect style, and Madame Patey and Mr. Herbert Reeves were thoroughly successful in their respective selections. On the 22nd ult., Miss Anna Williams, Madame Trebelli, Signor Vizzani, and Signor Zobili were the vocalists; and Mons. Musin contributed solos on the violin.—At the Manchester Vocal Society's Concert, on the 12th ult., Bach's Motet, "Sing ye to the Lord," formed the *pièce de resistance*, and was very finely rendered. Miss Clara Samuël was the vocalist.—At Mr. Hallé's Concert, on the 13th ult., Gade's Symphony in C minor displayed the Danish composer in his best light. Svendsen's "Rhapsodie Norvegienne," No. 2, was given for the first time. Released from the trammels of form, which in his greater works appear to oppress Svendsen, his talents display themselves in quite a new light; and subjects all strongly marked with national characteristics are treated very ingeniously and scored with most picturesque effect. Madame Norman-Néruda, Signor Piatti, and Mr. Hallé played Beethoven's magnificent triple concerto in a manner worthy of the work, and Madame Néruda and Signor Piatti each gave solos in their respectively unique styles. Miss Mary Davies replaced as vocalist Madame Patey, who was indisposed.—On the 20th ult., Cherubini's *Requiem*, in C minor, was given for the first time here. The performance was good, but the work, though delightful to study, and replete with the contrapuntal and fugal devices of which Cherubini was so great a master, failed to produce much effect. Mendelssohn's *Hymn of Praise* was also performed, both orchestra and choir being thoroughly satisfactory, Miss Mary Davies achieving more than her wonted success in the soprano music. Mr. Sims Reeves was unable to appear, but Mr. Frank Boyle, who undertook the tenor music at short notice, created a favourable impression.

MODBURY.—A very successful Concert by the members of the Church Choir and other local and professional talent, was given in the Assembly Rooms on Thursday evening, the 13th ult. The programme consisted largely of instrumental music, a feature of the evening being the pianoforte solos by Miss Dinah Shapley, R.A.M. (Lady Goldsmid scholar, Bennett prize-holder, and bronze and silver medal-

ist), in an artistic manner. Mr. J. Pardew's violin solo was, as usual, an excellent performance. Mr. W. H. D. Andrews, the Misses Andrews, Miss Shephard, Mr. J. Crocker, and the Rev. G. C. Green were the vocalists. The programme also included selections by Miss Gertrude Green, Mr. A. Davis, Mr. W. Shephard, and Mr. T. Shephard. The choruses were very creditably executed.

NEWBURY.—The members of the Amateur Orchestral Union gave two Concerts in the Town Hall, on Tuesday, the 11th ult., in aid of the Newbury Volunteer Fire Brigade. The Concerts were well attended, and the result both in a musical and financial point of view most gratifying to all concerned. The programme was well selected, and the whole of the members did justice to their respective parts. The solo vocalists were Miss Agnes Larkom, Miss Jeanie Rosse, and the Rev. C. A. Treherne. Mr. W. D. Eatwell conducted.

NEWCASTLE-ON-TYNE.—A performance of Mr. Prout's Cantata, *Hereward*, was given by Mr. Rea's choir on the 18th ult. Miss Anna Williams, Miss Tomlinson, Mr. Kearton, and Mr. Bridson were the soloists. The choir and band were alike excellent, and the rendering of the work was highly creditable to all concerned.

NORTH BERWICK, N.B.—On Christmas Eve a special service was held in St. Baldred's Church, when a Christmas Cantata by Frank Bates, Mus. Bac., Organist and Choirmaster of the church, was sung. On Christmas Day Mr. Bates was presented with a box containing £20 from the Incumbent and principal members of the congregation, and two very handsome books from the choir boys.

NORWICH.—A Concert, which may now be looked upon as an annual one, was given in Noverre's Rooms on Wednesday evening, the 5th ult., by the choristers, assisted by the lay clerks, of Norwich Cathedral. The first part comprised the late Mr. Henry Smart's Cantata for treble voices, entitled *King René's Daughter*, the solo parts being well sustained by Masters Hardesty, Smith, and Bales respectively. The second part of the Concert commenced with Romberg's Toy Symphony, played by Messrs. Meers and Flowers, and the choristers, under the direction of Dr. Gladstone. The programme also contained a very characteristic carol by Dr. Steggall, entitled "New Prince, new pomp"; an excellent glee, "When twilight dews," by Mr. Fred. C. Atkinson, Mus. Bac. (an old chorister of Norwich Cathedral); and Cooke's fine five-part glee, "Hohenlinden," which was a great treat, not only on account of its musical worth, but also for its good performance by Messrs. Holden, Brookes, Thouless, Smith, and Brockbank. Dr. Gladstone's work, as Choirmaster, Organist, and teacher has been so thoroughly earnest and skilful, that the successful result on the present occasion but served to testify that his departure will be a real loss to Norwich Cathedral.

NOTTINGHAM.—At the commencement of the present season Mr. Henry Farmer resigned the post of Conductor to the Nottingham Sacred Harmonic Society, which he had filled for fourteen years. The committee and members, in order to show their appreciation of his services, subscribed for a handsome illuminated address, made up in the form of a book. The upper cover was of polished coromandel wood, with Mr. Farmer's initials engraved on a gold shield in the centre. The address was engrossed on vellum, and was illuminated in an exquisite manner by Mr. Collinson, of Nottingham. Recently the President of the Society (H. Liepmann, Esq.), the Secretary (Mr. P. H. Stevenson), and several members of the committee waited upon Mr. Farmer and presented him with the address, which runs as follows: "To Hy. Farmer, Esq. On behalf of the members of the Nottingham Sacred Harmonic Society we wish to express our deep sorrow and regret that the state of your health has compelled you to resign the position of Conductor which, for fourteen years, you have filled with such signal ability and success; we feel how greatly we are indebted to you, not only for the skill and courtesy with which you have directed our practices and performances, but also for very valuable assistance rendered to the Society in other ways, and although your official connection with us has now come to a close, we venture to hope that we may still retain the advantage of your advice and support. Permit us to add that it is the sincere and heartfelt desire of all of us that your health may very speedily be restored, and that many years of continued happiness may yet be before you." The Secretary having read the address, Mr. Farmer responded, thanking very heartily the committee and members for their gift, which he and his family would value very highly. Especially was he pleased with the unostentatious way in which the presentation was made, and he assured the gentlemen present that, although no longer taking an active part in the management of the Society, he should as long as he lived do all he could to promote its best interests.

ORPINGTON.—Handel's *Messiah* was performed, for the first time with orchestral accompaniments at Orpington, by the Crays and Orpington Choral Society, on Tuesday, December 21, with great success. The solo vocalists were Miss Muriel Wood, Miss Edith Denbigh, Mr. Oldroyd (of Rochester Cathedral), and Mr. A. D'Oyly. The singing of the choir was excellent, all the choruses being rendered with much vigour and steadiness, reflecting great credit both upon the singers and the Conductor, Mr. J. A. Doyle. The orchestra was highly efficient, Mr. R. Bath proving an able leader.

PEMBERTON, NEAR WIGAN.—Mr. James Gaskell gave his annual Concert, at the Mechanics' Institution, on Tuesday evening, the 18th ult. The vocalists were Miss Laura Smart and Mr. Edward Crompton (both of whom were highly successful), and the instrumentalists Mr. Crompton, sen., Mr. Battersby, Mr. John Crompton, Mr. Edward Crompton, and Miss Lucy Crompton. Hummel's Trio in F was well played by Mr. Crompton, Mr. Edward Crompton, and Miss Crompton; as was also Pleyel's String Quartet, Op. 9, No. 1; and Haydn's, Op. 12, No. 1, in G, by Messrs. Crompton and Mr. Battersby. Mayser's admired Solo, dedicated to Paganini, was admirably performed by Mr. Crompton, sen., and Mr. Gaskell accompanied the songs with much ability and care. The Concert was in every respect thoroughly successful.

POOLE.—An evening Concert was given by Miss Ada Blanchard, R.A.M., in aid of the fund for the proposed east window for the parish church of St. James's, at the Assembly Room on Tuesday, the

4th ult. Miss Blanchard was assisted by Mrs. Irene Ware, R.A.M., Mr. F. W. W. Bamfylde, R.A.M., and others. Mrs. Ware was especially successful in her rendering of a new song by Mr. Ernest Ford, entitled "Good Night," which was encored. Miss Blanchard gave two pianoforte solos, *Impromptu* in A flat by F. Schubert, and "Allegro con brio" (Sonata Op. 13) by Hummel, which were most cordially received, and also contributed two songs with much effect. A feature of the evening was the performance by Mr. Bamfylde, on the pianoforte, of Liszt's "Fantasia au Rigoletto" and Chopin's "Fantasia Impromptu," both of which were received with much applause. A grand pianoforte, by Broadwood, was kindly lent by Mr. Price, of Bournemouth, and the Assembly Room was also lent for the occasion by Mr. Henry Curtis.

PRESTON.—As last year, the performance of the *Messiah* by the Preston Choral Society, on Christmas Eve took place in the Guildhall, the whole of the seats being occupied except a few in the first ranks of the reserved section. The orchestra was, as on former occasions, composed chiefly of members of Mr. Charles Hallé's band, and the Conductor, Signor Risegari. The principal vocalists were Miss Kate Hardy, Madame Mary Cummings, Mr. William Shakespeare, and Mr. Henry Cross. Miss Hardy in "I know that my Redeemer liveth," Madame Cummings in "Oh, thou that tellest" and "He was despised," and Mr. Shakespeare in "Thou shalt break them," were highly effective, and elicited warm applause. The whole of the choruses were sung with much energy and precision.

REDRUTH.—On Tuesday, the 11th ult., Mr. T. J. Thuell gave his benefit Concert in the Druids' Hall, the principal artists being Miss May Bell, Miss Marion McReggie, and Mr. Edwin A. Uglov, assisted by several amateurs; all the vocal solos were warmly applauded, and several were redemanded. The well-known Hungarian Dances, given as a pianoforte duet by Mr. Thuell and Mr. W. H. Lanyon, was one of the successes of the evening. The room was crowded, and Mr. Thuell, as well as conducting, occupied his usual post as accompanist.

RETFORD.—The Choral Society gave its first Concert of the season on Thursday, December 23, when Mendelssohn's *Athalie* was performed. Mr. F. T. Clark recited the dramatic portions, and the soloists were Miss Jenkinson, Miss Birkett, Miss Cross, and Miss Batley. Mr. Hamilton White conducted. In the second part, Miss Denman gave a brilliant rendering of Beethoven's Polonaise in C, and was encored. Mr. Spence sang with taste "Love in her eyes" (*Acis and Galatea*), and Mr. Denman "Peter, the hermit," the chorus added and arranged by the Conductor. Miss Jenkinson gave an expressive delivery of Gounod's "Ave Maria," the subdued accompaniment for chorus, organ, and piano being received with much enthusiasm.

ROCHDALE.—On Wednesday, the 12th ult., the second Subscription Concert took place in the Town Hall, before a large audience. The instrumentalists were Madame Norman-Neruda, Mr. Chas. Hallé, and his band. The vocalist was Mr. Arthur Oswald. On Friday evening, the 21st ult., the third and last Subscription Concert took place in the Town Hall. The vocalists were Madame Trebelli, Miss Anna Williams, and Signori Vizzani and Zolobi, the instrumentalists being Signor Bisaccia and M. Vanni Musin.

SILONDALDE, NORTH STAFFORDSHIRE.—The Silondale Choral Society gave an excellent performance of the *Messiah* in the Primitive Methodist Chapel on Monday evening, the 17th ult. The principal vocalists were Miss R. Green, Mrs. T. Taylor, Miss Vyjars, Mr. Whiston, and Mr. Pountney. Mr. R. Sourbites played the trumpet obligato, and Dr. W. T. Belcher, of Birmingham, presided at the organ. Mr. F. Mountford was the Conductor.

SOUTHPORT.—On the 19th ult. Mr. A. E. Bartle gave a Pianoforte Recital at the Winter Gardens, at which he played Beethoven's Sonata in C, a Polonaise, Nocturne, and Valse by Chopin, two of Schumann's Novelletten, two of Mendelssohn's "Lieder ohne Worte," a "Paraphrase de Concert" on *Rigoletto* by Liszt, and the Scherzo movement from Litolff's Fifth Concerto. On the 22nd ult., Miss Nellie Arthur and Miss Mathilde Lemon sang at the Winter Gardens' Popular Concert, at which also Mr. J. T. Carodus played a couple of violin solos. The Carl Rosa Opera Company opened a short stay of three nights at the Pavilion Theatre on the 24th ult. with *Mignon*, in which Miss Georgina Burns as Filina and Miss Julia Gaylord in the title rôle, were very successful. Mr. J. W. Turner was the Wilhelm, and the other parts were filled by Miss Josephine Yorke, Mr. Leslie Crotty, and Mr. Charles Lyall. On the 25th, the *Bohemian Girl* was produced, with Miss Clara Perry as Arline; and on the 26th *Carmen* was performed.

STRAFORD-ON-AVON.—Mendelssohn's *Athalie* was performed by the Choral Society on the 18th ult., and although the inclement state of the weather prevented the attendance of many of the members (and reduced the audience to a somewhat scanty assembly), the work was very efficiently rendered. The solo parts were most creditably rendered by Miss McLandsborough, Mrs. Cranmer, and Miss Stuart, the lyrics being recited by Mr. Charles Fry. The second part of the Concert was miscellaneous, and included, among other pieces, a very effective part-song by Mr. Caseley, entitled "The Dream." Four were contributed by Miss McLandsborough and Miss Stuart, and Mr. Charles Fry recited scenes from the *School for Scandal* and *Hamlet*, in the latter of which, especially, he was warmly applauded. The accompaniments on the pianoforte were efficiently played by Mr. Mariés; and Mr. Caseley, who conducted the performance with much care, joined Mr. Mariés at the harmonium in the Overture and War March in *Athalie*.

TORONTO.—There were special Musical Services at the Cathedral Church of St. James's both on Christmas morning and Sunday afternoon and evening. An excellent programme of music was given by Mr. Doward, the Organist, and a choir of sixty voices, which was admirably rendered. Mrs. Cuthbert was the soprano soloist, and sang with her accustomed ability the four recitatives from the *Messiah*, commencing with "There were shepherds." The choir sang "Hark, the herald angels sing," "For unto us a Child is born," and "Glory to God in the highest," from the *Messiah*, and Mendelssohn's Kyrie and Gloria. These excerpts were finely given, and with a degree of finish that

indicated careful rehearsal. Mr. Doward played Handel's Pastoral Symphony, Lemmens's Allegretto in B flat, as the offertory voluntary, and Beethoven's Adagio from the Septet, as the concluding voluntary, all of which were performed in his usual artistic manner. At the service on the following morning, the Dean preached on the martyrdom of St. Stephen and the institution of the order of deacons. The choir was not so large as before, but a good musical selection was, nevertheless given. Mrs. Davis was the solo vocalist, and sang very effectively "Behold a virgin," and "O thou that tellest." The organ solos were the Andante from Mendelssohn's G minor Concerto, Guilman's Offertoire in D, and Hesse's Prelude and Fugue. In the evening the Rev. Mr. Rainsford preached to a large congregation. The solo vocalist was Miss White and the Romanza from Mozart's second Concerto was the principal organ number. On New Year's Day the members of the choir of St. James's Cathedral presented Mr. Doward with a purse of money, and an address expressive of their appreciation of his merits as a musician and his kindness and courtesy in the capacity of their instructor.

TOTNES.—A very successful Concert, under the direction of Miss Dinah Shapley, R.A.M., was given at the Assembly Rooms, Seymour Hotel, on Friday evening, the 14th ult. The vocalists were Miss Berrie Stephens, the Misses Hicks, and the Rev. W. Watkins. Miss Shapley proved herself a thorough artist in her pianoforte solos, and also displayed a well-trained voice in Cowen's song "The Better Land." Mr. T. B. Knott contributed an effective pianoforte solo "Troisième Ballade in A flat" (Chopin). A vocal trio, "Ave Maria" (Dinah M. Shapley), was effectively rendered by Miss Berrie Stephens, Miss M. Hicks, and Miss Gertrude Hicks.

TWICKENHAM.—The Concert given by the Strawberry Hill Choral Society at the Town Hall, on the 21st December, was in every respect a marked success, a great portion of which was unquestionably due to the interest taken in this recently formed Society by Mr. Joseph Barnby, who has most zealously directed its practices, and on this occasion conducted the performance. The first part of the programme was devoted to Sir Sterndale Bennett's Cantata, *The May Queen*, the principal vocalists in which were Miss Clark, Miss Dixon, Mr. Cox, and Mr. E. Curtis, all of whom were highly efficient. The choruses were steadily and effectively given throughout, and the work was most cordially received by the audience. The second part was miscellaneous, and contained in addition to several vocal pieces and a pianoforte solo by Madame Frickenhaus, Pearsall's "O, who will o'er the downs so free," and "In dulci jubilo." Sullivan's "O hush thee, my babe," Schumann's "Gipsy life," and Eaton Fanning's "Song of the Vikings," all of which were excellently sung by the choir.

WELSHPOOL.—A successful Concert was given in the Assembly Rooms on Friday, the 7th ult., by the Welshpool Harmonic Society. Handel's *Messiah* was the work performed, with an efficient band under the leadership of Mr. C. E. Newman, and the choir augmented by members of the Shrewsbury Harmonic Society. The soloists were Miss E. H. Lloyd, Miss Hilda Wilson, Mr. W. Anstice, and Mr. H. L. Howell. Miss Hilda Wilson's charming rendering of "He was despised" created a deep impression. The whole of the choral numbers, under the skilful conducting of Mr. J. W. Godsell, went splendidly. Miss Helen Porteous was the pianist.

WESTON, STAFFORDSHIRE.—A grand amateur Concert was given at the Weston School-room on Monday, the 24th ult., by the members of the Ingestre Choral Society. The programme consisted of Gade's Cantata, *Comala*, and "Spring," from Haydn's *Seasons*. In the former work, the part of Comala was undertaken by Mrs. James Gardner, that of Dersagrena by Mrs. Gordon, Melicoma, by Miss Birch, and Fingal by the Rev. C. Gordon. The performance was an excellent one throughout, and the final chorus given with great breadth and spirit. In *Spring* the solos were allotted to the Rev. C. and Mrs. Gordon, and Mr. Roper, and the performance highly creditable to all concerned. The accompaniments were rendered on the pianoforte with taste and finish by a young lady amateur, and Mr. S. S. Stratton conducted. Owing to the severity of the weather, the audience was not so large as the interesting character of the Concert merited, but was both appreciative and enthusiastic.

WIMBLEDON.—A Concert of sacred and secular music was given at the Drill Hall on Tuesday, the 4th ult. The vocalists were Miss Maud Longhurst, Miss M. Galer, Madame Edwyn Frith, Mr. W. E. Glazier, and Mr. Edwyn Frith; Mdlle. Hélène De Lisle (solo violin), Mr. Arthur L'Estrange (solo pianoforte).

WORCESTER.—On the 24th ult. Mr. E. J. Spark was presented with a handsomely framed illuminated address from former vicars and old members of the choir of Holy Trinity Church, in recognition of his services as Organist and Choirmaster for a period of fifteen years. A Concert, given on the evening of the 24th ult., at the Music Hall, on behalf of the parish of St. Andrew, was well attended, and an attractive programme was gone through, much to the satisfaction of the audience.

WORKSOP.—On Tuesday, December 21, the members of the Choral Society gave their first Concert of the season. The first part consisted of Mendelssohn's *Athalie*, the dramatic portions being ably declaimed by Mr. F. T. Clark. The soloists were the Misses Jenkinson, Rissmann, Hardcastle, and Cross. The choruses were given with precision and delicacy of expression, the accompaniments being arranged for piano and harmonium by the Conductor, Mr. Hamilton White. The overture and march were played as a piano duet by Mr. F. W. Wells and Miss Denman, and Mr. G. F. Ashley presided at the harmonium. The second part consisted of a miscellaneous selection, the most noticeable features being the singing of "May no rash intruder" (Handel), and the "Hallelujah," *Mount of Olives* (Beethoven); the trio, "O Memory" (Leslie), by Mrs. Wilson, Miss Hardcastle, and Mr. Pogson; and the "Ave Maria," soprano solo, with chorus, organ, and violin (Gounod), by Miss Jenkinson. Mr. Malander gave an excellent rendering of the song "Honour and arms" (Handel), and Fraulein Rissmann of Schubert's "Ungeud." The room was crowded to excess.

YEOVIL.—A Concert was given by Mr. Harry A. Bullock, Organist of the parish church, at the Town Hall, on Wednesday, December 22. The artists were: Vocalists, Miss Ellen Horne, Miss Marian McKenzie, Mr. Bernard Lane, Mr. Farley Sinkins; solo pianoforte, Mdlle. Randegger; solo violoncello, Mons. Albert.

YORK.—An excellent performance of Handel's *Messiah* was given by the members of the Choral Society, on Tuesday, December 21. The band and chorus numbered over 200, and the solo vocalists were Miss Mary Davies, Miss Wakefield, and Messrs. Edward Lloyd and Shepley. Mr. R. S. Burton was, as usual, Conductor.

ORGAN APPOINTMENTS.—Mr. Edgar P. Lavington, Organist and Choirmaster to the Parish Church, Cirencester.—Mr. John Bottomley, Organist and Choirmaster to Christ Church, Leamington.—Mr. H. F. Dunand, Organist and Choirmaster to Bletchingley Parish Church.—Mr. W. J. Dunand, to the Parish Church, Camden Town.—Mr. Ben. Charlwood, to the Parish Church, Reigate.—Mr. E. Davidson Palmer, Mus. Bac., Oxon., Organist and Choirmaster to Rushbrook Church, Queenstown.—Mr. C. Stanley Wise, Organist and Choirmaster to St. Michael's Church, Alnwick.

CHOIR APPOINTMENTS.—Mr. R. W. Barratt, Choirmaster to St. Michael's, Stockwell.—Mr. B. C. Kendle (Tenor), to Berkeley Chapel, Berkeley Square, Mayfair, W.—Mr. Wm. James Ineson (Bass), to the Parish Church, Leeds.

OBITUARY.

On the 5th ult., at No. 54, Addison Road, Kensington, LOUISA, wife of CARL ENGEL.

On the 9th ult., suddenly, at Southport, BENJAMIN RALPH ISAAC, Professor of Music, 61, Bedford Street, Liverpool, aged sixty-three.

On the 19th ult., at 207, Adelaide Road, London, LILY EMILY AUGUSTA, the eldest daughter of GEORGE AUGENER.

On the 19th ult., at 23, St. Augustine's Road, CONSTANCE EMILY, youngest daughter of E. J. HOPKINS, aged nineteen years.

Now ready.

NEW AND REVISED EDITION, 1879, with various improvements and many additional Chants, of **THE PSALTER**, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., etc., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.

Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. *Words only.* Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. *Words only.* 1d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION, 1879."

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

DER RING DES NIBELUNGEN IN LONDON.

LETTERS FROM BAYREUTH

BY

JOSEPH BENNETT

Special Correspondent of the *Daily Telegraph*.

WITH AN APPENDIX.

Price 2s. 6d.

In addition to a notice of the performance at Bayreuth in 1876, this work contains a full description of the plot of Wagner's greatest Musik-Drama, a critical notice of the music, and a full discussion of the artistic principles involved.

London: NOVELLO, EWER and Co.

ENGAGEMENT required as **ORGANIST** and **CHOIRMASTER.** Could take charge of School or assist. Age 27. Good references. Mr. Shaw, Netteswell, Harlow.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

GADSBY, H.—"Columbus." A Dramatic Cantata for Tenor Solo, Chorus (Male Voices), and Orchestra. The Libretto by W. GRIST. 8vo, paper cover, 2s. 6d.

HANDEL.—"Jephtha." Additional Accompaniments by ARTHUR SULLIVAN. Violin (1st), 6s. 6d.; Violin (2nd), 6s. 6d.; Viola, 5s.; Violoncello and Double-Bass, 7s. 6d.; Flutes, 2s. 6d.; Oboes, 2s. 6d.; Clarionets, 3s.; Bassoons, 2s. 6d.; Horns (1 and 2), 1s. 6d.; Horns (3 and 4), 1s. 6d.; Trumpets, 1s.; Trombones (A. and T.), 6d.; Trombones (Bass), 6d.; Drums, 6d.; Triangle, 3d.

BARNBY, J.—"Rebekah." The Accompaniments arranged for Pianoforte and Harmonium. By KING HALL. 5s.

STANFORD, C. V.—"God is our hope and strength." Chorus Parts, 2s.

HOUSELEY, H.—(in F). Office of Holy Communion. Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria, 1s.

HEAP, DR. C. S.—"The earth is the Lord's." Anthem. 8vo, 4d.

SCHUBERT, F.—"Great is Jehovah" (Novello's Octavo Anthems, No. 223). 4d.

PYE, KELLOW J.—Three Short Full Anthems. 1s. 6d.; or, singly: No. 1. "Hide not Thy face" (four voices), 6d.; No. 2. "Lead me in Thy truth" (five voices), 6d.; No. 3. "O Lord Thou art my God" (six voices), 6d.

REINECKE, CARL.—Ten Trios (second set) for Female Voices (Novello's Octavo Trios), 1s. 6d.; or, singly:—

No. 86. From Venice	...	...	...	...	3d.
" 87. When two are lovers	...	...	...	...	2d.
" 88. How quickly sorrow is gone	...	...	...	...	2d.
" 89. A Maiden's song	...	...	...	...	3d.
" 90. O grateful evening silence	...	...	...	...	2d.
" 91. Song of the Graces from "Faust"	...	...	...	...	2d.
" 92. Song from "Mirza Shaffy"	...	...	...	...	3d.
" 93. In summer go thy love to seek	...	...	...	...	2d.
" 94. Over a grave	...	...	...	...	2d.
" 95. Snow in Spring	...	...	...	...	2d.

NOVELLO'S OCTAVO TRIOS.

No. 96. Morning thoughts. H. SMART	...	...	...	4d.
" 97. The stars beyond the cloud. B. TOURS	...	...	...	3d.
" 98. Hark! the village bells. J. SHAW	...	...	...	3d.
" 99. Pangbourne	...	...	...	3d.
" 100. Cliveden Woods	Four river	...	...	3d.
" 101. Sonning Lock	songs.	...	...	3d.
" 102. Hurley Mill	...	...	...	3d.
" 103. Sweet land of the mountain (Cambria)	...	...	...	3d.

Dr. T. A. WALMSLEY 3d.

ADCOCK, J.—Hymns for Children (Nos. 1 and 2). 1d. each.

JENNINGS, JOHN H.—"Far from England" (Patriotic Four-part Song). 3d.

PALMER, L. S.—"Phyllis." Part-song. 3d.

SOMERSET, LORD HENRY.—"One more." Song—(in D and F). 1s.

O'LEARY, A.—Minuet, in B flat, for the Pianoforte. 1s. 6d.

—Thema, in C minor, for the Pianoforte. 3s.

DAVIS, PERCY G.—Wedding March, for the Organ. 2s.

AN AMATEUR ORGANIST will assist at Services or in Choir (BASS) for further Instruction and Practice. Open to other arrangements. D. W., 7, Halsey Street, Chelsea.

LESSONS IN HARMONY and COUNTERPOINT, per post. Address, Mr. T. Palmer, Mus. Bac., Oxon., Ludbrook Villa, London Road, Ipswich.

VIOLIN CLASSES are held every SATURDAY at 5.30 p.m. in the SCIENCE SCHOOLS, 400, OLD FORD ROAD, E. Sixteen Ladies and Gentlemen have already joined. The ultimate object will be the formation of a String Band, and for this purpose those who can play a little (as well as beginners) are invited to join. Fee, 5s. per quarter, which commences on day of payment. Teacher, Mr. L. W. Schweitzer; Manager, Mr. T. R. J. Ames, 77-79, Green Street, E.

WANTED, permanently, a Good TUNER and GENERAL REPAIRER for a MUSIC BUSINESS at Brighton. Apply to Mr. Barnes, 39, Osney Crescent, London, N.W.

PRACTISING ROOMS.—AGATE and PRITCHARD, 68, Gracechurch Street.—Rooms for practice and instruction given on Pianoforte, Violin, Violoncello, Flute, Harp, Banjo, and various instruments. Terms upon application.

NOVELLO, EWER & CO.'S CIRCULATING MUSIC LIBRARY

1, BERNERS STREET, W.

TERMS OF SUBSCRIPTION.

CLASS A	-	-	ONE GUINEA	-	-	PER ANNUM.
CLASS B}	-	-	TWO GUINEAS	-	-	PER ANNUM.
CLASS E}			Six Months, £1 5s.; Three Months, 15s.;			
			One Month, 8s.; One Week, 3s.			
CLASS C}	-	-	THREE GUINEAS	-	-	PER ANNUM.
CLASS F}			Six Months, £1 15s.; Three Months, £1 1s.			
			One Month, 12s. 6d.; One Week, 5s.			
CLASS D}	-	-	FIVE GUINEAS	-	-	PER ANNUM.
CLASS G}						

Subscriptions received by all Musicsellers in town or country.

TOWN.

- CLASS A**—Entitles the Subscriber to receive Six Pianoforte Pieces or Songs (ordinary sheet music), which may be exchanged once a week.
- CLASS B**—Entitles the Subscriber to receive Twelve Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged once a week. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS C**—Entitles the Subscriber to receive Eighteen Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS D**—Entitles the Subscriber to the same privileges as Class C, including the right of borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

* * The Special attention of Conductors and Secretaries of Musical Societies is called to this subscription.

COUNTRY.

- CLASS E**—Entitles the Subscriber to receive Twenty Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged twice a month. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS F**—Entitles the Subscriber to Thirty Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY, or as often as required. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS G**—Entitles the Subscriber to the same privileges as Class F, including the right of borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

* * FOR STILL LARGER QUANTITIES OF MUSIC, SPECIAL SUBSCRIPTIONS CAN BE ARRANGED.

NOVELLO'S
ORIGINAL OCTAVO EDITION OF
OPERAS

Edited, Corrected according to the Original Scores, and
Translated into English, by

NATALIA MACFARREN, Rev. J. TROUTBECK, and
BERTHOLD TOURS.

Price 2s. 6d. each; or in scarlet cloth, 4s.

	AUBER.	Paper cover.	Scarlet cloth.
FRA DIAVOLO. French and English words	2 6	5 0	4 0
MASANIELLO. French and English words	3 6	5 0	4 0
FIDELIO. German and English words..	2 6	4 0	4 0
NORMA. Italian and English words ..	2 6	4 0	4 0
LA SONNAMBULA. Italian and English words	2 6	4 0	4 0
I PURITANI. Italian and English words	2 6	4 0	4 0
LUCIA DI LAMMERMOOR. Italian and English words	2 6	4 0	4 0
LUCREZIA BORGIA. Italian and English words	2 6	4 0	4 0
LA FIGLIA DEL REGGIMENTO. Italian and English words	2 6	4 0	4 0
MARTHA. German and English words..	2 6	4 0	4 0
IPHIGENIA IN AULIS. French and English words	3 0	5 0	5 0
IPHIGENIA IN TAURIS. French and English words	2 6	4 0	4 0
L'ETOILE DU NORD. Italian and English words	5 0	7 6	7 6
DON GIOVANNI. Italian and English words	2 6	4 0	4 0
LE NOZZE DI FIGARO. Italian and English words	2 6	4 0	4 0
DIE ZAUBERFLEETE. German and English words	2 6	4 0	4 0
IL SERAGLIO. German and English words	2 6	4 0	4 0
IL BARBIERE. Italian and English words	2 6	4 0	4 0
GUILLAUME TELL. French and English words	5 0	7 6	7 6
IL TROVATORE. Italian and English words	2 6	4 0	4 0
RIGOLETTO. Italian and English words	2 6	4 0	4 0
LA TRAVIATA. Italian and English words	2 6	4 0	4 0
ERNANI. Italian and English words ..	2 6	4 0	4 0
TANNHÆUSER. German and English words	3 6	5 0	5 0
LOHENGRIN. German and English words	3 6	5 0	5 0
FLYING DUTCHMAN. German and English words	3 6	5 0	5 0
OBERON. Italian and English words ..	2 6	4 0	4 0
DER FREISCHUTZ. German and English words	2 6	4 0	4 0
PRECIOSA. German and English words	1 6	3 0	3 0

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER & CO.'S
MUSIC PRIMERS

EDITED BY

DR. STAINER.

In issuing this series of Music Primers the Editor sees with pleasure the realisation of a desire he has long felt, to place in the hands of teachers and students of music a set of educational works of a high standard at a price so low as to render them attainable by all.

The growing interest in music generally, and rapid spread of its study, so very evident in this country, render it of the utmost importance that the student's first steps in every branch should be directed with skill and based on sound principles. The Editor has kept this object steadily in view, and he believes that each one of these Primers will prove to be as carefully constructed in detail as it is comprehensive in design.

Such a result would have been impossible but for the hearty support and sympathy of those authors, men of known ability in their special branches of art, who have embodied the results of their long and valuable experience in their respective contributions.

While gratefully acknowledging the kindness of these gentlemen, the Editor cannot but express a hope that the Primers may prove as useful to the public, and as beneficial to art, as both authors and publishers have endeavoured to make them.

NOW READY.

1. THE PIANOFORTE (2s.) - E. PAUER.
2. RUDIMENTS OF MUSIC (1s.) W. H. CUMMINGS.
3. THE ORGAN (2s.) - DR. STAINER.
4. THE HARMONIUM (2s.) - KING HALL.
5. SINGING (4s. Paper boards, 5s.) A. RANDEGGER.
6. SPEECH IN SONG (*Singer's Pronouncing Primer*) (2s.) - A. J. ELLIS, F.R.S.
7. MUSICAL FORMS (2s.) - E. PAUER.
8. HARMONY (2s.) - DR. STAINER.
9. COUNTERPOINT (2s.) - DR. BRIDGE.
10. FUGUE (2s.) - JAMES HIGGS.
11. SCIENTIFIC BASIS OF MUSIC (1s.) - DR. STONE.
13. CHURCH CHOIR TRAINING (1s.) - REV. J. TROUTBECK.
14. PLAIN-SONG (2s.) - REV. T. HELMORE.
15. INSTRUMENTATION (2s.) - E. PROUT.
16. ELEMENTS OF THE BEAUTIFUL IN MUSIC (1s.) - E. PAUER.
17. THE VIOLIN (2s.) - BERTHOLD TOURS.
18. TONIC SOL-FA (1s.) - JOHN CURWEN.
19. LANCASHIRE SOL-FA (1s.) JAMES GREENWOOD.
20. COMPOSITION (2s.) - DR. STAINER.
21. MUSICAL TERMS (1s.) STAINER & BARRETT.

(TO BE CONTINUED.)

ANY OF THE ABOVE MAY BE HAD, STRONGLY BOUND IN
PAPER BOARDS, PRICE 6D. EACH EXTRA.

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER & CO.'S PIANOFORTE ALBUMS.

COMPOSITIONS

BY

JOHN SEBASTIAN BACH

EDITED BY

BERTHOLD TOURS.

No. 1.

1. Prelude in C minor, from the "Petits Préludes."
2. Prelude in F major, from the "Petits Préludes."
3. Prelude in E major, from the "Petits Préludes."
4. Invention in F major, from the "Inventions à 2 voix."
5. Allemande in B flat major, from "Partita I."
6. Menuet in B flat major, from "Partita I."
7. Gigue in B flat major, from "Partita I."
8. Rondeau in C minor, from "Partita II."
9. Courante in A minor, from "Partita III."
10. Burlesca in A minor, from "Partita III."
11. Scherzo in A minor, from "Partita III."
12. Prelude in A minor, from the "Suites Anglaises."
13. Bourrée in A minor, from the "Suites Anglaises."
14. Gigue in A minor, from the "Suites Anglaises."
15. Sarabande in A major, from the "Suites Anglaises."
16. Gavotte in G minor, from the "Suites Anglaises."
17. Echo in B minor, from the "Overture Française."
18. Bourrée in C major, from the "Third Sonata for Violoncello."
19. Gavotte in G major, from the "Sixth Sonata for Violoncello."
20. Bourrée in B minor, from the "Second Sonata for Violin."

No. 2.

21. Prelude in F major, from the "Suites Anglaises."
22. Menuet in F major, from the "Suites Anglaises."
23. Sarabande in E minor, from the "Suites Anglaises."
24. Passepied in E minor, from the "Suites Anglaises."
25. Gigue in D minor, from the "Suites Anglaises."
26. Gigue in D major, from "Partita IV."
27. Prélude in G major, from "Partita V."
28. Courante in G major, from "Partita V."
29. Menuet in G major, from "Partita V."
30. Sarabande in D minor, from the "Suites Françaises."
31. Courante in C minor, from the "Suites Françaises."
32. Gigue in C minor, from the "Suites Françaises."
33. Gavotte in G major, from the "Suites Françaises."
34. Bourrée in G major, from the "Suites Françaises."
35. Allemande in E major, from the "Suites Françaises."
36. Courante in E major, from the "Suites Françaises."
37. Bourrée in E major, from the "Suites Françaises."
38. Gigue in E major, from the "Suites Françaises."
39. Fantasia in C minor.
40. Bourrée in E flat major, from the "Fourth Sonata for Violoncello."

PRICE ONE SHILLING EACH.

London: NOVELLO, EWER and Co.

Octavo. Price Two Shillings and Sixpence.

BEETHOVEN'S CHORAL SYMPHONY

WITH ENGLISH AND GERMAN WORDS

The English Version by

NATALIA MACFARREN

The Pianoforte Arrangement by

BERTHOLD TOURS

THE ONLY EDITION SUITABLE FOR THE USE OF
CHORAL SOCIETIES.

London: NOVELLO, EWER and Co.

WEBER'S OPERA PRECIOSA

IN CANTATA FORM FOR CONCERT USE.

The condensed libretto by C. O. STERNAU. Translated into English
by the Rev. J. TROUBECK, and adapted for

RECITATION IN CONCERT PERFORMANCES.

Octavo, Paper Cover, 1s. 6d.

London: NOVELLO, EWER and Co.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S

Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

("The Well-Tempered Clavichord").

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER and Co.

ORIGINAL

Compositions for the Organ

By E. SILAS.

No.		s.	d.
1.	Allegro Moderato	1	0
2.	Andante	1	0
3.	Prelude	1	0
4.	Andante	1	0
5.	Fantasia	1	6
6.	Pastorale	1	0
7.	Canzonetta	1	0
8.	Andante, in C	1	0
	Melody, in C	1	0
9.	Introduction and Fugue	1	0
10.	Prelude, in D	1	0
	Fugue, in C minor	1	0
11.	March, in B flat	1	0
12.	Sonata, in F	2	6
13.	Minuetto, in F	1	0
14.	Fantasia on St. Ann's Tune	1	6
15.	Melody in E minor	1	0

Nos. 8 to 15 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL

Compositions for the Organ

By FREDERIC ARCHER.

No.		s.	d.
1.	Andante, in D	1	0
2.	Andante, in F	1	0
3.	Andante, in A	1	0
4.	Concert Variations	2	0
5.	Allegretto, in E, and Prelude, in G	1	0
6.	Motivo, in B flat, and Fugue, in D minor	1	0
7.	Marche Triomphale	1	6
8.	Allemande	1	0

Nos. 5 to 8 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL

Compositions for the Organ

By HENRY SMART.

No.		s.	d.
1.	Choral, with Variations	1	6
2.	Two Trios	1	6
3.	Grand Solemn March	2	0
4.	Andante, No. 1, in G major	1	6
5.	Andante, No. 2, in A major	1	6
6.	Andante, No. 3, in E minor	1	6
7.	Six short and easy pieces, Nos. 1 and 2	1	6
8.	" " " 3 " 4	1	6
9.	" " " 5 " 6	1	6
10.	Air with Variations and Finale Fugato	3	0
11.	Twelve Short and Easy Pieces in various styles, Nos. 1 to 4	2	6
12.	" " " 5 " 8	2	6
13.	" " " 9 " 12	2	6
14.	Prelude, in A, and Postlude, in C	1	0
15.	Prelude, in Eb; Introductory Voluntary, in Eb; Andante Grazioso	1	6
16.	Postlude, in D	1	6
17.	Twelve Short Interludes	1	6
18.	March, in G	1	0
19.	Easy Preludes: No. 1, in F; No. 2, in G	1	0
20.	Minuet, in C	1	6
21.	Festive March in D	1	6
22.	Postlude in E flat	1	6

Nos. 14 to 22 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL

Compositions for the Organ

By J. BAPTISTE CALKIN.

No.		s.	d.
1.	Andante (varied)	1	0
2.	Hommage à Mozart	2	0
3.	Choral Fugue	2	0
	Marche Religieuse	2	0
	Allegretto	2	0
4.	Andante espressivo	2	0
	Organ Study on Pleyel's Hymn-Tune	2	0
	Hommage à Haydn	2	0
5.	Allegretto Religioso	2	0
	Minuet and Trio	2	0
6.	Festive March	2	0
	Hommage à Mendelssohn	2	0
7.	Harvest Thanksgiving March	1	6
	Two-part Song without words	1	6
8.	Minuetto (from the <i>Organist's Quarterly Journal</i>)	1	0

London: NOVELLO, EWER and Co.

From Ashdown & Parry's Yellow Catalogue,
1881.

POPULAR CLASSICS,

A Selection of Sterling Compositions

FOR THE

PIANOFORTE.

No.			s.	d.
1.	Sonata in G	Haydn	4	0
2.	Sonatina in C (Op. 37)	Clementi	4	0
3.	Posthumous Rondo in B flat	Mozart	4	0
4.	Sonata in D (Op. 47)	Dussek	5	0
5.	Sonata in C sharp minor	Haydn	5	0
6.	Sonatina in E flat (Op. 37)	Clementi	4	0
7.	Bourrée in A minor (Suites Anglaises)	Bach	3	0
8.	Sonatina in G	Beethoven	2	6
9.	Echo (from the Partita in B minor)	Bach	2	6
10.	Sonatina in F (Op. 38)	Clementi	4	0
11.	Sonatina in F	Beethoven	3	0
12.	Sonata in C	Haydn	4	0
13.	Prelude and Caprice in C minor (1st Partita)	Bach	4	0
14.	Sonata in E minor	Haydn	5	0
15.	L'Adieu	Dussek	3	0
16.	Two Minuets in C and D	Beethoven	3	0
17.	La Contemplazione	Hummel	4	0
18.	Abschied	Schumann	3	0
19.	Allegro, Sarabande, and Scherzo in A minor (3rd Partita)	Bach	4	0
20.	Sonata in F	Haydn	4	0
21.	Andante in B flat (Op. 75)	Dussek	4	0
22.	Rondo a capriccio (Op. 129)	Beethoven	5	0
23.	Souvenir	Schumann	2	0
24.	Allegro, Sarabande, and Passacaille in G minor (7th Suite)	Handel	4	0
25.	Gavotte and Musette in D minor (Suites Anglaises, No. 6)	Bach	3	0
26.	Allegro con brio in E flat (from Sonata, Op. 13)	Hummel	4	0
27.	Sonata in D (No. 10)	Paradies	4	0
28.	Deux Romances	Steibelt	3	0
29.	Presto in A flat (from Sonata No. 6)	Haydn	3	0
30.	Sonata in C (Op. 53)	Woelfl	5	0
31.	Saxon Air with Variations	Dussek	4	0
32.	Passepied (Partita in B minor)	Bach	2	0
33.	Two Minuets in G and E flat	Beethoven	3	0
34.	Rondo Brillant in B flat (Op. 107)	Hummel	4	0
35.	Toccata in A (from Sonata No. 6)	Paradies	3	0
36.	Gigue in F sharp minor (Suite No. 6)	Handel	2	0
37.	Invitation à la valse (Auforderung zum Tanze)	Weber	4	0
38.	Minuet and Trio in E flat	Beethoven	3	0
39.	Sonata in E	Paradies	3	0
40.	Nocturne in E flat (Op. 9, No. 2)	Chopin	2	0
41.	Aria (4th Partita)	Bach	2	0
42.	La Galante, Rondo (Op. 120)	Hummel	5	0
43.	Rondo brillante in E flat (Op. 62)	Weber	4	0
44.	Wiegenliedchen (Op. 124)	Schumann	2	6
45.	Aria con variazioni in A (Op. 107, No. 3)	Hummel	4	0
46.	Octave Study	Steibelt	3	0
47.	Two Minuets (1st Partita)	Bach	2	6
48.	Polonaise in C (Op. 89)	Beethoven	4	0
49.	Prelude and Fugue in D	Mendelssohn	4	0
50.	Gigue in B flat (1st Partita)	Bach	3	0
51.	Marche funèbre (from Sonata, Op. 35)	Chopin	3	0
52.	Grand Polonaise in E flat	Weber	4	0
53.	Tempo di ballo	Scarlatti	2	0
54.	Rondo pastorale (from Sonata, Op. 24)	Dussek	4	0
55.	Arabesque (Op. 18)	Schumann	4	0
56.	Six variations on an original theme in F (Op. 34)	Beethoven	4	0
57.	Variations in F minor	Haydn	4	0
58.	Grande Valse in E flat (Op. 18)	Chopin	4	0
59.	Impromptu in B flat (Op. 142, No. 3)	Schubert	4	0
60.	Polacca brillante in E (Op. 72)	Weber	4	0
61.	Bagatelle in E flat (Op. 33, No. 1)	Beethoven	3	0
62.	Il moto continuo (from Sonata, Op. 24)	Weber	4	0
63.	Schlummerlied (Op. 124)	Schumann	3	0
64.	Capriccio in F (Op. 49)	Hummel	4	0
65.	Variations, "Quant' e più bello"	Beethoven	4	0
66.	Menuetto in B minor (Op. 78)	Schubert	3	0
67.	Two Musical Sketches	Mendelssohn	3	0
68.	Variations, "The harmonious blacksmith"	Handel	3	0
69.	Sonata in B flat (Op. 38, No. 2)	Clementi	4	0
70.	Andante (Op. 35)	Beethoven	4	0
71.	Rondo scherzo (from Sonata, Op. 45, No. 1)	Dussek	4	0
72.	Variations sérieuses (Op. 54)	Mendelssohn	6	0

EDITED AND FINGERED BY

WALTER MACFARREN.

LONDON: ASHDOWN & PARRY,
HANOVER SQUARE.

TO BE COMPLETED IN THREE VOLS.
NOW READY, VOLS. I. AND II.; CLOTH, 2IS. EACH.
Vol. I.—A to IMPROMPTU.
Vol. II.—IMPROPERIA to PLAIN-SONG.

THE DICTIONARY OF MUSIC & MUSICIANS

BY

Eminent Writers, English & Foreign,

EDITED BY

GEORGE GROVE, D.C.L.

768 Pages, 8vo (double column), Cloth, with Illustrations
in Music Type and Woodcut.
Also published in Quarterly Parts.
Parts I. to XII., now ready, price 3s. 6d. each.
Cloth Cases for Binding Vols. I. & II., price 1s. each.

THE FOLLOWING ARE SOME OF THE
CONTRIBUTORS:

SIR JULIUS BENEDICT.	CHARLES MACKESON, Esq., F.S.S.
JOSEPH BENNETT, Esq.	HERR A. MACZEWSKI, Concert-
JAMES R. STERNDALE BENNETT,	director, Kaiserslautern.
Esq.	JULIAN MARSHALL, Esq.
DAVID BAPTIE, Esq., Glasgow.	MRS. JULIAN MARSHALL.
MRS. WALTER CARR.	RUSSELL MARTINEAU, Esq.
WILLIAM CHAPPELL, Esq., F.S.A.	EDWIN G. MONK, Esq., Mus. Doc.,
ALEXIS CHITTY, Esq.	Organist of York Cathedral.
M. GUSTAVE CHOQUET, Keeper	SIR HERBERT S. OAKLEY, Mus.
of the Museum of the Conser-	Doc., Professor of Music at the
vatoire de Musique, Paris.	University of Edinburgh.
ARTHUR DUKE COLERIDGE, Esq.,	REV. SIR FREDERICK A. GORE
Barrister-at-Law.	OUSELEY, Bart., Mus. Doc.,
FREDERICK CORDER, Esq., Men-	Professor of Music in the Uni-
delssohn Scholar, 1875-79.	versity of Oxford.
GEORGE ARTHUR CRAWFORD,	C. HUBERT H. PARRY, Esq.
Major.	HERR ERNST PAULR.
WILLIAM H. CUMMINGS, Esq.	EDWARD JOHN PAYNE, Esq., Bar-
W. G. CUSINS, Esq., Conductor of	ristler-at-Law.
the Philharmonic Society;	REV. HUGH PEARSON, Canon of
Master of the Music to the	Windsor.
Queen.	EDWARD H. PEMBER, Esq.,
EDWARD DANNREUTHER, Esq.	Q.C.
HERR PAUL DAVID.	MISS PHILLIMORE.
JAMES W. DAVIDSON, Esq.	HERR C. F. POHL, Librarian to
EDWARD H. DUNKIN, Esq.	the Gesellschaft der Musik-
H. SUTHERLAND EDWARDS, Esq.,	freunde, Vienna.
HENRY FREDERICK FROST, Esq.,	WILLIAM POLE, Esq., F.R.S.,
Organist of the Chapel Royal,	Mus. Doc.
Savoy.	VICTOR DE PONTIGNY, Esq.
J. A. FULLER-MAITLAND, Esq.	EBENEZER PROUT, Esq.
CHARLES ALLAN FYFFE, Esq.,	REV. WILLIAM PULLING.
Barrister-at-Law.	CHARLES H. PURDAY, Esq.
DR. FRANZ GEHRING, Vienna.	EDWARD F. RIMBAULT, Esq.,
J. C. GRIFFITH, Esq.	LL.D.
REV. THOMAS HELMORE, Master	LUIGI RICCI, Esq.
of the Children of the Chapels	W. S. ROCKSTRO, Esq.
Royal.	W. BARCLAY SQUIRE, Esq.
GEORGE HERBERT, Esq.	H. H. STATHAM, Esq.
DR. FERDINAND HILLER, Cologne.	SIR ROBERT P. STEWART, Mus.
A. J. HIPKINS, Esq.	Doc., Professor of Music in
EDWARD JOHN HOPKINS, Esq.,	Dublin University.
Organist to the Temple.	WILLIAM H. STONE, Esq., M.B.
REV. T. PERCY HUDSON.	ARTHUR SEYMOUR SULLIVAN,
FRANCIS HUEFFER, Esq.	Esq., Mus. Doc., Principal of
JOHN HULLAH, Esq., LL.D.	the National Training School
WILLIAM H. HUSK, Esq., Libra-	of Music.
rian to the Sacred Harmonic	FRANKLIN TAYLOR, Esq.
Society.	ALEXANDER W. THAYER, Esq.,
F. H. JENKS, Esq., Boston, Mass.,	United States Consul, Trieste,
U.S.A.	Author of the Life of Beet-
JAMES LECKY, Esq.	hoven.
HENRY J. LINCOLN, Esq.	MISS BERTHA THOMAS.
STANLEY LUCAS, Esq., Secretary	C. A. W. TROYTE, Esq.
to the Philharmonic Society.	COL. H. WARE, Public Library,
GEORGE ALEXANDER MACFARREN,	Boston, Mass., U.S.A.
Mus. Doc., Professor of Music	MRS. EDMOND WODEHOUSE.
in the University of Cambridge,	THE EDITOR.
&c., &c.	

"Dr. Grove's Dictionary will be a boon to every intelligent lover of music."—*Saturday Review*.

"What is modestly called a 'Dictionary' might have fairly been entitled an 'Encyclopædia' for the editor has included in his scheme everything that belongs to music, or is allied, or is even distantly related to it. It would be a great mistake to regard this work as useful only for the purposes of reference. It is a collection of interesting and valuable articles on all kinds of musical subjects, which amateurs, who take a genuine interest in the art they profess to love, will read from beginning to end."—*Daily News*.

"We now take leave of this 'Dictionary' recommending it heartily to our readers as full of instruction and amusement."—*Times*.

"What will strike the reader first of all, perhaps, is the fulness and completeness of the information here collected."—*Examiner*.

MACMILLAN AND CO., LONDON.

NEW FOREIGN PUBLICATIONS.

- ADAM, A.—Le Postillon de Lonjumeau. Vocal Score. 8vo. s. d.
With French and German Words ... net 10 0
- ASCHER, F.—La Diva. Valse for Piano Solo. Op. 133 ... 4 6
—Pompejana. Valse for Piano Solo. Op. 139 ... 4 0
—Vineta. Réverie fantastique for Piano Solo. Op. 141 ... 3 0
- BEETHOVEN.—Cavatine et Alla Danza Tedesca from the Quartet, Op. 130. Arranged for Piano and Violin by Haddock ... 4 0
- CHERUBINI.—Scherzo from the first Quartet in E flat. Arranged for Piano and Violin by Haddock ... 4 0
- DUSSEK.—Sonatas for Pianoforte Solo. Two Vols., each, net 7 6
- GARIBOLDI, G.—Transcriptions of favourite Pieces for Flute and Piano:—
No. 1. Weber—Invitation to the Dance ... 6 0
" 2. Haydn—Austrian Hymn ... 4 0
" 3. Chopin—Valse Brillante (Op. 34, No. 1) ... 6 0
" 4. " " (Op. 34, No. 2) ... 5 0
" 5. " " (Op. 34, No. 3) ... 4 6
- GOLTERMANN, G.—Three Romances sans paroles, for Violoncello and Piano. Op. 90 ... 5 0
- HANDEL.—Concertos (Suites for Orchestra). Arranged for Pianoforte Solo, after the original score, by Ludwig Stark. Four Books ... 2 6
- HERBERT, TH.—Collection of favourite compositions, arranged for Pianoforte, six hands:—
No. 1. Boieldieu—Overture, Dame Blanche ... 7 0
" 2. Mendelssohn—Overture, Midsummer Night's Dream ... 8 0
" 3. Mozart—Overture, La Nozze di Figaro ... 6 0
" 4. Mozart—Overture, Don Giovanni ... 6 0
" 5. Rossini—Overture, Le Barbier de Seville ... 6 0
" 6. Rossini—Overture, La Gazza Ladra ... 9 0
" 7. Weber—Jubilee Overture ... 6 0
" 8. Rakoczy March ... 3 6
" 9. Weber—Invitation à la Valse ... 6 0
" 10. Haydn—Two Minuets ... 4 0
- HERMANN, F.—Decameron. Ten Pieces for two Violins. Op. 16 ... 10 0
- HUBER, H.—Suite for Pianoforte Solo. Op. 57:—
No. s. d. No. s. d.
1. Prelude ... 5 0 4. Menuet ... 4 0
2. Gavotte ... 3 0 5. March ... 4 6
3. Romance ... 2 6
- JADASSOHN, S.—The Hundredth Psalm, for Eight-part Chorus, Contralto Solo, and Orchestra. Op. 60:—
Full Score ... 17 0
Orchestral Parts ... 16 0
Chorus Parts ... 10 0
- LALO, E.—Concerto Russe, for Violin, with Accompaniment of Piano. Op. 29 ... 14 0
- LEYBACH, J.—Dom Sebastian. Fantasia for Pianoforte Solo. Op. 211 ... 4 6
—I due Foscari. Fantasia for Pianoforte Solo. Op. 212 ... 4 0
—Regrets. Barcarole for Pianoforte Solo. Op. 224 ... 3 6
—Sontagliavé by Mendelssohn, transcribed for Pianoforte Solo. Op. 225 ... 3 0
—Chanson Slave, for Pianoforte Solo. Op. 227 ... 3 6
- LISZT, F.—A Symphony to Dante's Divina Commedia. Arranged for two Pianofortes, eight hands ... 29 0
—Second Concerto, A major. Pianoforte Part ... 10 6
- SCHULHOFF, J.—Second Valse Brillante. Arranged for two Pianofortes, eight hands ... 9 0
- STEPHENS, C. E.—First Quartet, for two Violins, Viola, and Violoncello. Op. 21 ... 9 0
—Second Quartet for ditto. Op. 22 ... 15 0
- TERSCHAK, A.—Sonata for Flute and Piano. Op. 168 ... 9 0
—Second Polka-Caprice, for Flute and Piano. Op. 170 ... 5 0
—Six Lieder ohne Worte, for Flute and Piano. Op. 171 ... 8 0
- Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

Will be ready in February.

THE VILLAGE FAIR
AN ALPINE IDYLLCANTATA FOR FEMALE VOICES, IN PIANOFORTE SCORE
WORDS BY JETTY VOGELTHE MUSIC COMPOSED BY W. H. LONGHURST, MUS. DOCT.,
CANTERBURY.

The work contains Solos, Duets, Trios, and Choruses; is of a popular, light style; occupies about one hour in performance, and is well adapted for Public or Drawing-room performance. To Subscribers, 3s. net; to Non-subscribers, 4s. net. Bound in paper boards, 6d. extra. Subscribers' names to be forwarded to the Composer.

LONDON: NOVELLO, EWER AND CO.

TO PROFESSORS of the PIANOFORTE.—

Messrs. Duff and Stewart beg to call the attention of the profession to the "Hanover Edition" of Standard and Popular Works for the Pianoforte. This edition has been thoroughly revised, fingered, and re-engraved, so as to avoid the introduction of half-sheets (always objectionable). It is printed on the best paper, and the correctness, uniformity, and style of production, encourage the Publishers to believe that the "Hanover Edition" will be preferred to any other. Full particulars as to terms, and specimen copy sent, on receipt of six stamps.

DUFF AND STEWART, 2, Hanover Street.

RICORDI, 265, REGENT STREET, W.
GREATEST SUCCESS OF THE YEAR.

MEPHISTOPHELES. By A. Boito, with English and Italian s. d.
Words ... net 8 0
DITTO. PIANOFORTE SOLO ... 4 0
DITTO. PIANOFORTE DUET ... 8 0

Separate Pieces, Vocal, Pianoforte; also for Pianoforte with different instruments.

DANCE ALBUM ARRANGED FROM MEPHISTOPHELES.

WALTZ ... s. d. GALOP ... s. d.
MAZURKA ... net 2 0 MAZURKA ... net 1 6
POLKA ... 1 6 MAZURKA on TOSTI'S
QUADRILLE ... 1 9 popular Song, "For Ever"
For Piano ... net 1 6

NEW SONGS BY THE POPULAR COMPOSER,

SIGNOR L. CARACCILO.

A MULETEER SONG. English and Italian words. 2 keys 2 0
HUSH, SWEET LUTE. 3 keys ... 1 6
LONELY HEART. 2 keys ... 2 0
STARS OF THE SUMMER NIGHT (Sung by Mr. J. Maas). 3 keys ... 2 0

Just published.

GOOD-BYE. Song. 3 keys. By TOSTI, composer of the popular song, "For ever and for ever" ... net 2 0
TRAMWAY GALOP. By J. BURMEIN. (played with great success in the pantomime, Royal Aquarium) ... 1 9
LE ROMAN DE PIERROT ET DE PIERRETTE. Piano Duet. By J. BURMEIN. Beautifully illustrated on each page (75 pages) ... 5 0

ARTE ANTICA E MODERNA. In 16 vols., in large 8vo, each, net 2 0

CHOPIN'S COMPLETE PIANOFORTE WORKS. In 16 vols., large 8vo ... each 1 6

RICORDI'S CHEAP VOCAL EDITION. 24 Operas, from 1/6 to 5 0

" CHEAP PIANOFORTE EDITION. 31 Operas, from 1/6 to 1 6

BACH'S COMPOSITIONS. In 4 vols. ... each 1 6

CLEMENTI'S COMPOSITIONS. In 5 vols. ... 1 6

PRELUDES AND EXERCISES, in 1 vol. 1 6

MENDELSSOHN'S SONGS WITHOUT WORDS. 1 vol. 1 6

G. MORANDI'S ORGAN COMPOSITIONS. Edited and arranged for English Organs by W. T. BEST ... net 12 0

Ewald & Co.'s New Publications.

Just published.

A NEW VOLUME OF ORGAN WORKS

By GUSTAV HERMANN.

In consequence of the success of the "Six Original Organ Pieces" the Publishers have the pleasure to introduce

SIX CHURCH PIECES AND GRAND IMPROVISATION FOR THE ORGAN (Oblong Folio) WITH PEDAL OBLIGATO.

No. 1. Two Berceuses ... 4s. No. 4. Alla Capella ... 3s.
" 2. Andante Cantabile ... 3s. " 5. Con moto ... 3s.
" 3. Allegretto patetico ... 3s. " 6. Improvisation ... 4s.

In numbers at half-price; complete, 6s. net, post-free. Handsomely bound, 8s. net.

Just published.

The only Work of the kind at a popular price.

HIGH-CLASS PIANO SCHOOL

Based on the principles in use at Leipzig and Stuttgart.

By CHARLES DEVEREUX.

70 Pages, full music size, stiff covers, 3s. net, post-free.

EWALD AND CO., 16, ARGYLL STREET, LONDON, W.

Just published.

SONGS OF LOVE

(LIEBESLIEDER)

WALTZES

BY

JOHANNES BRAHMS

ARRANGED FOR PIANOFORTE SOLO BY

THEODOR KIRCHNER

Two Books, each 9s.

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

OUR FAVOURITES

A COLLECTION OF THE MOST

POPULAR ANCIENT & MODERN MELODIES

EASILY ARRANGED

FOR PIANOFORTE SOLO, by REINECKE. 4 Books, each, net 3s.

FOR PIANOFORTE DUET, by REINECKE. 3 Books, each, net 5s.

FOR PIANOFORTE AND VIOLIN, by REINECKE. 2 Books, each, net 5s.

FOR PIANOFORTE AND VIOLONCELLO, by KLENGEL. 2 Books, each, net 5s.

LONDON: NOVELLO, EWER AND CO.

SEVENTY-SECOND EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.*COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

COLLEGIATE AND SCHOOL
SINGING MANUALS

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

FOR SCHOOLS AND SINGING CLASSES.

Now ready, Seventeenth Edition, price 1s. 6d.

SIXTY MELODIES for YOUTH. For two, three,
and four equal voices. Composed by SILCHER. Adapted to
English words by FRANCIS L. SOPER."One of the best publications of the kind."—*Athenæum*.

NOVELLO, EWER and Co. and SIMPKIN and Co.

THE EPIKLEIS (Pooley's Patent), for Pianists,
chiefly beginners. Entirely a mental aid, and discovers the true
secret of Pianoforte-playing. It is not a mechanical contrivance,
fettering the hand, as supposed by some persons. By post, 4s.; Hand-
book, 1s. JOHN POOLEY, 3, The Terrace, Clapham Park Road,
London. Highest testimonials.

Price 1s.

HOW TO FORM AND TRAIN A VILLAGE

CHOIR. By AN ORGANISING CHOIRMASTER.

"Thoroughly practical. A boon to choirmasters generally."

London: NOVELLO, EWER and Co.

Just published, price 1s.

CONGREGATIONAL SINGING: Is it a Reality
or only a Myth? By A LAYMAN.

London: NOVELLO, EWER and Co.

Just published, price 1s.

THE HARMONIUM: AND HOW TO PLAY IT.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-
trainers a systematic and simple course of instruction, by
which they may teach their pupils to read music at sight
in a comparatively short time.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEM-
STOCK, Diss."Every page shows that Mr. Hemstock is master of his subject."—
Musical Standard."Contains much useful information."—*Musical Times*."A practical and useful book."—*Musical Trade Review*.

Now ready, large post 8vo, 256 pp., cloth, gilt, price 5s.; by post, 5s. 4d.

ORGANS AND ORGAN BUILDING; A Treatise
on the History and Construction of the Organ, from its Origin
to the present day. With important specifications. Illustrated. By
C. A. EDWARDS. "THE BAZAAR" Office, 170, Strand, W.C.SIGNOR PIATTI, after Frank Holl, A.R.A.,
engraved by Francis Holl. Messrs. THOS. AGNEW and SONS have
the honour to announce the completion of the portrait of this eminent
musician. An Artist's Proof may be seen at their Galleries, 398, Old
Bond Street, Piccadilly, W., and at Messrs. Chappell and Co., 50, New
Bond Street.

HARMONY NOTES, compiled by E. M. BOWLES.

Price One Shilling. To be had of the Publisher, LAMBORN COCK,
23, Holles Street, W.; or of Mrs. Bowles, at her residence, 38, Florence
Road, Finsbury Park, N.

Third Edition. Price 1s.

HOW TO LEARN TO PLAY THE PIANO

WELL. By ONE WHO HAS TAUGHT HIMSELF.

"To both moderate and indifferent players this little manual is worth
its weight in gold." "We commend this little book to those who wish
to play well." "Here, in the compass of fourteen pages, is matter
calculated to produce better results than half-a-dozen years' teaching."
"Our author says 'method' is everything in practising; we cordially
recommend his method to those who wish to know the secret of
playing well." "Shows clearly the way to success in pianoforte-play-
ing." "From henceforth there ought to be no excuse for the 'sloppy'
kind of playing to which we are too much accustomed."

London: NOVELLO, EWER and Co.

Price 1s.

THE ART OF PLAYING AT SIGHT. By ONE
WHO HAS TAUGHT HIMSELF."Considering the number of persons who are taught to play the
piano, it is astonishing how few can 'read' music. The author
attributes this to the fact that no system is put forth by teachers. The
method advocated in this little book is a novel one, and will undoubt-
edly produce success if persevered in.""The author believes his system to be infallible; after a fair trial,
we must say we believe so too."

London: NOVELLO, EWER and Co.

Price 3s., cloth gilt; 2s., stiff paper. 29 Illustrations by ANNA
LEFFLER-ARNIM.WRIST AND FINGER GYMNASTICS (a
complete course of) for STUDENTS of the PIANOFORTE,
VIOLIN, &c. Twenty minutes' daily practice of these gymnastics
with one hour's piano practice, are guaranteed to more than equal
three to four hours' practice without their use.WRIST AND FINGER GYMNASTICS.—"I have no hesita-
tion in saying that I consider it most exhaustive and useful."—*Charles
Hallé*. "I have read your work on 'Finger Gymnastics' with great
pleasure. It is not only interesting in itself, but is likely to be of
great benefit to all students of the pianoforte."—*Brintley Richards*.
"Several of my pupils have tried a few of them at my request, and
think they have already derived benefit from their use."—*Arthur
O'Leary*. "I consider it invaluable to any one studying the violin or
any other instrument requiring flexibility of the fingers."—*Guido
Papini*. "Some very excellent directions are given with illustrations.
... We really believe that much benefit may be derived from follow-
ing implicitly the rules laid down."—*Musical Times*. "... well
calculated to produce that suppleness of wrist and elasticity of touch
without which no good results can ever be obtained on the piano.
The author clearly understands what she is writing about."—*Musical
Standard*.Messrs. CZERNY, Oxford Street; CRAMER, Regent Street; MOUTRIE,
Baker Street; or from the Author, 11, York Place, W.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.		s.	d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges	1	0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges	0	6
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth	0	4
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover	0	3
3.	Hymns with Tunes. Demy 8vo. Cloth	4	0
4.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	5	0
5.	Tunes only. Demy 8vo. Cloth	3	0
6.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	4	0
7.	Hymns with Tunes. Treble part only. Royal 24mo	1	6
"	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges	2	0
8.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth	2	6
9.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges	3	0
10.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	10	6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

No.		s.	d.
1.	Limp cloth, turned in	2	6
2.	Cloth boards, red edges, gilt lettered	3	6
TONIC SOL-FA EDITION.			
3.	Limp cloth, turned in	2	0
4.	Cloth boards, red edges, gilt lettered	2	6

About 250,000 copies have already been sold.

THE BRISTOL TUNE-BOOK (Second Series), containing 298 Tunes and 74 Chants.

No.		s.	d.
5.	Limp cloth	2	6
6.	Cloth boards, red edges, gilt lettered	3	6
TONIC SOL-FA EDITION.			
7.	Limp cloth	2	0
8.	Cloth boards, red edges, gilt lettered	2	6

FIRST AND SECOND SERIES BOUND TOGETHER.

No.		s.	d.
9.	Limp cloth	4	0
10.	Cloth boards, red edges, gilt lettered	5	0
12.	Tonic Sol-fa, cloth	3	0

SMALL EDITION OF THE COMPLETE WORK.

715	Tunes and Chants, providing for nearly 200 Varieties of Metre.	
No. 11.	Cloth	3 0

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; Bristol: W. and F. MORGAN; and all Booksellers and Musicsellers.

Now ready.

THE LONDON TUNE-BOOK. A Companion for all Hymnals. Cloth, 3s.; red edges, 3s. 6d.

LONDON: NOVELLO, EWER AND CO.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4½d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

BROWN, COLONEL C. L.—HYMNS selected from various Authors, with original Melodies. The Harmonies by ROBERT HAINWORTH. Cloth, 3s.; Quarto Edition, 5s.

"The Melodies are generally tuneful, and in some cases quite original. The harmonies are extremely good, far superior to those found in some popular hymnals we could name."—*Court Circular*.

LONDON: NOVELLO, EWER & CO.,
And TONIC SOL-FA AGENCY, Warwick Lane.

CHEAP FESTIVAL and CHOIR MUSIC.—

Surplus Copies of Festival Service Books, £1 per 100; 2s. 8d. per doz. Two specimens, post-free, 8d. Rev. W. M. BARNES, Monkton Rectory, Dorchester.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, PATERNOSTER ROW.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.
TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

In small quarto, 330 pages.

THE BURNLEY TUNE-BOOK, containing nearly 700 original Tunes, Chants, Kyries, &c. Adapted to the wants of all choirs and congregations. Prices, plain, 4s.; gilt, 5s. LONDON: F. PITMAN. Burnley: T. SIMPSON.

HERRING'S METRICAL TUNES, &c. 8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

CONGREGATIONAL SINGING.—"FREE CHANT" CADENCES for the Recitation of the Psalms without "pointing." By JOHN CROWDY. Price 1s. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

S. C. COOKE.—TE DEUM LAUDAMUS in C. Chant Form. No. 1, in D; No. 2, in E flat. Price 4d. each. LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s. LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

JUST REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices.
No. 1. Come and let us return (Advent or Lent).
" 2. I will look unto the Lord (Advent or Lent).
" 3. Behold the tabernacle (Christmas).
Second Series. Female and Male Voices.
No. 1. Unto us was born (Christmas).
" 2. Blessed is the soul (Whitsuntide).
" 3. Come ye, and let us go up (Festival).
" 4. Blessed be the name of God (Harvest).
These Anthems are available as *Duets* for private use. LONDON: NOVELLO, EWER AND CO.

NEW ANTHEMS, by THOMAS SMITH. Just published, price 3d. each.

"My heart is fixed."
"The Lord is my Shepherd."
"Lift up your heads."
"O send out Thy light."
"Like as the hart."
"It is a good thing to give thanks."
Te Deum in F.

All "full" and with chorus.

LONDON: NOVELLO, EWER AND CO.

Post-free, from the Composer, Angel Hill, Bury St. Edmunds.

EVENING AND MORNING ("Comes, at times, a stillness as of even"). Quartet and Chorus sung, by Her Majesty's command, at the Inauguration of the National Memorial, at Edinburgh, to H.R.H. the late Prince Consort, and also on two occasions at Frogmore (Windsor). Words by Rev. Prebendary GREGORY SMITH. Music by Sir HERBERT OAKLEY. New Edition, price 4d. net. (Reduced to Choral Societies.) Published by FORSYTH BROTHERS, 272, Regent Circus, London, and Cross Street, Manchester.

Now ready.

O SING UNTO THE LORD. Full Anthem. Composed by G. H. SWIFT, Organist of the Parish Church, Lambourn, Berks; late Organist of the Parish Church, Patrick Brompton, Bedale, Yorkshire. Price 6d. Ditto, "THOUGHTS OF HOME." Part-song, by the same Composer. Price 3d.

LONDON: NOVELLO, EWER AND CO.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a collection of Kyrie Eleisons, old and new.

London: NOVELLO, EWER and Co.

Third Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

The Cathedral Psalter

POINTED FOR CHANTING.

	s.	d.
Imperial 32mo, cloth	0	9
Ditto, with Proper Psalms, cloth	1	0
Demy 8vo, large type, with Proper Psalms, cloth	2	6
Proper Psalms, separately. Paper cover. 32mo	0	3
Canticles, 32mo	0	1
Ditto, 8vo	0	3

The Psalter, with Chants, Post 4to, cloth 5 0
Canticles, 4to, with Chants 0 6

THE CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2	0
Ditto, cloth	3	0
Foolscap 4to, paper cover	1	0
Ditto, cloth	1	6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNEY.

Price 1s. 6d.; or in Numbers at 2d. each.

- | | |
|---|--------------------------------------|
| No. 1. Let your light so shine. | 13. Charge them who are rich. |
| 2. Lay not up for yourselves. | 14. God is not unrighteous. |
| 3. Whatsoever ye would that men. | 15. To do good. |
| 4. Not every one that saith unto Me. | 16. Whoso hath this world's good. |
| 5. Zacchæus stood forth. | 17. Give alms of thy goods. |
| 6. Who goeth a warfare. | 18. Be merciful after thy power. |
| 7. If we have sown. | 19. He that hath pity upon the poor. |
| 8. Do ye not know. | 20. Blessed be the man. |
| 9. He that soweth little. | 21. Let your light so shine. |
| 10. Let him that is taught in the word. | Festalt Setting. |
| 11. While we have time. | |
| 12. Godliness is great riches. | |

London: NOVELLO, EWER and Co.

Just published.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

- | | |
|-------------------------------|-----------------------------------|
| 1. Let your light so shine. | 11. While we have time. |
| 2. Lay not up for yourselves. | 12. Godliness is great riches. |
| 3. Whatsoever ye would. | 13. Charge them who are rich. |
| 4. Not every one. | 14. God is not unrighteous. |
| 5. Zacchæus stood forth. | 15. To do good. |
| 6. Who goeth a warfare. | 16. Whoso hath this world's good. |
| 7. If we have sown. | 17. Give alms of thy goods. |
| 8. Do ye not know. | 18. Be merciful after thy power. |
| 9. He that soweth little. | 19. He that hath pity. |
| 10. Let him that is taught. | 20. Blessed be the man. |

Price One Shilling.

London: NOVELLO, EWER and Co.

TO ORGANISTS.

THE UNIVERSAL ORGANIST, a Series of Shilling Volumes, averaging 20 to 25 pages each. Full music size:—

- No. 1. Eight Original Pieces and Arrangements—*F. Archer*.
2. Ten Gavottes and Minuets of the Great Masters—*Dr. Spark*.
3. Thirty-two Introductory Voluntaries (entirely new)—*Arthur Johnson*.
4. Eight Original Pieces and Arrangements (second selection)—*F. Archer*.
- 5 & 6. Lefebvre Wely's Six Celebrated Offertories (Op. 34). Edited by *F. Archer*. (Double Number.)
- * 7 & 8. Batiste's Six Grand Offertories. Edited by *F. Archer*. (Special Number, price 2s. 6d.)
9. Celebrated Marches, arranged by *F. Archer*.
10. Arrangements—*F. Archer*.
11. Arrangements—*F. Archer*.
12. Arrangements—*F. Archer*.

Detailed lists of contents, free on application.

* Published by arrangement with Messrs. Ashdown and Parry.

Price One Shilling each, Nos. 7 and 8 excepted.

CUNINGHAM BOOSEY & SPRAGUE, 295, Oxford Street, W.

Just published. Played by the Band of H. M. Grenadier Guards.

MARCH HÉROÏQUE for the Pianoforte. Composed by H. BVOLIN. Price 4s.

N.B.—Makes an effective Organ March for Recitals, &c.

London: NOVELLO, EWER and Co.; or, the Composer, Shrewsbury.

Just published.

A SECOND SET OF

TEN TRIOS for FEMALE VOICES

COMPOSED BY

CARL REINECKE

Op. 156.

Price 1s. 6d.; or, singly:—

- | | |
|---|-----|
| No. 86. From Venice | 3d. |
| 87. When two are lovers | 2d. |
| 88. How quickly sorrow is gone | 2d. |
| 89. A Maiden's song | 3d. |
| 90. O grateful Evening silence | 2d. |
| 91. Song of the Graces from "Faust" | 2d. |
| 92. Song from "Mirza Schaffy" | 3d. |
| 93. In Summer go thy Love to seek | 2d. |
| 94. Over a Grave | 2d. |
| 95. Snow in Spring | 2d. |

London: NOVELLO, EWER and Co.

NARCISSUS and ECHO. Cantata for mixed Voices, with Pianoforte Accompaniment. Words by MIRIAM ROSS. Music by EDWIN C. SUCH, Mus. Bac., Cantab. Price 3s.

London: NOVELLO, EWER and Co.

REDUCED PRICES OF OUSELEY AND MONK'S POINTED PSALTER.

					s.	d.
4to Edition, with Chants in Short Score	....	....	....	....	4	0
12mo Edition. Vocal parts	....	....	....	<i>Each</i>	1	6
32mo Edition. Words only	....	....	....	....	0	9
Ditto ditto with Proper Psalms	....	....	....	....	1	0

This pointing of the Psalter is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—“CHRIST AND HIS SOLDIERS.”

Cloth, 4s.; paper cover, 3s. Book of Words, 3d.; Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. I & 2, 1s. 6d. each, paper cover.

SONGS.—Vol. I. Cloth, 4s.

SINGING QUADRILLES.

1st Set—“Jack and Jill,” &c.	... ..	1s.	3rd Set—Hunting Quadrilles: “John Peel,” &c.	1s.
2nd Set—“Humpty Dumpty,”	Duet	3s.	4th Set—Singing Quadrilles: “Girls and Boys,”	1s.
			&c.	1s.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School.

London: NOVELLO, EWER & CO.

THE WISHING STONE

CANTATA FOR FEMALE VOICES

The Poetry by EDWARD OXENFORD

THE MUSIC COMPOSED BY

FRANZ ABT.

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

Now ready, for February, to order of all booksellers, 132 columns,
price 2d. (by post, 3d.).

MUSICAL OPINION AND MUSIC TRADE REVIEW: the Musical Literature of the Month, and Special Journal for the Music Trade.

PITMAN, and all Book and Musicsellers. Letters to REID and NEPHEW's Advertisement Office, 1, Sherborne Lane, E.C.
Principal Contents of the last (JANUARY) number:—Notes on News; John Barnett at Cotteswold; Organists of the Nineteenth Century; A New Flute; Paris Correspondence; Advantages of Music as a Study; Organ News and Notes; “Is England as a Nation Musical?”; Mr. Goundry on the Duodenal Organ; Mr. W. R. Bourke on Systems of Vocal Music; Mr. Grigor's Hints to Organists; Mr. J. Greenwood on the Lancashire Sol-fa versus Hullah; G. A. C. on Irish Music; Mr. E. K. Bullman on Improvements in Organs; Mr. D. Baptie on Alexander Lawrie; Reviews of New Music; Curiosities of the Voice; American Correspondence; Mr. T. Hopkinson on the Leeds Festival; Mr. Wadsworth's Reply; Concerts; Soundboards of Pianos; New Patents; New Specifications; Music Trade Essence; New Music of the Month; Musical Instruments Exported; Law Intelligence; Trade Jottings; Bills of Sale Act; Gazette; &c., &c.

JACK AND THE BEANSTALK

A COMIC CANTATA

COMPOSED BY

EDMUND ROGERS

Three Shillings net.

“The Cantata is a very good thing in its way, and will, if we mistake not, have a wide acceptance. Four solo voices (S.A.T.B.) and chorus are called into requisition for its performance; and the music, although written in a humorous spirit, is never coarse. On the other hand it is tuneful, never flags for a moment, and is composed throughout with the ease and fluency of an accustomed hand.”—*The Queen*.
Special terms to Choral Societies on application to the Composer, 4, Melrose Gardens, West Kensington Park, W.

WILFORD MORGAN'S GRAND MARCHES.

“CHRISTIAN THE PILGRIM” for ORGAN, with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kuhe's Festival, and Promenade Concerts. Also for Piano solo:—
MARCIA GIUBILANTI
MARCHE JOYEUSE
MARCHE MILITAIRE
MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN's semi-sacred cantata, “CHRISTIAN THE PILGRIM,” a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.
MORGAN and Co., 27, Charles Street, St. James's Square, London.

WILLIAM J. YOUNG'S Popular Part-Songs for S.A.T.B.

1. I love the merry springtime	21st	thousand	net	s. d.
2. Gaily through the greenwood	38th	do.	"	0 2
3. O welcome, merry May	6th	do.	"	0 2
4. The mountain maid	6th	do.	"	0 2
5. Come o'er the mountain	8th	do.	"	0 2
6. Hail, merry, merry Christmas	17th	do.	"	0 2
7. Songs of praise the angels sang	6th	do.	"	0 3
8. Blow, ye balmy breezes, blow	8th	do.	"	0 3
9. Fairy revels	10th	do.	"	0 3
10. Oh! peaceful vale of rest	5th	do.	"	1 ½
11. The merry bird	5th	do.	"	0 3
12. Come, let us be merry and gay	5th	do.	"	0 3
13. Forest echoes	8th	do.	"	0 3
14. Haste, ye merry elves	5th	do.	"	0 3
15. The streamlet (with soprano solo)	3rd	do.	"	0 3
16. Sunshine and shadow	3rd	do.	"	0 2
17. Sunny rays (with soprano solo)	3rd	do.	"	0 3
18. A happy New Year	3rd	do.	"	0 3
19. The coming of Spring	3rd	do.	"	0 3
20. England's glory	5th	do.	"	0 3
21. A merry Christmas to you all	3rd	do.	"	0 3
22. The air resounds with music sweet	2nd	do.	"	0 2
23. To a sleeping child	1st	do.	"	0 2
24. Our National Church	2nd	do.	"	0 3
Ditto (Organ copy)	1st	do.	"	1 6

London: NOVELLO, EWER and Co.

NEW COMPOSITIONS, by ALFRED J. CALDICOTT, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—Out on the Waters	4d.
The Haymakers	4d.
Yule	4d.
Jack and Jill	4d.
Little Jack Horner	6d.
Humpty Dumpty	6d.
Winter Days	4d.

Songs—The New Curate and Two Spoons... each 2s.
Post-free of the Composer, Worcester. Special terms to societies.

PART-SONGS by STEPHEN S. STRATTON.

Monarch Winter. (S.A.T.B.) Poetry by W. S. Passmore	s. d.
May-Day. (S.A.T.B.) Poetry by Dr. Wolcot	0 1 ½
Merrily every bosom boundeth. (S.A.T.B.) Poetry by Thomas Moore	0 3
Summer is but fleeting. (S.A.T.B.) Poetry by E. Oxenford	0 3
Hark! the nightingale is singing. Serenade. (A.T.T.B.) Poetry by R. Crompton	0 6
Christabel. Glee. (A.T.T.B.)	0 6

London: NOVELLO, EWER and Co., and all Musicsellers.

POPULAR FOUR-PART SONGS by GABRIEL DAVIS.

THE THREE STARS	2d.
THE KNIGHT'S RETURN (4th Edition)	2d.
GOD SAVE THE PRINCE (17th ")	2d.
THE DISTANT SEA ... (5th ")	2d.
TO THE WOODS ... (5th ")	2d.
HARK! 'TIS MUSIC ... (5th ")	2d.
THE HOUR OF REST ... (4th ")	2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition)	2d.
DAME TROT ... (") (2nd ")	2d.

London: NOVELLO, EWER and Co.

NEW PART-SONGS, by ALFRED R. GAUL.

THE POTTER. (Third Thousand).
"Thoroughly deserves all the popularity it is certain to obtain."—*Musical Times*.

THE ERL-KING.
"A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*.
JACK FROST. (Third Thousand.) Words by Edward Oxenford.
"Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham."
Price 3d. each.

London: NOVELLO, EWER and Co.

SERENADE.—ALL THINGS OF EARTH.

Part-song, by J. ALSOP (S.A.T.B.) Price 6d.
London: NOVELLO, EWER and Co.; or of the Author, Newton Abbot, Devon.

Just published. Price 2d.

SWEET and LOW. Part-song for S.A.T.B. Words by Alfred Tennyson. Music by HENRY PIGGOTT, L.Mus., T.C.L. "Simple, pleasing, and effective."
London: NOVELLO, EWER and Co.; or of the Composer, Alton, Hants.

NEW AND EASY SONGS.

HARK! SWEET BELLS ARE RINGING; price 1s. 6d. net. LITTLE ROSEBUD; price 1s. 6d. net. Poetry by EDWARD OXENFORD. Music by STEPHEN S. STRATTON. The compass of these songs is from D to E, and will suit all voices of limited range, and the words are especially adapted for teaching purposes. London: NOVELLO, EWER and Co., and all Musicsellers.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obbligato, by ARTHUR HENRY BROWN.

1. "Wedding March," by Mendelssohn.
2. March from "Tannhäuser," by Wagner.
3. Marches from "Scipio," and from Occasional Oratorio, by Handel.
4. "Coronation March," from Meyerbeer's "Prophète."
5. "Dead March" in "Saul" and "See the conquering," by Handel.
6. Andantino, by Haydn, and "Waft her, angels," from "Jephtha."
7. "As pants the hart," Spohr, and "Where'er you walk," Handel.
8. "My heart ever faithful," by Bach.
9. Andantino and Andante from Sonatas, by Pleyel.
10. "The Hero's March," by Mendelssohn.
11. "Quis est homo?" from Rossini's "Stabat Mater."
12. Air et Chœur, from "La Dame Blanche," by Boieldieu.
13. Grande Marche Héroïque in C, by Fr. Schubert.
14. Grande Marche Héroïque in D, by Fr. Schubert.
15. Overture, "Berenice," by Handel.
16. Overture, "Sosarmes," by Handel.
17. Handel's Overture, "Alcina."
18. Gavotte, from Handel's Overture, "Otho."
19. "La Carità," by Rossini.
20. "Angels ever bright," and "Pious orgies," Handel.
21. "Ave Maria," by Franz Schubert.
22. Aria, by Antonio Lotti. Circa 1700.
23. "My soul thirsteth for God," from Mendelssohn's 42nd Psalm.
24. "Gloria in excelsis," from Weber's Mass in G.
25. "Fac ut portem," from Rossini's "Stabat Mater."
26. "Pietà, Signore," from "San Giovanni Battista," by Stradella.
27. Handel's Overture to "Julius Cæsar."
28. Serenade, by Franz Schubert.
29. Aria, by Cavaliere Gluck. 1765.
30. Aria, from "Alcina," by Handel.
31. Aria, from "Artaserse," by Leonardo Vinci. 1730.
32. Cantata, by Alessandro Scarlatti.
33. Aria, by Ch. Gluck. 1769.
34. Aria, by Domenico Cimarosa. 1784.
35. "Diedi il Coro," Aria by Handel.
36. Siciliana by Long.
37. Andante by Long.
38. Aria, by Padre Martini. 1763.
39. "Kyrie Eleison," from Schubert's Mass in G.
40. Aria, by Gluck. 1767.
41. "Sanctus" and "Hosanna," from André's Mass. Op. 43.
42. Last Chorus, from Beethoven's "Mount of Olives."
43. "He shall feed His flock," from Handel's "Messiah."
44. "Quoniam Tu solus," by Vincenzo Righini. 1788.
45. "Hallelujah" Chorus, from Handel's "Messiah."
46. "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
47. "The heavens are telling," from Haydn's "Creation."
48. Andante and Allegretto, from Handel's Violin Sonata in A major.
49. Slow Movement from Symphony 36, by Haydn.
50. Andante con Variazioni, from Spohr's Notturmo. Op. 34.
51. "Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.
52. "Marche Solennelle," by Franz Schubert.
53. Adagio, from the Notturmo (Op. 34), by Louis Spohr.
54. "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
55. Overture and Minuet to "Samson," Handel, 1742.
56. "The arm of the Lord," by Haydn.
57. "Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.
58. "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
59. "Il pensier sta negli oggetti" Aria, by Haydn, 1792.
60. "Gloria in excelsis," from Mozart's 12th Mass.

Nos. 3, 6, 8, 9, 11, 13, 14, 15, 16, 19, 22, 24, 25, 27, 36, 39, 41, 42, 44, 45, 47, 48, 49, 50, 51, 53, 54 to 60, are very suitable for performance from Easter to Advent.

[Continuing.]

Price Three Shillings each.

Volumes I, II, and III, bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.

London: B. WILLIAMS, 60, Paternoster Row.

Sung by Miss ADA TOLKIEN.

NEW SONG

ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHT, Song for Baritone or Bass, by ALFRED J. DYE (composer of the "Light-house"). Price 4s.

London: NOVELLO, EWER and Co.

Third Edition.

MUSIC PUPILS' REGISTER by Dr. JACOB BRADFORD. Price 1s. Messrs. NOVELLO, EWER and Co.

CHAPPELL & CO.'S

IMPROVED AMERICAN ORGANS

COMBINING PIPES WITH REEDS

MANUFACTURED BY

CLOUGH & WARREN, DETROIT, U.S.A.

The immense advantages these instruments possess over the Organs hitherto imported have induced Messrs. C. and Co. to undertake the Agency of this eminent Manufactory.

The Clough & Warren's Organs

WERE AWARDED THE

DIPLOMA OF HONOUR,

AND

MEDAL OF THE HIGHEST MERIT,

AT THE

CENTENNIAL EXHIBITION,

RANKING THEM SUPERIOR TO ALL OTHERS IN

QUALITY OF TONE,

FACILITIES OF MECHANICAL ARRANGEMENTS,

ELEGANCE OF DESIGN & ORNAMENTATION,
SIMPLICITY OF CONSTRUCTION.

CENTENNIAL GRAND ORGAN,

16 STOPS, 2 KNEE PEDALS,

Elegant Carved and Inlaid Walnut Case,

85 GUINEAS.

CLOUGH & WARREN'S

"FAVOURITE ORGAN,"

TEN STOPS, KNEE SWELL

Compass five Octaves, four Sets of Reeds of two and a half octaves each, elegant carved Canadian Walnut Case,

PRICE 25 GUINEAS.

With Twelve Stops, Sub-bass, Octave Coupler, and Two Knee Pedals,
35 GUINEAS.

A large variety on view from 25 to 225 Guineas, or from £2 10s. per Quarter on the Three Years' System.

ILLUSTRATED LIST FREE BY POST.

THREE YEARS' SYSTEM OF

HIRE AND PURCHASE OF PIANOFORTES.

SCHOOL PIANOFORTES, from £2 2s. per quarter.

COTTAGE PIANOFORTES, from £3 per quarter.

IRON-FRAMED DOUBLE OVERSTRUNG PIANOFORTES, from £5 5s. per quarter.

IRON GRAND PIANOFORTES, from £7 per quarter.

SOLE AGENTS FOR

CHICKERING & SONS'

CELEBRATED AMERICAN PIANOFORTES.

COMPLETE IRON FRAMES AND PATENT INCORRODIBLE METAL ACTIONS
UPRIGHT PIANOFORTES from 120 to 150 Guineas.

GRAND PIANOFORTES „ 200 „ 300 „

The use of the Chickering Pianos by the greatest Pianists, Art Critics, and Amateurs, has given to these instruments an universal *prestige* and reputation far above all other Pianos manufactured in America or Europe. The verdict of the very highest art talent, including Dr. Franz Liszt, Louis Plaidy, Stephen Heller, Carl Reinecke, Marmontel, Arabella Goddard, &c., &c., places the Chickering Pianos of to-day at the head of the *entire list of Pianos made in the world*, proving them

SUPERIOR TO ALL OTHERS.

THE CHICKERING PIANOS WERE AWARDED THE

FIRST GRAND GOLD MEDAL OF HONOUR

AT THE PARIS EXPOSITION OF 1867, AND WERE GIVEN

The still HIGHER AWARD far beyond all Medals, conferred only upon CHICKERING & SONS, to the exclusion of Four Hundred other competitors, viz. :—

THE IMPERIAL CROSS OF THE LEGION OF HONOUR.

CHAPPELL & CO., 50, NEW BOND STREET, LONDON.

CITY BRANCH—15, POULTRY, E.C.

WARD'S
ROYAL
PIANOFORTE, HARMONIUM, & ORGAN LAMP

PRICE 10s. 6d.

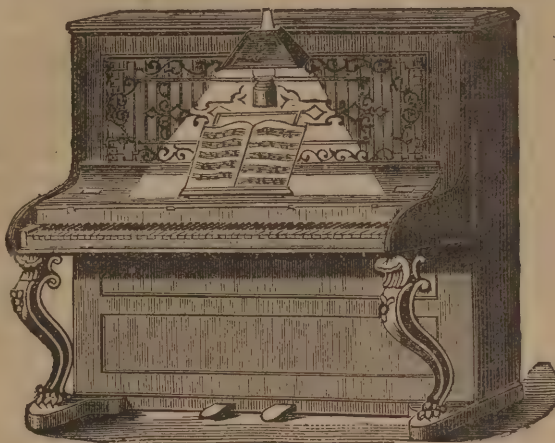
PRICE 10s. 6d.

TESTIMONIAL

FROM

BERTHOLD TOURS, Esq.

“Your Lamp is a most ingenious contrivance, and only requires to be known to be universally adopted.”



TESTIMONIAL

FROM

WILLIAM H. CUMMINGS, Esq.

“I have great pleasure in speaking of my experience of the admirable manner in which your Pianoforte Lamp illuminates the music; it is by far the best thing of the kind so far as I know.”

REGISTERED.

“A very ingenious application of lamp-light to the desk of the pianoforte, harmonium, or organ has been registered by Mr. Thomas Ward. The lamp is so contrived, that it may be screwed on to any instrument, in a central position, so as to throw the full force of the light direct upon the music, the present system of side lights causing a waste of a great part of the illuminating power.”—*Illustrated London News.*

CHALLEN & SON, 20, OXFORD STREET, LONDON, W.

PIANOFORTE & HARMONIUM
ACCOMPANIMENTS.

TO obviate the difficulty experienced by such Country Choral Societies as are unable to procure the assistance of an orchestra for the performance of complete works, Messrs. NOVELLO, EWER & CO. are now publishing arrangements of the Orchestral Accompaniments of many popular works for Pianoforte and Harmonium. The following are now ready:—

MENDELSSOHN'S ELIJAH

Arranged by E. PROUT, price 10s. 6d.

MENDELSSOHN'S LAUDA SION

Arranged by WINDEYER CLARK, price 5s.

BENNETT'S MAY QUEEN

Arranged by J. LEMMENS, price 7s. 6d.

ROSSINI'S STABAT MATER

Arranged by J. LEMMENS, price 6s.

MOZART'S TWELFTH MASS

Arranged by WINDEYER CLARK, price 7s. 6d.

STAINER'S DAUGHTER OF JAIROS

Arranged by W. HODGE, price 5s.

MACFARREN'S MAY DAY

Arranged by WINDEYER CLARK, price 5s.

GADE'S CRUSADERS

Arranged by J. W. ELLIOTT, price 7s. 6d.

BARNBY'S REBEKAH

Arranged by KING HALL, price 5s.

SPOHR'S GOD, THOU ART GREAT

Arranged by KING HALL, price 2s. 6d.

LONDON: NOVELLO, EWER AND CO.

CHALLEN AND SON'S GOLD MEDAL PIANOS, 20, OXFORD STREET, LONDON.

PRIZE MEDAL, LONDON, 1862.



FOR EXCELLENCE OF TOUCH AND TONE.

GOLD MEDAL.



SOUTH AFRICA, 1877.

PRIZE MEDAL, PARIS, 1878.



FOR GOOD AND CHEAP PIANOS.

CHALLEN & SON'S GOLD MEDAL PIANETTE WITH CHECK ACTION, IN ELEGANT WALNUT OR ROSEWOOD CASE. FROM 25 GUINEAS.

"The Pianettes manufactured by CHALLEN & SON are most satisfactory instruments."—*Anton Rubinstein.*

"I consider that Messrs. CHALLEN & SON have succeeded in providing at a most moderate cost pianos of high-class workmanship and pure tone. Their Pianettes are specially deserving of notice as being remarkable both for their cheapness and general excellence.

"The Instruments exhibited by Messrs. CHALLEN & SON, at Paris, were highly creditable, not only to them but to the English Section."—*John Stainer, M.A., Mus. Doc., one of the Jurors of the Paris Universal Exhibition, 1878.*

IRON-FRAME PIANOS

VERTICAL—OVERSTRUNG—AND DOUBLE OBLIQUE—
POWERFUL AND PURE IN TONE—TRICHORD—BEST CHECK ACTION—
REQUIRE BUT LITTLE TUNING—
AND, ON ACCOUNT OF BEING DAMP-RESISTING, ARE ESPECIALLY ADAPTED
FOR COUNTRY HOUSES AND THE COLONIES.

Prices very moderate.

EARLY ENGLISH—EBONISED—AND GOLD PIANOS

Kept in Stock, of Superior Make and Elegant Designs.

May be obtained from all Music-sellers. Illustrated List and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.



MARCH 1, 1881

THE FIRST PRIZE, QUEENSLAND INTERNATIONAL EXHIBITION, 1880; THE FIRST PRIZE FOR GRANDS, THE FIRST PRIZE FOR UPRIGHTS, AND THE SPECIAL DIPLOMA ABOVE ALL COMPETITORS, SYDNEY, 1880; THE CROSS OF THE LEGION OF HONOUR, AND ALSO THE GOLD MEDAL, PARIS, 1878; THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT, PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS, 1874; THE GOLD MEDAL, PARIS, 1870; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

JOHN BRINSMEAD & SONS' PIANOS

PATENTED 1862, 1868, 1871, 1875, & 1879, THROUGHOUT EUROPE & AMERICA.

"These excellent Pianos merit the approbation of all artists, as the tone is full as well as sustained, and the touch is of perfect evenness throughout its entire range, answering to every requirement of the pianist." **"CH. GOUNOD."**

"We, the undersigned, certify that after having seen and most conscientiously examined the English Pianos at the Universal Exhibition of 1878, find that the palm belongs to the Grand Pianos of the house of BRINSMEAD." **"NICOLAS RUBINSTEIN."**

"Paris, September 8, 1878."

"D. MAGNUS."

"CHEVALIER ANTOINE DE KONTSKI."

"The purity of the tone and the excellent mechanism of the Pianos exhibited by them called forth warm eulogies from all competent critics." **"JOHN STAINER, M.A., Mus. Doc."**

JOHN BRINSMEAD & SONS,

PIANOFORTE MANUFACTURERS,

18-20, WIGMORE STREET, LONDON, W.,

AND THE "BRINSMEAD PIANOFORTE WORKS," GRAFTON ROAD, KENTISH TOWN, N.W.

ILLUSTRATED PRICE LISTS POST-FREE.

CHAPPELL AND CO.'S IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.

35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.

18 TO 225 GUINEAS.

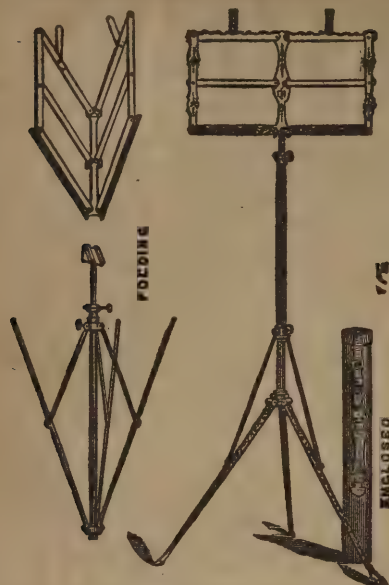
ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

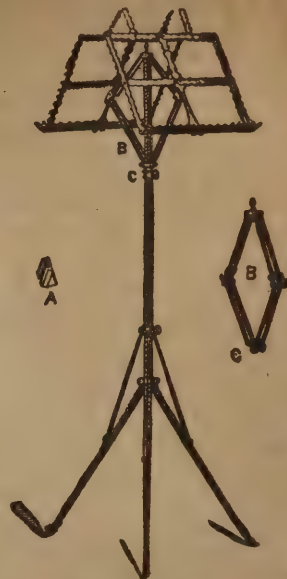
Steam Pianoforte Works—CHALK FARM ROAD, N.W.



THE
AMERICAN
PORTABLE
Music Stands.

J. F. WALTERS' PATENT.

IRON, from 10/6
BRASS, from 30/-



THESE Stands are unsurpassed in simplicity, strength, portability, cheapness, and elegance of finish.

They are suitable for Military Bands, Orchestras, Reading and News Rooms, Libraries, Studies, and Drawing Rooms. When opened to their full capacity they stand 5 feet high, and can be folded and inclosed in a case 21 inches long by 2 inches diameter. The weight is about 3 lbs. 12 oz., and they will support a weight of 50 lbs.

To be obtained of all Music Dealers, and of the Manufacturers and Proprietors of the Patent,

HARROW & CO., Music Smiths, Brass Workers, &c., 13 & 14, Portland Street, Soho, London, W.
DESCRIPTIVE CIRCULARS FREE.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP

CANTATA

(WORDS BY LONGFELLOW)

Composed for the Leeds Festival, 1880, by

JOHN FRANCIS BARNETT

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

GIDEON

ORATORIO

BY

W. G. CUSINS.

Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

IN THE PRESS.

RUTH

SACRED CANTATA BY

JOSEPH L. ROECKEL.

JUST PUBLISHED.

MARY STUART

DRAMATIC CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

WORDS BY

F. E. WEATHERLY

MUSIC BY

JOSEPH L. ROECKEL

Price, Vocal Score, Paper, 4s. net; Cloth, 6s.

ORCHESTRAL AND CHORUS PARTS ARE READY.

LORD LOVELL

HUMOROUS CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

BY

GEORGE FOX.

Price, Vocal Score, 2s. 6d. net.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 457.—Vol. 22.
Registered for transmission abroad.

MARCH 1, 1881.

Price 3d.; Post-free, 4d.
Annual Subscription, Postage-free, 4s.

ROYAL ACADEMY OF MUSIC. Instituted 1822. Incorporated by Royal Charter, 1830. Under the immediate patronage of Her Most Gracious Majesty the QUEEN and the Royal Family.

President—The Right Hon. the Earl of DUDLEY.

Principal—Professor MACFARREN, Mus. D., Cantab.

Examinations independent of Academy teaching:

1. Metropolitan.—Of Musical Artists and Teachers.—These will be held in London, in the month of January; the first in 1882. Each successful candidate will be created a Licentiate of the Royal Academy of Music, and will receive a diploma.

2. Local.—Of Musical Students.—These will be held in any locality where twelve candidates offer themselves, in the season of Lent; the first in 1881. Each successful candidate will receive a certificate.

Travelling Examiner.—Mr. Brinley Richards.

London Centre.—Royal Academy of Music.—Names of candidates to be sent to the Secretary by TUESDAY, March 1. Theory Examinations (paper work), SATURDAY, March 5. Viva voce, and all other subjects, THURSDAY, April 14.

Further particulars may be obtained of the Secretary.

By order, JOHN GILL, Secretary.

Royal Academy of Music, Tenterden Street, Hanover Square.

MUSICAL ARTISTS' SOCIETY.—TWENTIETH PERFORMANCE OF NEW COMPOSITIONS, on SATURDAY, March 5, at the Royal Academy of Music, Hanover Square, at Eight o'clock. Trio in C, for Pianoforte, Violin, and Violoncello.—J. B. Calkin; Third Sonata for Pianoforte.—G. A. Macfarren; Fantasia for Organ, Two Pianofortes, and Violin.—E. Aguilar; Suite for Two Pianofortes.—A. Ashton; Songs by Louisa Kerr and W. H. Holmes; and Madrigal by Arthur Carnall, Mus. Bac. Executants: Miss Edith Goldsbro', Miss Lewis Brown; Messrs. J. B. Calkin, Victor Buziau, T. Sergeant, H. R. Bird, E. Aguilar, Alfred Gilbert, Frank Holmes, E. H. Thorne, and Henry Smith; and the Beverley Minstrels.

E. H. THORNE, Hon. Sec.

13, Neville Terrace, Onslow Gardens, S.W.

MR. WALTER BACHE'S PIANOFORTE RECITAL (Tenth Season), St. James' Hall, TUESDAY, March 1, at Half-past Three o'clock precisely (to conclude at a Quarter past Five). Vocalist, Miss Orridge. Stalls, 5s.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber and Co., 84, New Bond Street; Chappell and Co., 50, New Bond Street; A. Hays, 4, Royal Exchange Buildings, and 26, Old Bond Street; Austin's Ticket Office, St. James' Hall, 28, Piccadilly.

COLLEGE OF ORGANISTS.—The NEXT MEETING of the CONFERENCE on ORGAN CONSTRUCTION will be held at the Neumeier Hall, Hart Street, Bloomsbury, on TUESDAY, March 8, at 7.30. Organists and Organ Builders (non-members) may have cards of invitation on application.—E. H. Turpin, Hon. Sec., 95, Great Russell Street, Bloomsbury.

MUSICAL ASSOCIATION, 27, Harley Street, W.—On MONDAY, March 7, at Five o'clock, a PAPER will be read by C. A. BARRY, Esq., M.A., "Introductory to the Study of Wagner's comic opera, 'Die Meistersinger von Nürnberg'." 9, Torrington Square, W.C. JAMES HIGGS, Hon. Sec.

ST. MARK'S CHORAL SOCIETY, Tollington Park.—This Society is now in course of formation, under the conductorship of C. D. Lampen, Esq. Ladies and gentlemen desirous of joining may apply to F. R. Farrow, Esq., Hon. Sec., 38, Arthur Road, Holloway.

CHESTER CATHEDRAL.—There is a VACANCY for a SOLO BOY in the Choir. Age from 8 to 12. Must be a good reader, and fairly well versed in Cathedral music. Terms: Board and education free, and small quarterly payment. Apply to the Rev. Hylton Stewart, Precentor, Cathedral Precincts.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ALTO WANTED, for West-end Church. Stipend, £10. For particulars, address, E. H. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ALTO, TENOR, and BASS VOICES WANTED, to assist voluntarily in the Lenten performances of Spohr's "Calvary," at St. Stephen's, South Kensington, on Friday evenings during Lent. Address, Albert Lowe, Claremont House, Marloes Road, Kensington, W.

TENOR and ALTO VOICES WANTED, for the Choir of Bedford Chapel, Bloomsbury. Plain choral service. Stipend, £10. Preference to one who can assist at the organ. Apply, by letter, to the Organist, stating qualifications and experience.

MR. HENRY J. DUTTON (ALTO, St. Paul's Cathedral) will be disengaged on Sunday Evenings, early in April, and is open to accept a re-engagement as SOLO ALTO in a good Choir, or to undertake the training of a choir, with attendance on Sunday evenings. Address, 22, Manor Street, Clapham, S.W.; or the Cathedral.

TO MUS. BACS. and Others.—The advertiser, a TENOR SINGER and CHOIRMASTER, with good references and very long experience, seeks a CHOIR APPOINTMENT with a first-class professor, with whom he would be prepared to make mutual terms. Address, M. B., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

TENOR VOCALIST.—WANTED, by a good Tenor Singer (lately belonging to a Cathedral Choir), an ENGAGEMENT for Sundays. Good reader. Apply to F. J. L., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CHESTER CATHEDRAL.—LAY CLERKSHIP Vacant, BARITONE. WANTED, a Man of irreproachable character. Age under 32. A good reader, well up in Cathedral work, a willing worker, and regular communicant. Stipend, £75. Apply, at once, to the Rev. Hylton Stewart, Precentor, Cathedral Precincts.

BASS (not Baritone) WANTED immediately, for the Choir of St. Stephen's, South Kensington. Liberal stipend. Address, Albert Lowe, Claremont House, Marloes Road, Kensington, W.

BASS, TENOR and ALTO VOICES WANTED for the Voluntary Choir of St. Paul's, Southwark. Apply to the Rev. E. N. Willson, 94, Lambeth Road.

UCKFIELD, Sussex.—WANTED, at Easter, an ORGANIST and CHOIRMASTER for the Parish Church of Uckfield. Salary £25 to £30 a year. Teaching in the neighbourhood. Apply, stating age, experience, references, with copy of testimonials, to the Rev. E. Sanderson, High Hurst Wood, Uckfield.

ORGANIST and CHOIRMASTER WANTED for the Parish Church of Hove, Brighton. The duties are Three Services on Sundays, also attendance on the principal Festivals, and the proper training of the Choir. To commence on the first Sunday in April. Salary, £40 per annum. Apply by letter, with testimonials, to the Vicar of Hove, Milbury Road, Hove, Brighton.

WANTED, in September, a Good ORGANIST, Male or Female, for a large Ladies' College in Canada. To teach vocal music and the violin, also to train a Church Choir, and tune the pianos and organ in the College and Chapel. Apply by letter to Rev. Canon Hurst, 3, Lewisham Road, Highgate Road, London, N.W. Good references required.

ORGANIST WANTED immediately, for Parish Church of Boxley, near Maidstone. Salary, £30. Fair opening for private pupils. Apply to the Vicar.

THE ORGANIST of St. Andrew's, Ashley Place, Victoria Street, Westminster, would be glad to meet with a gentleman who would give his services as DEPUTY, in exchange for organ lessons and practice.

AN efficient ORGANIST and CHOIRMASTER WANTED for the Wesleyan Chapel, South Norwood. Salary, £30. Must reside at or near to South Norwood. A Wesleyan preferred. Application, with testimonials and particulars of previous appointments, by letter to W. B. Lofthouse, Sunny Bank, South Norwood, S.E.

ORGANIST and CHOIRMASTER, volunteer or at small salary, WANTED, for St. Mary's, Seymour Street, Euston Square. Sunday services, and one week-day evening service with choir practice following. Good organ. Prospect of supplied choir. No notice taken of any reply which does not state qualifications, references, and salary, if any, required. Address, Organist, St. Mary's Vicarage, 15, Harrington Square, N.W.

WANTED, by a Lady ORGANIST of experience, an APPOINTMENT in or near London. Choir-training can be arranged for with an experienced professional gentleman. Address, Miss C. Long, Messrs. Lucas, Weber and Co., 84, New Bond Street.

AN ORGANIST and CHOIRMASTER of nine years' experience desires a RE-ENGAGEMENT where there is a good opening for a thoroughly efficient Teacher of Music and Singing. Good organ and choir. Accustomed to full choral services. Near the seaside preferred. Unmarried. Communicant. Highest testimonials. Now disengaged. Address, A. J. G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PROFESSIONAL NOTICES.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS EVA FARBSTEN (Soprano).

Pupil of Signor Arditì, is now at liberty to accept engagements for Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address,
1, Cavendish Place, Cavendish Square, W.

MISS MARGARET BUNTINE, R.A.M. (Soprano).

For Concerts, Oratorios, &c., address, 3, Talma Road, Brixton.

MADAME BRUCE (Soprano).

For Oratorios, Concerts, &c., address, 21, Oppidans Road, Primrose Hill, N.W.

MISS MARIE COPE (Soprano).

Oratorios, Concerts, Lessons, 167, New Cross Road, London.

MISS ARTHUR (Soprano).

Pupil of Madame Sainton-Dolby.
4, Alma Square, St. John's Wood, London, N.W.

THE MISSES YATES (Soprano and Contralto).

(Pupils of Signor Randegger, London, and Mons. Wartel, Paris).
Address, Dr. Yates, Newcastle, Staffordshire.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.

MISS LOUISA BOWMONT (Contralto).

(Principal of St. Peter's, Manchester.)
For terms for Concerts, Oratorios, &c., address, 51, Mercer Street,
Embsden Street, Hulme, Manchester.

MISS SARA CRAGG (Contralto).

12, North Castle Street, Halifax.

MISS ELIZA THOMAS, R.A.M. Medalist

(Contralto).
For terms, and opinions of the press, address, 49, Upper George Street,
Bryanston Square, London, W.

MDLLE. C. DORÉ DESVIGNES (Contralto).

For Engagements and Lessons, address, 44, Wellington Road,
St. John's Wood.

MISS LEYLAND (Contralto).

For Concerts, Oratorios, &c., address, 6, Wilton Street, Oxford Road,
Manchester.

MADAME ARNOLD POTTER (Contralto).

Address, Sidney House, 257, Cambridge Road, E.

MISS JEANIE ROSSE (Contralto).

New address, Fairmead Lodge, Upper Holloway, N.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. S. FORD (Tenor).

For Oratorios, Concerts, &c., address, Penn Fields, Wolverhampton.

MR. J. SHAKESPEARE ROBINSON (Tenor).

For Oratorios, Concerts, &c., address, care of Mr. Hallard, 58, Hutton
Street, Nechells Park Road, Birmingham.

MR. ODOARDO BARRI (Tenor).

For Oratorios, Concerts, or Lessons in Italian Singing, address,
31, Langham Street, W.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to
45, Portland Place North, Clapham Road, S.W.

MR. GEO. DONNELLY (Baritone).

15, Thornhill Crescent, Barnsbury, N.

MR. S. HOUSTON FLINT (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Hereford.

MR. THOMAS KEMPTON (Bass).

(St. Paul's Cathedral.)

Provides Quartet Parties for Oratorio, Ballad, and Miscellaneous
Concerts, Masonic Banquets, &c. For names of artists and terms,
address, 6, Halliford Street, London, N.

MR. FREDERIC W. CLARKE, Mus. B., Oxon.

(Solo Pianist.)

For Concert Engagements and Lessons in Piano-forte-Playing, Harmony,
and Composition, address, 7, Wigmore St., Cavendish Sq., W.

MR. GEORGE J. RAYNER (Pianist).

(Solo and Accompaniment.)

For Concerts, Dinners, &c., 37, Wetherell Road, South Hackney.

MR. HERBERT HAWKINS (Violoncellist).

For Oratorios, &c., address, 62, Lamb's Conduit Street, W.C.

MR. J. SHARPE (Oboist).

For Oratorios, &c., address, 235, Lidgate Hill, Pudsey, near Leeds.
N.B.—Bandmasters and others supplied with the New Model Oboe;
new reeds, 2s. each; staples recaned, 1s. each.

MR. FREDERICK BEVAN (Bass, H.M. Chapel

Royal, Whitehall) begs to announce that he is open to accept
ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad
Concerts, &c. Address, 91, Geneva Road, Brixton, S.W.

MR. ARTHUR DOREY (Organist of the

Alexandra Palace). For Pupils, Engagements for Concerts,
&c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—MISS LOCKWOOD, Harpist to

the Carl Rosa Opera Company and Teacher of the above instru-
ment. London address, 6, Frederick Place, Gray's Inn Road, W.C.

DR. F. E. GLADSTONE has REMOVED to

No. 13, Waltherton Road, St. Peter's Park, W.

THE BRITISH GLEE UNION (Established 1875).

Mr. SIDNEY BARNEY (Alto), Mr. HENRY PARKIN (Tenor),
Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and
Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c.,
address, H. Prenton, 1, Albion Square, Dalston, London.

MR. and MADAME EDWYN FRITH'S

ORATORIO and BALLAD CONCERT PARTIES, for
Town or Provinces (under Royal Patronage in London). Book pro-
spectus on application. 100 splendid testimonial letters and critiques.
Special permission has been granted direct from Dr. Arthur Sullivan
and D'Oyly Carte, Esq., to do selections from any popular opera by
the former gentleman. Few dates still vacant for March and April.
Terms very moderate. "Cannot speak too highly of your admirable
Parties."—Hobson and Co., Wellington. "Beyond doubt the best
concert held here for years."—W. Dymond, Callington. "Can con-
fidently recommend your party."—R. Purrett, Leighton Buzzard.
"Your concerts here have given much pleasure."—C. Robinson, Fal-
mouth. "Any one may safely place confidence in Mr. Frith's party."
—C. Clarke, Devizes. "Your party gave great satisfaction."—H.
Millington, Trowbridge. "Mr. Frith and party afforded great grati-
fication."—A. Kerswill, Plymouth. "Each artist's singing was
thoroughly enjoyed."—E. Couldry, Ellesmere. "I hope we may again
have the pleasure of a visit."—C. Jewell, Liskeard. "Have pleasure
in speaking in highest terms of Mr. and Madame Frith and party."—
W. E. Salmon, Manager, Grand Spa Concerts, Bath. "I have plea-
sure to convey to you numerous expressions of gratification."—K.
Smith, Piano Saloons, Exeter. "Can with confidence recommend the
talented party."—R. Heath, Redruth. "Having engaged your party
second time is testimony to what I think."—C. Fox, Kingsbridge.
Address, 11, Fulham Place, Maida Hill, W. Rising artists (all
branches) may write; interview by appointment only.

TO CHORAL SOCIETIES, &c.**THE LONDON ORATORIO and CONCERT**

PARTY is open for ENGAGEMENTS for Oratorios, or
Miscellaneous and Ballad Concerts:—

Soprano, Madame Worrell, A.R.A.M.

Contralto, Miss Amy Ronayne, A.R.A.M.

Tenor, Mr. Edward Dalzell, Westminster Abbey.

Bass, Mr. Robert De Lacy, St. Paul's Cathedral.

Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

ROYAL CRITERION HAND-BELL RINGERS

and GLEE SINGERS are prepared to give a First-class Entertain-
ment at Garden Parties, Evening Receptions, Dinners, &c. Con-
ductor, Mr. Harry Tipper, 118, The Grove, Hammersmith.

GREAT NOVELTY.—MUSICAL STONES from

SKIDDAW.—For Concerts, &c., address, Messrs. Till and
Sons, Rock Band, Crystal Palace, Sydenham, S.E.

ORGANIST and CHOIRMASTER.—A Gentle-

man (pupil of the late G. Cooper, Organist of Her Majesty's
Chapel Royal) will be pleased to meet with an APPOINTMENT as
above. Experience, nine years. Address, Musicus, 25, Redcliffe
Street, West Brompton, London.

ORGANIST.—WANTED, immediately, an EN-

GAGEMENT as above. High testimonials. Address, Albert
J. Owen, Associated College of Organists, Much Wenlock, Salop.

A LONDON ORGANIST desires ENGAGE-

MENT in London. Several years' experience. A. B., Mr. Sims,
13, Leicester Place, Leicester Square.

TO ORGANISTS.—A Young Gentleman, with a

knowledge of the Organ, is open to act as DEPUTY, or assist
generally, in exchange for Lessons and Practice. Good Organ indis-
pensable. Address, J. King, 112, Cloudestley Road, N.

ORGANIST (Professional), of good ability, seeks

a post in New York or the United States. R. B., 21, Albert
Park, Ashley Road, Bristol, England.

ORGANIST and CHOIRMASTER.—Has twelve

years' experience in first-rate appointments, is a good church-
man, with unexceptionable testimonials. Could pay small premium
to retiring Organist for teaching connection. Organist, Mr. Nichols,
London Bazaar, Andover.

ORGANIST, thoroughly qualified and experienced, desires **ENGAGEMENT** in London. Good Organ, and full choral services. Apply, E. K. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST DISENGAGED (London or suburbs). Efficient and reliable. Moderate salary. Z. X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN excellent HARMONIUMIST and CHOIRMASTER desires an **ENGAGEMENT**. Excellent references. Twenty years' experience. An A.M.E.C.U. Address, Organist, Neyland, Pembrokeshire.

VOLUNTARY CHOIRMASTER.—Advertiser, with good **BASS VOICE**, and considerable experience in Choral Music, desires position as above. Alpha, 4, Hyde Terrace, Tollington Park, N.

LADY TEACHER WANTED, for the Young Ladies' Institute, Blomfontein, Orange Free State, South Africa. She must be fully qualified to teach Music (Piano) and Singing (Solo and Class). Apply for particulars, stating Certificate or Diploma obtained, to the Rev. James Scott, Wesleyan Minister, Macclesfield.

REQUIRED for Howell's School, Llandaff, a **RESIDENT MUSIC-MISTRESS**. A Churchwoman. Age about 30. In addition to Music she will be required to teach Class-Singing and Harmony. One who has passed the Royal Academy Examination and has had experience in a large school preferred. Salary, £70. Applications, with testimonials, to be sent before March to the Clerk of the Drapers' Company, Drapers' Hall, Throgmorton Street, E.C.

A LADY, holding a musical engagement in a first-class Boys' School, North of London, is open to arrange for others, East, West, or North. Address, Iris, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. FRANK PERCIVAL (Author of "Joyous Lays," "Easy Classics," &c.) Arrangements and Original Compositions; also works revised and fingered for publishers. Address, 4, Elmwood Place, Leeds.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. **MUSICAL SCHOLARSHIPS** were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. Half-term begins March 3. F. J. HOLLAND, Chairman.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

THE ORGANIST of RIPON CATHEDRAL teaches **HARMONY and COUNTERPOINT** by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

TUITION by CORRESPONDENCE, for **MUSICAL** and other **EXAMINATIONS**. No fee until successful. Last year's pupils numbered 1,300. Address, Mr. James Jennings, Deptford, London.

DR. ALLISON instructed by Post Candidates who passed **RECENT UNIVERSITY EXAMINATIONS** for the **DEGREES of MUS. DOC. and MUS. BAC.** (Oxford, Cambridge, and Dublin). Also F.C.O., Senior Local, and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by post for Licentiatehip of the Royal Academy of Music. Harmony, Acoustics, Form, Plan or Design, Choir Management, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Composition, by Post. Personal instruction in Singing, Organ and Pianoforte playing. Preparation (personally or by post) in Languages, &c., by F. ALLISON, F.R.S.L., 206, Marylebone Road, London. Dr. HORTON ALLISON'S ADDRESS is 68, Nelson Street, Oxford Street, Manchester.

ANALYSIS of MUSICAL WORKS, Counterpoint, Canon, Fugue, Harmony, and Acoustics per post. Dr. Bentley, 18, St. Ann's Street, Manchester.

MR. E. BURRITT LANE, L. Mus., T.C.L., Tallis Gold Medalist, 1880, instructs in **HARMONY, COUNTERPOINT, &c.**, personally or by correspondence. 32, Avington Grove, Penge, S.E.

MUSICAL EXAMINATIONS.—A Cambridge Graduate gives Lessons by Correspondence in **ACOUSTICS, COUNTERPOINT, and HARMONY**. References to successful Pupils. Phone, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

COMPOSITIONS REVISED, Candidates trained for Examinations, personally or by post. Residence, if required. Lessons in all branches of Theory; also in Piano, Organ, Singing, &c. Dr. Holloway, 51, St. Paul's Road, Camden Square, N.W.

MR. CHARLES F. SOUTH, Organist of St. Augustine and St. Faith, Old Change, is open to receive **PUPILS**. For terms, address, 6, Derwent Road, Anerley.

ARTICLED PUPIL.—The **ORGANIST** of the **CRYSTAL PALACE** is prepared to receive a Gentlemanly Youth as above. Exceptional advantages and every home comfort. For particulars, address, Mr. Eyre, Melrose Villa, The Avenue, Upper Norwood, S.E.

MR. FRANK BRADLEY has an opening for one more **RESIDENT ARTICLED PUPIL**; unusual advantages. Large residence with every home comfort. Access to Organs of Lewis, Gray and Davison, and a fine organ in the house. Address, Mr. Frank Bradley, Organist, St. John's Church, Wilton Road, Pimlico, S.W.

AS ASSISTANT PUPIL (near London).—Required for a **YOUTH**, who has been well trained from childhood, and is a brilliant Pianist; very good Organist. Can take a plain service. One year's experience in teaching. A comfortable home indispensable, with small stipend, and finishing instruction in harmony, &c. Address, only, Musica, care of Madame West, The Studio, Bexley Heath, Kent.

SINGING LESSONS.—WANTED, First-class **INSTRUCTION** for a young country Lady, aged 15, who possesses an unusually sweet and powerful voice, to qualify as a professional singer. Advantageous terms offered to those in a position to assist. Address, F. N., Repton Cottage, near Romford.

REQUIRED, LESSONS in Accompanying Choral Services and Choir-Training with Practice. B., Roberts's Library, Brompton Road, S.W.

VIOLIN CLASSES.—Saturdays, 5.30 p.m.—Beginners and Practice. Thirty-five Ladies and Gentlemen joined. Orchestral Band forming. Amateurs invited. 5s. per quarter, commencing on payment. Teacher, L. W. Schweitzer; Manager, T. R. Ames, 77-79, Green Street, E.

A LADY, having a large house in the healthiest part of Brighton, near the sea, is willing to receive into her own nursery and take entire charge of two or three young **CHILDREN** whose parents may be in India. Great experience with delicate children. Exceptional advantages and high social references offered. Terms according to circumstances. Address, R. L., 43, care of Willing's Newspaper Advertisement Offices, 353, Strand.

ORGAN PRACTICE or INSTRUCTION.—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, which are strictly inclusive, on application at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for **THE HYDRAULIC ORGAN BLOWER**. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE, on a fine new instrument with 2 manuals, 16 stops, and full compass of bourdon pedals, blown by hydraulic engine. Terms (strictly inclusive), one shilling per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN LESSONS (including Daily Practice).—St. Saviour's, Camberwell, or at Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, near Loughborough Junction, S.E. Opportunities are given for playing Church services and choir practices. Modern Organs; two Manuals; concave pedals.

ORGAN PRACTICE.—Fine Three Manuals, blown by engine. Inclusive terms, twenty-four hours, one guinea. Entwistle's Organ Studio, 1, Charles Street, Camberwell New Road.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual **C ORGAN (HILL and SON)**. PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

PRACTISING ROOMS.—AGATE and PRITCHARD, 68, Gracechurch Street.—Rooms for practice and instruction given on Pianoforte, Violin, Violoncello, Flute, Harp, Banjo, and various instruments. Terms upon application.

TUNER.—WANTED, a thoroughly good **PIANO TUNER and REGULATOR**. One who has a good knowledge of Harmoniums and American Organs preferred. Apply, with full particulars, salary-expected, &c., to Pigott and Co., 112, Grafton Street, Dublin.

TUNER WANTED, for the North. Must be gentlemanly, skilful, and steady. State age, references, and salary required. Address, T. C. L., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, for a Music Warehouse in the Country, a Young Man as **JUNIOR TUNER** (Improver) where another Tuner is kept. Preference given to one who can play. Address, inclosing references, age, salary required, and carte, W. H. M., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

SITUATION WANTED, in London, by a competent **TUNER**, well experienced. An abstainer, good references. Address, C. A. H., 2, Prospect Terrace, East Hill, Wandsworth, London, S.W.

WANTED, PIANOFORTE TUNER. Good, experienced Man. One who understands Harmoniums and American Organs preferred. A. Bezan and Son, Leamington.

PIANOFORTE TUNER and TONER (Collard's) desires entire or partial engagement. London or suburbs. C. S., care of Mr. Roberts, 51, Cross Street, Islington, N.

AS First-class TUNER. Thoroughly efficient. Nine years' testimonial from late employer. Steady and experienced. Has tuned for the first in the profession. Address, J. 17, Eversholt Street, Camden Town, N.W.

PIANO TUNER (18), wants **SITUATION.** London preferred. Four years' factory and out-door experience. Address, Sidney Cottam, 32, St. Mary Square, Kennington Road, S.E.

PIANOFORTE TUNER and REPAIRER wants a **SITUATION.** No objection to go abroad. First-class references. State salary. A. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER desires a good and permanent **SITUATION.** Steady and respectable. Address, F. P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN experienced PIANOFORTE TUNER seeks **RE-ENGAGEMENT** (town preferred). Good London reference. J. A. S., 205, Marylebone Road, N.W.

A FIRST-CLASS TUNER (Broadwood) seeks **ENGAGEMENT.** Address, Z., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, by a Young Man, a SITUATION as **PIANOFORTE TUNER.** Address, F. W., 30, Elm Grove, Brighton.

GENTLEMANLY OCCUPATION (£150 a year made with ease). Piano Tuning taught, in a few lessons, by a tuner of 15 years' experience. References to pupils making good incomes. Tuner, 246, High Street, Camden Town.

ORGAN BUILDING.—Advertiser, proficient in every branch, first-class reed voicer and finisher, desires **ENGAGEMENT,** Town or Country. Twenty years' reference. Terms very moderate. C. S., 9, Cardwell Road, Parkhurst Road, N.

A YOUNG LADY, used to the Music Trade, will be open to an **ENGAGEMENT** after March 1. Address, Music Saloon, Trowbridge.

A YOUNG MAN seeks an **ENGAGEMENT** as **MANAGER** of a Pianoforte Show-room. Good Pianist and Tuner. London reference. A. D., 14, Homer Row, Marylebone.

WANTED, a gentleman of good address, to represent a first-class **PIANOFORTE MANUFACTURER** as **TRAVELLER.** Apply by letter only, stating age, experience, and salary required, to P. F. T., care of W. H. Everett, 22, Bouverie Street, E.C.

ASSISTANT and BOOK-KEEPER WANTED in a Provincial MUSIC WAREHOUSE. One having a thorough knowledge of the Catalogues preferred. Inclose Carte with references, &c., to B. D. R., Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a YOUNG MAN, who can play Piano and Harmonium at sight, well up in music catalogues, and would assist in book and stationery business. Address, stating age, salary indoors, references, and inclosing carte. Monkton, care of Messrs. Smart and Allen, Paternoster Row, London, E.C.

FOR DISPOSAL.—The Stock and Goodwill of a **PIANOFORTE and HARMONIUM BUSINESS** in one of the most rising towns of Worcestershire. Good and roomy house and music rooms. Over 30 years' standing. A first-class opening for a musical family capable of teaching and first-class tuning. Would not object to a Partner, but rather sell out. Population, 25,000. Good London references given. Retiring. T. C. K., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and MUSIC BUSINESS for **SALE** in the West District of London. The business has been established some years, and offers a good opportunity for anybody desirous of starting in the trade, there being a good tuning connection attached to the concern. The amount required for the Goodwill and Fixtures is £200. The Stock is optional, and if taken, could be had at a valuation. For further particulars, apply to Messrs. Fredk. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

FOR immediate DISPOSAL, a PIANOFORTE and MUSIC BUSINESS in South Kensington (London), Main Road. Established over 7 years. Goodwill and Fixtures, £175. Stock at valuation. Good dwelling-house, well let off. Present owner has to go back to Germany. N.B.—A Photographic Studio. For particulars, apply, by letter, to C. M., care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO AMATEURS and PROFESSORS about to **PUBLISH.**—J. McDOWELL and Co., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

AUTHORS' WORKS CORRECTED, REVISED, and **PRINTED** with despatch on moderate terms. Quotations given on receipt of MSS. London: B. WILLIAMS, 60, Paternoster Row, E.C.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application. London: B. WILLIAMS, 60, Paternoster Row.

THROAT IRRITATION.—Soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use **EPSS'S GLYCERINE JUJUBES.** Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 74d. and 1s. 13d., labelled "James Epps and Co., Homoeopathic Chemists, London." A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm. Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

NEW MUSIC-PRINTING PROCESS.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SONG, PIANO PIECE (best-known style), including—Engraving, Printing, and Paper. One Orn. Title, 3 Music Pages, (Folio). The first 100 Copies, complete ... £1 8 0
The following 100 Copies, complete ... 0 6 0
HYMN, TE DEUM, PART-SONG, &c., including—4 Pages, with Orn. Title or Heading (Octavo). The first 100 Copies, complete ... 1 2 0
The following 100 Copies, complete ... 0 3 0
Still cheaper by steam, in 300, 500, and 1000 Copies.

REPRINTS SUPPLIED.

Band-Parts, Choruses, Organ Music, and Sacred Music, of any kind; complete Books with Illustrations and Music of any variety in style or size. Reduction in price on larger orders.

* Specimens will be sent Post-free, and specified Estimates on receipt of Manuscript.

Having transferred our establishment to larger premises, we are enabled to complete any order within the shortest possible time.

PATENT PAPER TYPE COMPANY

(From 8A, Red Lion Square, removed to)
62, HATTON GARDEN, LONDON, E.C.

PETER CONACHER & CO., ORGAN BUILDERS, SPRINGWOOD WORKS, HUDDERSFIELD.

ESTABLISHED 1854.

N.B.—This old firm is not connected with any other of a similar name.

W. E. RICHARDSON

(LATE OF THE FIRM OF BISHOP, STARR, and RICHARDSON),
LONDON,

ORGAN BUILDER TO HER MAJESTY,
REMOVED to more extensive premises, "THE CENTRAL ORGAN WORKS," Mulberry Street, Hulme, Manchester.

ESTABLISHED THIRTY YEARS.

LATE MILTON STREET, HULME.

THE CARPENTER AMERICAN ORGANS
(Works—Worcester, Mass., U.S.A.) These beautiful instruments may be had from appointed agents throughout the United Kingdom.

Prices the lowest in the world.

No other Instrument can equal them.

Acknowledged by Musicians to be the best.

Elegant and complete in every detail.

The Professor's 15-stop organ is the most effective manufactured.

Price thirty-five guineas.

New Catalogues just issued, containing every variety of style, from eight to one hundred guineas.

Application for agencies and catalogues, address, E. P. Carpenter, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

BUTLER'S MUSICAL INSTRUMENTS.

Violins, Guitars, and Banjos.
Flutes, Clarinets, and Flageolets.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

MR. J. HAMILTON begs to state that on and after March 1, 1881, the price of PEDALS and ACTION for PIANOFORTES manufactured by him will be LOWERED, owing to the great and increased sale of this useful invention. Reduced prices, £4 4s. and £5 5s. Send for testimonials and professional and trade prices.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

BRISTOL.

MR. J. HAMILTON,
6, CHESTERTON TERRACE, CITY ROAD,

MANUFACTURER OF

Pedals and Action for Pianofortes,

Begs to inform Organists, Organ Students, and others that his invention for attaching PEDALS to PIANOFORTES is so useful that it has earned the approbation of over a thousand members of the musical profession. For a small outlay the great pleasure of playing organ music (from Bach's Grand Fugues to the late Henry Smart's beautiful movements) at home can be obtained. This action is easily attached to any kind of Pianoforte in a short time, as it is all sent complete with printed instructions "How to attach."

A Set of Straight Pedals (CC to F, 30 notes), with action and printed instructions, price £4 4s.

Or Radiating and Concave Pedal Board (CC to F, 30 notes), with action and printed instructions, price £5 5s.

TESTIMONIAL.

Brinscall, near Chorley, February 4, 1881.

Sir,—I received the pedals and action yesterday, and have got it attached to my pianoforte. I must say that its utility and usefulness exceed all my expectations, it is perfectly noiseless and just what every organist or any one wishing for pedal practice at home ought to have. I should have had a set of your pedals years ago had I known they acted so well.—I remain, yours most truly,

J. AINSWORTH, Professor of Music.

To Mr. J. HAMILTON.

Agents are required for every town and district.

Send for prices to the profession and trade; also for testimonials. Orders accompanied with cheque or P.O. order will receive immediate attention.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

MR. J. HAMILTON begs to state that on and after March 1, 1881, the price of PEDALS and ACTION for PIANOFORTES manufactured by him will be LOWERED, owing to the great and increased sale of this useful invention. Reduced prices, £4 4s. and £5 5s. Send for testimonials and professional and trade prices.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

ORGAN PIPE WORKS and VOICING ROOMS.

—J. COURCELLE, 12, Sandringham Road, Kingsland, London, E. First-class goods at moderate prices. A large stock always on hand. Can be supplied on the shortest notice. Established 1853. Trade list to the trade.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their MONTHLY SALES of MUSICAL PROPERTY on the following dates:—

Tuesday, March 22.	Tuesday, June 21.	Tuesday, Sept. —
" April 26.	" July 26.	" Oct. 18.
" May 24.	" Aug. 16.	" Nov. 22.
		" Dec. 20.

*** Instruments (or particulars of same) intended for insertion in any of the above, should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions. Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

MONTHLY SALE OF MUSICAL PROPERTY, 16, Mortimer Street, London, W.—Important to the Trade, Profession, and Public in General. About fifty Pianofortes (new and second-hand), by Broadwood, Collard, Kirkman, Erard, Allison, Hopkinson, Challenger, Brinsmead, &c. Harmoniums and Organs, by Christophe, Alexandre, Trayser, Hermann, Mason and Hamlin. Harps by Erard, &c. Pianoforte Small Work, Paintings, Music Stools, Sundries, &c.

MESSRS. KELLY and CO., beg to announce that they will Sell by Auction, at their Mart, 16, Mortimer Street, London, W., on WEDNESDAY, March 9, 1881, the Important and Valuable Property as stated above. The sale will commence at 1 o'clock precisely. Catalogues may be had post-free, and Goods Viewed the day prior and morning of Sale.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

THE EPIKLEIS! THE EPIKLEIS! (Pooley's Patent.) This wonderful invention is now becoming known among the leading professors. It is testified to by many, including Mr. Lindsay Sloper, as being the best guide for discovering the true secret of Pianoforte-playing. Does not touch the player. By post, 4s.; Handbook, 1s. JOHN POOLEY (Chief Office), 3, The Terrace, Clapham Park Road, London, S.W.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered) for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings not being permitted in this advertisement, description may be had from the Inventor, J. STUTTAFORD, 41, Rathbone Place, W. Trade supplied.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minories, London. List for stamp.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London. PRACTICE can be had on a complete Instrument.

BORD'S PIANOS.—CHARLES STILES and CO., the well-known importers of these celebrated Pianos, have REMOVED from 15, Southampton Street, Strand, to 42, Southampton Row, Holborn, London, W.C., where may be seen a large assortment of instruments in new and artistic designs, on hire from 10s. per month; on the three years' system from 15s. per month. Co-operative discount for cash. Illustrated lists free.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th ed., 6d. each. D. Scholfield, Trinity Street, Huddersfield.

FOR SALE. CHAMBER ORGAN. Quite new. 11 feet high, 6 feet 8 in. wide, 3 feet 8 in. deep. Feeders and reservoir in organ, or four feeders for room beneath. 742 pipes, 10 stops. Great open diapason, dulciana, gedackt, principal, waldfloete, clarinet; Swell, geigenprincipal, flauto traverso, salcional, voix céleste, spitzfloete, piccolo, hautboy, vox humana; Pedal, bourdon, 3 couplers and 2 tremulants. The great and swell organs inclosed in separate boxes, with 2 crescendo pedals. Price £300. Address, D. F. A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR
ALL MUSICAL INSTRUMENTS.

Sole Depôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin-Rest; also his improved String Gauge.

39, WARWICK ST., REGENT ST., LONDON, W.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

TO ORGANISTS.—A Set of Radiating Organ Pedals, with Fittings complete for the Pianoforte; made by one of the best organ builders in London. Only used about three months. Will be sold for half original cost. 82, Mildmay Park, London, N.**ORGAN** now standing in a church, Birmingham, to be SOLD. Two full CC manuals, 24 octave pedals, 16 stops. Apply, H. A. Wood, 181, Warstone Lane, Birmingham.**ORGAN.**—Fine modern three-manual CC organ, suitable for large Church. Rich cathedral tone; magnificent appearance. £320, best value in London. Inspection will lead to purchase. Morten and Taylor, Organ Builders, Redhill Street, Albany Street, N.W. Organs restored, cleaned, and tuned with skill and economy.**WANTED** to purchase, on deferred payment system, small Cabinet ORGAN, 2 manuals; new or good second-hand. Organist, care of Mr. Atkinson, 40, King William Street, E.C.**WANTED**, for Sunday School, small ORGAN, containing about 8 stops, either all or part inclosed in swell and pedal bourdon. Full description and price, to H. Spedding, Dark Lane, Batley, Yorks.**FOR SALE.**—A MASON and HAMLIN American ORGAN. First-class instrument. 11 stops. Grand organ—knee stop, knee swell. Quite new; only been used two months. Cost 32 guineas, will be sold for £16. Apply, 116, Thorpdale Road, Hornsey Road, N.**TO be SOLD**, the property of the resident medical officer of the Royal Bath United Hospital, a carved oak church HARMONIUM with 18 stops of superior quality, by ALEXANDRE. For further particulars apply as above.**A LADY** wishes to DISPOSE of a BROADWOOD'S GRAND PIANOFORTE. It is in good order and is a fine instrument. Price £60. Apply to A. L. C., care of Messrs. Henry S. King and Co., 45, Pall Mall, S.W.**ERARD** Metal Concert Grand PIANO, 7 octaves, trichord throughout. In magnificent condition, equal to new, 60 guineas; cost over 200 guineas. Also a Semi-Grand, by Broadwood, compass C to A, 28 guineas; cost 100 guineas. By letter, to Organist, St. John's (Cromer House), Putney.**A TRANSPOSING** Cottage PIANOFORTE in a handsome walnut wood case to be SOLD for 25 guineas (a bargain). London: 98, Camden Road, N.W.**FOR SALE** (cheap) twelve Pianoforte Cramps, made by TYZACK two months ago; a few zinc cauls; and 150 lbs. of organ pipe metal, together or separately. A. P., 4, Percy Villas, Lordship Road, Stoke Newington, N.**FOR SALE**, a very fine Italian Solo VIOLIN, in magnificent condition, and equal to any Stradiuarius in tone, with certificate as to value and tone from Mr. Henry Holmes. Mr. Broad, 5, Old King Street, Bristol.**FOR SALE**, two Italian VIOLINS, in double case, and bows, in fine condition and grand tone. Joseph Guarnerius fils, Andreas and Nicholas Amati (grand). Offers wanted. J. D., Eastfield House, Cotham Brow, Bristol.**ON SALE.**—Fine-toned old Italian VIOLONCELLO, by JACOBUS STAINER, in splendid condition, with bow and in strong case. Also fine-toned old VIOLONCELLO, by CORSBY, with case and bow. Also splendid-toned old TENOR, by BENJAMIN BANKS, with case and bow; exhibited in Kensington Museum, 1873, for its superior qualities. Also fine-toned old Italian VIOLIN, by GASPARD DI SALO, with case and superior Dodd bow. Apply, J. Nield and Son, 14, Great Underbank, Stockport.**FOR SALE.**—Several Score Copies and Chorus—Parts of WILFORD MORGAN's Cantata, CHRISTIAN THE PILGRIM. Very little used. Apply, Mr. Frederick W. Williams, Colwich, near Stafford.

Now ready, for March, No. 42, price 2d.

MUSICAL OPINION AND MUSIC TRADE
REVIEW. PITMAN and all Book and Music-sellers.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

MALEY, YOUNG & OLDKNOW,
ORGAN BUILDERS,
KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges. Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,
ORGAN BUILDERS,

ALFRED STREET, PRINCESS STREET, HUDDERSFIELD.

Specifications and Estimates free of charge.

Just published.

HYMN TO ST. CECILIA

FOR SOPRANO SOLO AND CHORUS

COMPOSED BY

L. SPOHR.

Price One Shilling.

London: NOVELLO, EWER and Co.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

- NO. 1. ORGAN AND HARMONIUM MUSIC.
- „ 2. SACRED MUSIC WITH ENGLISH WORDS.
- „ 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.
- „ 4. MUSIC FOR THE PIANOFORTE.
- „ 5. SECULAR VOCAL MUSIC.
- „ 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

ANTHEMS, &c., FOR LENT

ALL YE WHO WEEP	CH. GOUNOD	3d.
COME AND LET US RETURN	SIR JOHN GOSS	3d.
COME UNTO HIM	CH. GOUNOD	2d.
COME UNTO ME	J. STAFFORD SMITH	1½d.
COMFORT THE SOUL OF THY SERVANT	DR. CROTCH	1½d.
DAY OF ANGER	MOZART	6d.
DISTRACTED WITH CARE	HAYDN	4d.
ENTER NOT INTO JUDGMENT	ATTWOOD	1½d.
FOR OUR OFFENCES	MENDELSSOHN	1½d.
HE IN TEARS THAT SOWETH	DR. HILLER	1½d.
INCLINE THINE EAR	HIMMEL	1½d.
IN THEE, O LORD	B. TOURS	3d.
IN THEE, O LORD	WELDON	3d.
LORD FOR THY TENDER MERCIES	FARRANT	1½d.
LORD, ON OUR OFFENCES	MENDELSSOHN	1½d.
MAKE ME A CLEAN HEART	J. BARNBY	3d.
O COME NEAR TO THE CROSS	CH. GOUNOD	3d.
O DAY OF PENITENCE	"	6d.
O LORD, MY GOD	C. MALAN	1½d.
O LORD, MY GOD	S. S. WESLEY	1½d.
O SAVING VICTIM	CH. GOUNOD	4d.
O SAVING VICTIM	BERTHOLD TOURS	1½d.
O SAVIOUR OF THE WORLD	SIR JOHN GOSS	1½d.
OUT OF THE DEEP	J. NAYLOR	4d.
REND YOUR HEART	J. BAPTISTE CALKIN	1½d.
SEEK YE THE LORD	DR. ROBERTS	3d.
THINK, GOOD JESU	MOZART	6d.
THUS SAITH THE LORD	DR. GARRETT	6d.
TURN THREE AGAIN	ATTWOOD	1½d.
TURN THY FACE FROM MY SINS	"	1½d.
TURN THY FACE FROM MY SINS	A. SULLIVAN	1½d.
UNTO THEE HAVE I CRIED	SIR G. ELVEY	3d.
WORD OF GOD INCARNATE	CH. GOUNOD	3d.

London: NOVELLO, EWER and Co.

THE PASSION OF CHRIST. Set to Music by G. F. HANDEL. Octavo, paper cover, 3s. Paper boards, 3s. 6d. Scarlet cloth, gilt, 5s.

THE PASSION OF OUR LORD. (According to S. Matthew.) Set to Music by JOHN SEBASTIAN BACH. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (According to S. John.) Set to Music by JOHN SEBASTIAN BACH. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of our Saviour on the Cross.) Set to Music by J. HAYDN. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) Set to Music by CH. GOUNOD. Octavo, paper cover, 1s.

THE PASSION OF OUR LORD. (Der Tod Jesu.) Set to Music by C. H. GRAUN. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

London: NOVELLO, EWER and Co.

THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING

MODERN COMPOSERS

GEORGE C. MARTIN	4d.
W. T. BEST	3d.
J. BARNBY	"
JOHN FOSTER	"
MONTMETH SMITH (two settings)	1½d.
J. TURLE (two settings)	"
REV. C. A. WICKES (two settings)	"
C. E. MILLER	2d.
HENRY GADSBY	2d.
DR. STAINER, R. DE LACEY, A. GIBBS, and F. CHAMPNEYS	1½d.
DR. STAINER, W. WINN, and F. WALKER	1½d.

London: NOVELLO, EWER and Co.

THE MISERERE, &c., as used in St. Paul's Cathedral Lenten Services. Arranged by J. STAINER. 8vo. Price 3d.

MISERERE MEI, DEUS. The music composed by J. BARNBY. 8vo. Price 6d.

London: NOVELLO, EWER and Co.

FERRIS TOZER'S BENEDICITE, price 2d., and Benedictus with Six Offertory Sentences, price 6d. Suitable for Lent or Advent.

London: NOVELLO, EWER and Co.; or the Author, Exeter.

BENEDICITE OMNIA OPERA. Price 2d. Magnificat and Nunc dimittis (Chant Form). Price 4d. "The eyes of all" (Anthem). Price 4d. By HAYDN KEETON, Mus. D., Oxon.

London: NOVELLO, EWER and Co.

ANTHEMS FOR EASTER.

ALEXANDER, A.—WHY SEEK YE THE LIVING	s. d.
ALLEN, G. B.—NOW IS CHRIST RISEN	0 3
BARNBY, J.—AS WE HAVE BORNE THE IMAGE OF THE EARTHLY	0 1½
COOKE, S. C.—THIS IS THE DAY	0 1½
ELVEY, SIR G.—CHRIST IS RISEN FROM THE DEAD	0 3
—CHRIST BEING RAISED FROM THE DEAD	0 1½
GADSBY, HENRY.—HE IS RISEN	0 1½
GOSS, SIR JOHN.—CHRIST OUR PASSOVER	0 1½
—IF WE BELIEVE THAT JESUS DIED	0 1½
—O GIVE THANKS UNTO THE LORD	0 3
GOUNOD, CHARLES.—BLESSED IS HE WHO COMETH IN THE NAME OF THE LORD	0 1½
HOPKINS, J. L.—LIFT UP YOUR HEADS	0 1½
HOPKINS, E. J.—WHY SEEK YE THE LIVING AMONG THE DEAD?	0 1½
LAHEE, H.—NOW ON THE FIRST DAY OF THE WEEK	0 1½
LOWE, ALBERT.—THE LORD IS MY STRENGTH	0 3
MONK, W. H.—THE LORD IS MY STRENGTH	0 1½
NAYLOR, J.—IF YE THEN BE RISEN	0 3
NOVELLO, V.—THE EASTER HYMN	0 1½
—THE LORD IS MY STRENGTH	0 1½
PRENTICE, RIDLEY.—BREAK FORTH INTO JOY	0 6
SEWELL, J.—THIS IS THE DAY	0 2
SMART, H.—THE LORD IS MY STRENGTH	0 1½
STAINER, DR.—THEY HAVE TAKEN AWAY MY LORD	0 1½
—AWAKE THOU THAT SLEEPEST	0 6
SULLIVAN, ARTHUR.—I WILL MENTION THE LOVING-KINDNESSES	0 6
THORNE, E. H.—CHRIST IS RISEN	0 1½
—THE LORD THAT BROUGHT US	0 3
TOURS, B.—GOD HATH APPOINTED A DAY	0 1½
TRIMMELL, THOS. TALLIS.—THE LORD IS KING	0 4
TURLE, J.—THIS IS THE DAY	0 4
WESLEY, DR. S. S.—O GIVE THANKS UNTO THE LORD	0 4
—BLESSED BE THE GOD AND FATHER	0 4

London: NOVELLO, EWER and Co.

NINE HYMNS WITH TUNES FOR EASTER,

SELECTED FROM

THE HYMNARY.

PRICE ONE PENNY.

CHRIST THE LORD IS RISEN TO-DAY	SIR GEORGE ELVEY.
FAR BE SORROW, TEARS, AND SIGHS	C. STEGGALL, MUS. L.
WELCOME, HAPPY MORNING	ARTHUR SULLIVAN.
COME, YE FAITHFUL, RAISE THE STRAIN	Ditto.
AT THE LAMB'S HIGH FEAST WE SING	GERMAN.
THE DAY OF RESURRECTION	HENRY SMART.
JESUS CHRIST IS RISEN TO-DAY	CH. GOUNOD.
Ditto	OLD MELODY.
O BLESSED TRINITY	Ditto.
SOON THE FIERY SUN ASCENDING	GERMAN.

London: NOVELLO, EWER and Co.

EASY ANTHEMS, by THOMAS SMITH. Price 3d. each.

EASTER.—"Christ is risen from the dead." *Sixth Edition.*
 "Sing we merrily." *Second Edition.*
 "Lift up your heads." *Just published.*

"O worship the Lord." *Seventh Edition.*
 "O sing unto the Lord." *Second Edition.*
 "Hear my prayer."
 "I was glad."
 "My heart is fixed." *Just published.*
 "The Lord is my Shepherd." *Just published.*
 "O send out Thy light." *Just published.*
 "Like as the hart." *Just published.*
 "It is a good thing to give thanks." *Just published.*
 Te Deum in F.

London: NOVELLO, EWER and Co.

Post-free from the Composer, 25, Angel Hill, Bury St. Edmunds.

W. SMALLWOOD'S THREE Popular EASTER ANTHEMS (Easy):—

The Lord reigneth
 Thus saith the Lord
 Praised be the Lord daily

2d. each.

Also the favourite Sacred March, MIZPAH, for Organ or Harmonium. 15th edition, 3s.; post-free, 1s. 6d.

London: B. WILLIAMS, 60, Paternoster Row.

Third Edition, with corrections. Price 3d.

BENEDICITE, with appropriate Chants. Three different Settings. By ALEX. S. COOPER. "Simple, appropriate, and very effective."—*The Choir.*
 London: NOVELLO, EWER and Co.; and WEEKES and Co.

TRINITY COLLEGE, LONDON.

ANNUAL MUSICAL COMPETITIONS.

The Regulations for the Chamber Music Competition, Musical Essay, and other Prizes for 1881, are nearly ready, and may be obtained on application to the Secretary, Trinity College, London, W.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.

ESTABLISHED 1876.

Local Centres, under the care of Honorary Local Secretaries, have been established throughout the United Kingdom and the British Colonies.

The next Local Examinations in Elementary Musical Knowledge will take place on FRIDAY, June 17, 1881, and will be open to persons of either sex.

National Prizes of the values of £5 and £3 will be open to Candidates in each Division, Senior and Junior. The Examiners are also prepared to undertake the adjudication of certain Local Prizes.

The entrance-fee for every Candidate not connected with an Institution enrolled in union with the College is Five Shillings. The entrance-fee for every Candidate connected with an Institution in union is One Shilling. Honorary Members of the College who may be officially connected with an Institution can obtain the enrolment of such Institution in union without fee.

The Local Examinations are conducted as follows: The Examination Papers, inclosed in a sealed packet, are opened by the Local Secretary in the presence of the Candidates, and, at the close of the Examination, the work of the Candidates is placed in a cover, sealed up in their presence, and sent the same day to the Registrar of the College.

The Examinations are conducted in two divisions, Senior and Junior. The Examination Paper in the Senior Division is devoted to Elementary Theory, with a few historical questions. The Examination Paper in the Junior Division is limited to questions in notation, time, clefs, signatures, scales, terms, &c., and (in the Honours Section only) one or two easy historical questions will be set. Candidates may take their choice of entering for the Senior or Junior Division without consideration of age. Candidates born before the 17th of June, 1864, are not eligible for Prizes or other Honours in the Junior Division, but they may obtain the ordinary certificates with "special mention."

Candidates must send in their names (in full), with the entrance-fees, to the Local Secretary for the District not later than May 7, 1881.

The Regulations may be had of the Secretary, Trinity College, London, W.

Copies of the Examination Papers set in 1877, 1878, 1879, and 1880, may be had from the College Bookseller, Mr. W. Reeves, 185, Fleet Street, London, E.C., price One Penny per page.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

ESTABLISHED 1878.

In response to a desire very generally expressed throughout the country for a system of Local Examinations in Pianoforte-Playing and Singing, the Academic Board has appointed a Visiting Examiner on whose report Certificates are granted to efficient Candidates.

Since the institution of these Examinations, more than 2,500 Candidates have been separately examined.

Local Centres may be visited by the Examiner at any time, by special arrangement with the Academic Board. Application should be made through the Hon. Local Secretary for the District at least three months before the proposed date of the Examination. The Subjects of Examination are as follows:—1. Pianoforte, Organ, or Harmonium Playing. 2. Solo Singing. 3. Performance on any Orchestral Instrument.

Fees:—Each Candidate from a School or Institution in Union: Entrance Fee (each Subject), 10s. 6d.; Certificate Fee (each Subject), 2s. 6d. Otherwise: Entrance Fee (each Subject), £1 1s.; Certificate Fee (each Subject), 5s.

The Regulations may be had of the Secretary, Trinity College, London, W.

TRINITY COLLEGE, LONDON.

CLASSES AND LECTURES.

THE HALF TERM commences in the first week of March, when new students can be received.

SUBJECTS: Harmony, Counterpoint, Canon and Fugue, Form, Orchestration, Acoustics, Organ, Pianoforte, Harmonium, Solo Singing, Violin, Violoncello, Flute, Oboe, Clarinet, Harp, Choral Singing, Figured Bass Playing, Elements of Music, Physiology of the Vocal and Aural Organs, Musical History, Choral Service Class for Clergy, Orchestral Class.

There are EVENING as well as Day Classes. *Separate Classes for Ladies.* Prospectuses, containing full particulars as to fees and names of Professors and Lecturers, as well as Forms of Application for Students, may be obtained from the Secretary, Trinity College, Mandeville Place, Manchester Square, W.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Three pence.

Annual subscription, including postage, 48s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines ...	...	0	3
Three Lines ...	...	0	3
For every additional Line ...	...	0	3
Half a Column ...	...	0	10
A Column ...	...	2	0
A Page ...	...	4	0
Special Pages (Cover, &c.) by arrangement.	...	7	10

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

Just published.

SCENES FROM SHELLEY'S PROMETHEUS UNBOUND

SET TO MUSIC BY

C. HUBERT H. PARRY.

Price Three Shillings.

London: NOVELLO, EWER and Co.

Just published.

COLUMBUS

A DRAMATIC CANTATA

The Poetry written by W. GRIST; the Music composed by

HENRY GADSBY.

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

NOVELLO, EWER & CO.'S PIANOFORTE ALBUMS

EDITED BY

BERTHOLD TOURS.

No. 4.

COMPOSITIONS

BY

GEORGE FREDERICK HANDEL

1. Fugue in C major, from the "Petites Fugues."
2. Fugue in C major, from the "Petites Fugues."
3. Chaconne in F major.
4. Sarabande in E minor, from "Sonata III., or 2 Violins and Violoncello."
5. Gavotte in E minor, from "Sonata III., for 2 Violins and Violoncello."
6. Bourrée in G minor, from "Sonata V., for 2 Violins and Violoncello."
7. Gigue in A major, from "Suite I."
8. Allegro in F major, from "Suite II."
9. Courante in D minor, from "Suite III."
10. Aria con Variazioni in D minor, from "Suite III."
11. Presto in D minor, from "Suite III."
12. Courante in E minor, from "Suite IV."
13. Sarabande in E minor, from "Suite IV."
14. Gigue in E minor, from "Suite IV."
15. Aria con Variazioni in E major (the Harmonious Blacksmith), from "Suite V."
16. Courante in E major, from "Suite V."
17. Gigue in F minor, from "Suite VI."
18. Allegro in G minor, from "Suite VII."
19. Sarabande in G minor, from "Suite VII."
20. Passacaille in G minor, from "Suite VII."
21. Gigue in G minor, from "Suite VII."
22. Chaconne, from the opera "Almira."
23. Sarabande, from the opera "Almira."
24. Gavotte in A major, from the "Masque."

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1881.

MR. STANFORD'S OPERA,

"THE VEILED PROPHET OF KHORASSAN."

AMONG all the interesting and important works which have lately been produced at the Hoftheater at Hanover, no one has been looked forward to with more interest or received with greater enthusiasm than the opera, "The Veiled Prophet of Khorassan," by C. Villiers Stanford, performed for the first time at the above theatre on the 6th ult.; and surely no one has a better claim to the attention of Englishmen, having been originally written to an English libretto by one of the most prominent of the younger school of English composers. Mr. Stanford's name is well known in the musical world, and although his fame rests perhaps as much on the excellence of the performances given under his direction at Cambridge as upon his compositions, yet such of the latter as have been heard in London—as, for instance, those that have been given at the Crystal Palace and at the Richter Concerts—have aroused the attention of the discerning part of the musical public, and by them his career as a composer is watched with ever-increasing interest. Now, however, he has come before the world in a new light, as the composer of a grand opera, a work of greater importance than has hitherto appeared from his pen.

In his choice of a subject, Mr. Stanford, actuated probably by national sympathy for the poet, for he is a fellow-countryman of Thomas Moore's, has been especially fortunate. "Lalla Rookh" has already yielded much excellent material for musical treatment—witness Spontini's "Nourmahal," Félicien David's "Lalla Rookh," Rubinstein's "Feramors," and last, but not least, Schumann's "Paradise and the Peri"; but it is remarkable that the story which, of all the episodal poems in that work, exhibits the greatest possibilities for dramatic treatment should have been hitherto almost entirely overlooked. Schumann, it is true, had intended to set it as an opera, but his purpose was never fulfilled, and the only evidence of its existence is in a letter written by him to Zuccalmaglio. The story of "The Veiled Prophet" has furthermore the advantage of being historically true. In D'Herbelot's "Dictionnaire Orientale" a description is given of the personage who gives his name to the poem, of which the following is an extract: "Mocanna, surnom de Hakem, fils de Haschem, fameux imposteur dans Khorassan, sous le règne du Khalife Mahadi. Il reçut dans les combats qu'il donna un coup de flèche qui lui fit perdre un œil, ce qui l'obligea pour cacher cette difformité de porter un voile ou un masque que l'on nomme en Arabe *burcâ*, ce que luy fit donner le surnom de *Burcâi*. Cet imposteur, quoyqu'il fût d'ailleurs fort malfait de sa personne, voulut cependant par une ténacité incroyable passer pour un Dieu, et eut plusieurs sectateurs qu'il abusa, et qui lui servirent à se rendre maître de quelques places fortes dans le Mavarannahar, autour des villes de Nekscheb et de Kasche; de sorte que, s'étant rendu déjà puissant, et la faction croissant de jour en jour, le Khalife Mahadi fût obligé d'envoyer une armée pour en arrêter les progrès et pour châtier cet imposteur. . . . Après une longue défense se voyant réduit à l'extrémité, il prit le party de se faire mourir luy et tous les siens, par une invention fort nouvelle. Pour venir à bout de son dessein, il donna du poison dans le vin à tous les gens, et se jettâ luy-même ensuite dans une cuve

pleine de drogues brûlantes et consumantes afin qu'il ne restât rien de tous les membres de son corps, et que ceux qui resteroient de sa secte pussent croire qu'il était monté au ciel, ce que ne manqua pas d'arriver. Ben Schonach dit qu'il montrait une espèce de lune qu'il faisoit lever la nuit quand il vouloit passer pour Dieu." Moore's ending, poetic and touching as it is, is an addition to the story, and as such it has been discarded for one more in accordance with the historical facts and dramatic effect. In other respects, the author of the libretto, Mr. W. Barclay Squire, has made use of Moore's version of the story, and adhered to it almost entirely. It will be remembered that in Moore the story is related in three divisions or narrations; these form the three acts into which the opera is divided. A short description of the action and the most prominent features of the music as connected with it may not be unwelcome. The curtain rises on a hall of state in the Palace of Merou. A throne is set in the middle, and round it is grouped a band of neophytes, who have abjured the service of the Caliph for that of the mystic Prophet *Mocanna*, whose coming they await with expectant excitement. After a short chorus for male voices, the first notes of a march are heard in the distance, and soon the procession of the Prophet appears, at the end of which he himself enters, clad in a long white garment, his face being covered with a glistening and semi-transparent veil, which allows only the general outline of his head to be seen. He takes his seat on the throne, and at the conclusion of the chorus an impressive phrase of three bars is given out on the low strings and the wood wind, which phrase is afterwards inseparably connected with the Prophet's appearance. *Mocanna* rises and addresses his followers, enjoining on them strict obedience and absolute devotion to him and to his cause, which he declares to be the freedom of the world. They are to be ultimately rewarded by the revelation of his countenance, which he describes as being of the most perfect beauty and brilliancy, inasmuch that it is necessary to veil it from all human eyes. The music to which these words are set is of great beauty, and its principal subject is used as a *motif* for the veiled countenance of *Mocanna*; the entire solo is most effective and well calculated for the voice (a true baritone). The Prophet's speech is interrupted by the entrance of *Abdullah*, his confidential slave, who rushes in breathless, and describes in terrified accents how he has seen the Caliph's army drawn up in battle array outside the city. *Mocanna* takes this opportunity of testing his followers' devotion, and despatches *Abdullah* to bring in *Azim*, a young warrior of invincible might, also a newly arrived proselyte to the cause, who enters fully armed. After a few bars of recitative, begins a trio for *Azim*, *Mocanna*, and *Abdullah* (tenor, baritone, and bass), with the chorus; the whole *ensemble*, in which *Azim* is invested with the leadership of *Mocanna's* troops, is one of the finest numbers in the opera.

The scene is now changed to a room in the palace, with a lattice-window looking down into the street below. The martial strains of the first scene are heard on the stage, and *Zelica*, the virgin priestess, is discovered watching the troops go past the window. She descries *Azim* in the procession and utters a shriek; after a few bars, during which she has only strength to falter his name, old remembrances of their early love come flooding in upon her, and she describes how *Azim* was carried away to the war and how news afterwards came of his death. This solo, one of the most pathetic and original in the work, is interrupted by the Prophet, who comes to induce her to join in a

plan for assuring *Azim's* allegiance to the cause by means of the fascinating allurements and enchantments of the harem; in this scheme she is to be the central figure. Amazed at the contrast between the Prophet's former professions and his present commands, she refuses with indignation, but is reminded of the terrific oath by which she has been bound to him for ever, and is compelled to consent to his demands, which are accompanied by a promise that she shall see his face. This he ends by showing her, lifting his veil with his back turned to the audience, and she, uttering a scream of horror, falls fainting to the ground. The whole of this act, as will be seen, abounds in powerful dramatic situations, of which the best advantage is taken by both librettist and composer.

In striking contrast to this is the second act, the greater part of which is purely lyrical. The scene is in a garden in the harem. It is evening, and groups of women are seen wreathing garlands, preparing for *Azim's* arrival. The opening number is a chorus, with a solo sung by *Fatima*, the chief slave of the harem, after which the women leave the stage, hearing footsteps approaching. *Abdullah* comes in leading *Azim*, who has been blindfolded. The scarf is taken off by *Abdullah*, who then sings a song in which *Mocanna* is compared to a fowler, his prey being the women whose voices have just been heard. *Azim*, whose faith in the Prophet is unshaken, drives out the ribald slave, and when left alone, having searched the garden in vain for any traces of his long-lost *Zelica*, he gives up the quest as hopeless, and in an aria of great beauty calls on death to relieve him from his despair. He casts himself upon a couch, and the voices of the women are heard again, this time behind the scenes, singing an invocation to the Spirit of Love, in words built upon those of Moore, whose arrangement at this point is closely followed, being peculiarly well adapted for stage representation. This chorus is followed by a ballet, between the two divisions of which the dancers bring in *Fatima*, who sings the well-known verses beginning "There's a bower of roses by Bendemeer's stream," to an air of peculiar charm, built on a scale of oriental character. At the conclusion of the whole ballet, a figure enters among the dancers, enveloped in a white veil, similar to those worn by the dancers themselves, which, when left alone, she lifts, and shows herself to be *Zelica*. *Azim* springs up in astonishment, unable to believe that it is his long and eagerly sought love. She stands motionless and silent, until *Azim* charges her to tell whether she is really *Zelica*, when she confesses that they have both been duped by *Mocanna*. *Azim* urges her to fly from the monster's presence, which she refuses to do, being reminded again of her oath by the mystic influence of *Mocanna*, who at that moment crosses the stage at the back unseen by the lovers; she entreats him to leave her, but he declares that he will live or die with her. They resolve on flight, and are on the point of departure, when they are interrupted by the Prophet, who rushes in to prevent them. *Azim* draws his dagger and attacks *Mocanna*; but his weapon breaks against the concealed armour of the Prophet, who utters a derisive peal of devilish laughter as *Azim* leaves the stage vowing vengeance.

In point of musical treatment this act is, perhaps, the most elaborate in the work; in fact, it may be said that the first portion of the act, which is, as respects dramatic action, the slightest in the whole opera, is somewhat overweighted by the importance of the music. Of course the love duet between *Azim* and *Zelica* is the climax both of the action and the music, and as such it stands out from the rest of the act with due prominence; but it fails in some degree

of its full effect, owing to the interesting numbers that have preceded it. Among these may be mentioned, as being of especial importance, *Abdullah's* song, with its Mozart-like sweetness and gaiety; *Azim's* aria; the whole of the ballet music, with its peculiar oriental rhythms and character; and *Fatima's* song. The *ensemble* of the duet is exceedingly effective and well-written, and the canonic imitation in the middle section is a striking evidence of the possibility of combining passionate dramatic action with theoretic skill.

The scene of the third act, which takes place at night, is laid in the courtyard of the palace. On one side of the stage is the palace itself, with steps leading up to it; in the background is a pool or well, surrounded with tall palm-trees; and opposite the palace a part of the city wall is seen, with its battlements and towers. On this wall a *Watchman* is keeping guard, and beguiling the time with a love-song of a very original character, in which the oriental character is again prominent, and during which the trumpets of the *Caliph* are heard breaking in upon the silence of the night. As he goes away along the wall a group of mailed figures is seen stealing out from behind the palace. They are the proselytes with whom the first act opened, who have now begun to disbelieve in the glory and the promises of *Mocanna*, and who resolve to return to their allegiance, and to throw themselves on the mercy of the *Caliph*. *Abdullah* comes out of the palace, and gives himself to the conspirators, who sing an excited and turbulent chorus, expressing their disbelief in the Prophet and their determination to kill him. At this moment *Mocanna* himself appears in their midst, and stands before them unarmed, daring them to fulfil their murderous resolve. Overawed by his dignity and the mysterious influence which is inseparable from his personality, they are mute. He then offers, in order to strengthen their expiring faith, to show them a test of his power over heaven and earth, by commanding the moon to rise out of the pool, giving them leave to destroy him if the ordeal does not succeed. He ascends the steps and, amid the tumultuous murmurs among the crowd of his followers, who are joined by the women from the palace, begins with mystic gestures to conjure the moon by the sign of Soliman. For some time nothing breaks the darkness, and the chorus becomes more impatient, when at last a gleam appears among the palms which overshadow the well, and the moon gradually rises in full brilliancy.* The followers, whose unbelief is turned into wonder and repentant admiration, throw themselves at *Mocanna's* feet, with enthusiastic expressions of devotion. He bids them to a feast, at which he promises to reveal the mystery of his countenance, and they enter the palace leaving him gloating over his approaching vengeance; for he has determined to punish their apostasy by means of poison, and to crown his hellish triumph by showing them his hideous visage as they are expiring. He follows them into the palace, and at the same time *Zelica* and *Fatima* enter at the back, prepared to take their flight and to deliver up the city to the *Caliph*. After a short duet, which serves as a relief to the dramatic intensity of the scenes which precede and follow it, *Fatima* is despatched to complete the plan of escape which had been previously determined upon. *Zelica*, when left alone, sings a very touching and beautiful invocation to the night for protection and concealment, which is interrupted by the faintly heard death-groans of the dying followers from the

* It is right to say that the rising of the moon is not intended to be considered as the effect of magic, but as the result of *Mocanna's* superior astronomical knowledge, whereby he imposes upon the ignorance of his followers.

palace. After a pause *Mocanna's* voice is heard as he lifts the veil and discovers himself to his duped victims. *Zelica* hastens up the steps and looks into the palace, and then, with a terrified cry, hides herself among the shrubs on the brink of the pool. *Mocanna* appears on the steps bearing the poisoned cup in his hand, and, on perceiving *Zelica*, he tries to compel her to join him in the fatal draught. She flings the cup away, calling for deliverance on *Azim*, who appears at the same moment, led in by *Fatima*. He draws his sword, rushes on the Prophet, bearing him down, and delivers him to the guards of the *Caliph*; *Mocanna* breaks from them, and, standing on the brink of the pool, pours imprecations upon those who had been duped by him, tears the veil from his ghastly countenance, stabs himself, and plunges into the water. During the last scene the *Caliph* and his troops have been admitted; the day has begun to break, and as the sun bursts out in full splendour, a *finale*, consisting of a quartet (*Zelica*, *Fatima*, *Azim*, and the *Caliph*) with chorus, begins, and forms a fitting conclusion to the whole work.

In the third act the interest is well sustained throughout, and the composer is more than equal to the occasion. In particular, the whole of the scene in which the moon is raised is musically conceived, and carried out in a very powerful manner. The orchestral passage representing the gradual ascent of the moon, the solemn and impressive tones in which *Mocanna* utters his spells, the impatient cries of the people, changing into shouts of wonder and adoration when the first gleam of light is seen upon the water, and last, but not least, the snatches of the *Watchman's* song heard above the other voices at the moment of the moon's appearance—all these unite to form an *ensemble* rarely surpassed in dramatic power and musical treatment. Here the composer shows himself a thorough master of the materials at his command. The treatment of soli, chorus, and orchestra is alike excellent. After this elaborate and moving climax relief is wanted. This is provided by the duet and solo which immediately succeed this scene; these serve to prepare for the intensely dramatic duet between *Zelica* and *Mocanna*, and for the *finale*, in which a broad and flowing melody is prominent, being well divided among the voices, and a most effective conclusion.

Mr. Stanford's style as a dramatic composer is all his own. Before hearing this work it might have been expected that traces would be found of that tendency to imitate Wagner which is the besetting sin of most of the younger school of operatic writers. Such, however, is by no means the case. It is true that particular musical phrases are used to represent special leading personages or ideas in the drama, in the manner of Wagner's *Leitmotive* (if indeed he can rightly be called the inventor of what was employed by many before him); but these phrases are employed in a manner quite different from that of Wagner, being used in a much simpler and less complicated way, and being only introduced for special purposes, and then definitely marked, so that their meaning cannot be mistaken. This is the sole resemblance that can possibly be found in Mr. Stanford's work to Wagner's. For example, his view of the relation between the voices and the orchestra is entirely different from that of the great music-dramatist; the passages and phrases given to the former are never difficult or impossible to sing, or harsh in effect, while the latter is throughout the work kept in the background, pervading and giving colour to the whole, while it never obtrudes itself unduly into notice. On the other hand, the orchestral writing is not the less careful, because it is not always pro-

minent, but in every part of the work it is full of individuality and charm. Mr. Stanford's style of instrumentation, both here and in his other orchestral works, is built more or less on that of Schumann; while his style of dramatic treatment bears more resemblance to Meyerbeer than to that of any other master. With regard to what is technically known as "local colour," *i.e.*, the employment of special peculiarities of rhythm, tonality, or orchestration, in order to bring vividly before the hearer the feeling of the locality or period of the action—Mr. Stanford's method is again purely original. In the case of many works, especially in some of recent date, the local colouring is obtruded and insisted upon throughout, by which means the most important dramatic points are apt to be obscured, and the hearer to be wearied with the persistency and monotony of the characterising elements in the music. Two prominent instances of this may be given—Rubinstein's "Maccabæer" and Bizet's "Carmen." In the one phrases and figures characteristic of Jewish music, and in the other, rhythm and intervals peculiar to Spanish dances, are insisted upon to such a degree that the hearer's pleasure is greatly diminished. Here, however, the case is different. The oriental characteristics, which are very beautiful and of new effect in themselves, are reserved entirely for the lyrical portions of the opera, and in no single scene do they intrude upon the more serious and dramatic sections. Thus, in the second scene of the first act, where *Zelica* is recounting the story of her early love, they are introduced with a sparing hand, and do not appear again until the second act, where, as has been said above, they are used with greater freedom. In the opening chorus, in both sections of the ballet music, which is of wonderful originality and charm, and in *Fatima's* song they occur, combined with a wonderful feeling of enchantment and glamour, which is cast over the whole by an entirely new use of orchestral effects. Again, in the third act, the *Watchman's* love-song, before alluded to, is peculiarly oriental, both in the melody and in the accompaniment, and the distant trumpets heard behind the scenes heighten the effect produced by the employment of local colouring.

With regard to the performance of the work at Hanover, the first meed of praise must be given to the indefatigable director and talented translator of the libretto, Herr Capellmeister Ernst Frank, on whom devolved the whole labour of producing the opera, and whose diligent supervision and masterly powers as a conductor are only equalled by his courage in bringing out this the first dramatic work of its author. It will be remembered that he it is to whom the world owes the production of Hermann Goetz's operas, "The Taming of the Shrew," and "Francesca da Rimini," the latter of which was completed by him from the sketches bequeathed to him by the composer.

The rendering of the part of *Zelica* by Fräulein Börs was beyond all praise. Possessed of an organ of extraordinary sweetness and purity, combined with an absolutely faultless intonation and great power, this lady is also gifted with an amount of dramatic genius rarely, indeed, to be met with on the lyric stage. Since Mdlle. Tietjens, such a combination of great dramatic power with a voice of such rare excellence has scarcely been seen. Her impersonation of the maiden priestess, under the baneful influence of the Prophet, with the contrasting reminiscences of her old life and of her fatal oath always struggling together in her mind, with her longing for deliverance from the false atmosphere with which she finds herself surrounded: all this was given with marvellous power and pathos. The part of *Zelica*

is one which requires great acting to do it justice, and to awaken the human interest, which, it must be confessed, does not lie on the surface, and which, in almost any other hands, might easily fail to find expression. Herr Schott's *Azim* was a creation of no less excellence. Gifted, as those of our readers who witnessed his performance of *Lohengrin* last winter in London will remember, with a superb stage presence, he looked the part to perfection, and sang the music allotted to him most admirably, but the character is not one to excite great interest. The central figure of the opera unfortunately did not find so satisfactory a representative. Doubtless the part of *Mocanna* is one of no ordinary difficulty, chiefly perhaps because, by the face being covered, all expression is of necessity confined to movements of the figure and limbs; but Herr Nollet, to whom the part was intrusted, although possessed of a powerful voice, has extremely little histrionic ability, and failed utterly in his conception of the character. The parts of *Fatima*, *Abdullah*, the *Watchman*, and the *Caliph* were admirably filled by Frau Vizthum-Pauli and Herren Bletzacher, Emge, and Von Milde respectively. The chorus was very efficient, and the playing of the orchestra absolute perfection. The whole opera was exceedingly well put upon the stage; the mounting of the second act especially being of unusual beauty. The evolutions of the ballet were extremely graceful, being copied from oriental dances; the dresses were a great relief from the conventional costume, with its hideous contour, being long, almost reaching to the feet, and soft and flowing in outline, with veils which were used with great effectiveness in the dance. These dresses, and indeed those of all the principal characters, were closely copied from Mr. Tenniel's illustrations to "*Lalla Rookh*."

After the second and third acts, at the first performance, the composer and the chief singers were called repeatedly before the curtain; and at the second performance, on the 11th ult., the ultimate success of the work was assured, the enthusiasm with which it was received being, if possible, still greater than that of the first night.

It is surely a matter for regret that a work of such importance as this should have been first performed in a foreign country, and that, with all our national taste for music, we should be unable as yet to point to an institution where operas of a high class by native composers can be produced. It is to be hoped however that, before long, our countrymen may have an opportunity of witnessing a performance of "*The Veiled Prophet of Khorassan*" sung in the language to which it was originally composed.

MR. PEPYS THE MUSICIAN

By FRANCIS HUEFFER.

(Continued from page 68.)

III.

MUSIC, as we have seen, was with Mr. Pepys a matter of sentiment, a passion, but a passion not wholly irrational, not altogether in the clouds, but founded on a sound basis of fact. To facts, as connected with the music of his time, this third Pepysian article shall be devoted; opinions must be left till a later occasion. Not that these latter are, in this particular instance, of no value, or even of less value than the bare record of things existing. On the contrary, Mr. Pepys was a man of great taste and a judicious critic, if ever there was one. There are critics who have acquired a world-wide reputation by being always wrong, by abusing genius before the world had acknowledged it, and by mistaking for giants the pigmies who manage to strut and fret their

hour upon the contemporary stage in a cleverly demonstrative manner. Time is the test of opinions, and Mr. Pepys's utterances about the composers of his age have stood that test remarkably well—as we shall see by-and-by. But first of all as to facts. There are in the Diary a number of curious entries referring to the mechanical appliances of the art, the various musical instruments from which our ancestors elicited sweet sounds in the days of the Restoration. To appreciate the historical or practical value of these pieces of information, the present writer knows himself to be peculiarly incompetent. All he can do is to quote the words as they stand for the benefit of Mr. Hipkins, Mr. Carl Engel, and other learned men interested in these matters.

To begin with the king of instruments, the organ: here is a statement relating to the history of its vicissitudes in England. The following extract, dated November 4, 1660, will at the same time illustrate the havoc the Commonwealth had made in the service—musical and otherwise—of the Church:—

"Lord's Day. In the morn to our own church, where Mr. Mills did begin to nibble at the Common Prayer by saying 'Glory be to the Father,' etc., after he had read the two psalms; but the people had been so little used to it that they could not tell what to answer. This declaration of the King's do give the Presbyterians some satisfaction, and a pretence to read the Common Prayer, which they would not do before because of their former preaching against it. After dinner to Westminster, where I went to my Lord's, and having spake with him I went to the Abbey, where the first time that ever I heard the organs in a cathedral."

The explanation of the last sentence is too obvious. The ordinance passed by the Lords and Commons on May 9, 1644, "for the further demolishing of monuments of idolatry and superstition," contains a special paragraph to the effect "that all organs and the frames and cases wherein they stand, in all churches and chapels aforesaid, shall be taken away and utterly defaced, and none others hereafter set up in their places"; and Mr. Hopkins, who reprints the ordinance in his exhaustive article on the "*Organ*" in Grove's "*Dictionary*," adds a description of how, "at Westminster Abbey, the soldiers brake down the organs and pawned the pipes at several alehouses for pots of ale."

Immediately after the Restoration a new organ was erected in the Abbey, being, like that in the Chapel Royal—also mentioned by Pepys (July 8, 1660)—the work of Father Smith. It was a small instrument, having cost only £120, and stood on "the north side of the choir." These and other details may be found in that mine of valuable information, "*The Organ; its History and Construction*," by Mr. Hopkins and Dr. Rimbault. The following facts relating to the instrument on which Purcell played, and which Mr. Pepys heard, are found in the same work. According to one account it was removed from the Abbey in 1730, when the present organ by Schreider and Jordan was built. It was given or sold to the parish of St. Margaret's, Westminster, and the remains of it, lying for many years in the tower, were disposed of by the churchwardens about forty or fifty years ago. Another account states that it was removed to Vauxhall Gardens, and was the instrument in the orchestra of the Royal Gardens when they ceased to exist.

It seems strange that Mr. Pepys, who was born in 1632 and passed his early youth in or near London, should, as he states in the passage last referred to, not "remember to have heard the organs and singing-men in surplices in my life." The explanation is probably that the boy was a staunch roundhead,

although the man conformed to the more congenial tenets of the loyal Church. Mr. Pepys's early republican tendencies troubled him a good deal in later years, and there is an amusing account in the Diary of how he meets a Mr. Christmas, an old schoolfellow, and is much afraid "that he would have remembered the words that I said the day the King was beheaded (that were I to preach upon him my text should be 'The memory of the wicked shall rot'), but I found afterwards that he did go away from school before that time."

After a passing reference to a "pair of Virginals" saved in a boat from the Great Fire of London, we pass to the description of a fearful and wonderful instrument which, with its congeners, the learned men aforesaid must identify. "Thence to the musique meeting at the Post-office where I was once before. And thither anon came all the Gresham College, and a great deal of noble company, and a new instrument was brought called the Arched Viall, where being tuned with lute strings and played on with keys like an organ, a piece of parchment is always kept moving; and the strings which by the keys are pressed down upon it are grated in imitation of a bow by the parchment; and so it is intended to resemble several vyalls played on with one bow, but so basely and harshly that it will never do. But after three hours stay it could not be fixed in tune, and so they were fain to go on with some other musique of instruments."

There seems to be a curious fate reigning over the instruments which have the word "arch" prefixed to their name. They have no vitality, and somehow or other come to grief. Even the famous archlute, which was still a living thing in the time of Handel, has now disappeared from the concert-room and joined Mr. Pepys's "Arched Viall" in the limbo of things forgotten. Whether the latter twanged again on any subsequent occasion, and with less unharmonious results, the Diary does not say. Mr. Pepys's verdict, that it would never do, at any rate, has been fully confirmed by the event, as his predictions usually were, being, indeed, always founded on calm judgment and close observation. For the latter he had, with regard to this particular subject, a good opportunity in his own collection of musical instruments, the remnants of which are still in existence. It was not without good reason that, as early as August 21, 1663, when his prosperous days had scarcely yet begun, he could write: "This evening I paid Mr. Hunt £3 for my viall, and he tells me that I may, without flattery, say, I have as good a Theorbo viall and viallin as is in England."

How, four years later, Mr. Pepys was on the point of adding an organ to his collection, and how reasons of space and prudence prevented him from doing so, the following extract may tell: "At my bookseller's, and did buy 'L'illustre Bassa'* in four volumes for my wife. Meeting Dr. Gibbons,† he and I to see an organ at the Dean of Westminster's lodgings at the Abbey, the Bishop of Rochester's; where he lives like a great prelate, his lodgings being very good; though at present under great disgrace at Court, being put by his Clerk of the Closet's place. I saw his lady, of whom the *Terrae Filius* ‡ at Oxford was once so merry;

and two children, whereof one a very pretty little boy, like him, so fat and so black. Here I saw the organ, but it is too big for my house and the fashion do not please me enough; and therefore I will not have it."

Readers may care to know that the "fat and black" boy so unceremoniously introduced grew up to be an Irish judge, and a baronet of Queen Anne's creation.

We next come to a short excursion on scientific ground, which, although it does not refer to the art of music, may be interesting to the pupils of Helmholtz and others, as a landmark in the history of acoustics. Mr. Pepys, it may be added, although a man of science and later on the President of the Royal Society, was too reasonable a man to believe in the monstrous idea propounded by some people nowadays, that composers as composers would be benefited by a knowledge of acoustics, or of what is absurdly called the *science* of music. In a passage, which will be quoted by-and-by, he classes music with "the other parts of mathematical knowledge," but this has reference to a more systematic and, therefore, more scientific method of teaching musical theory, which he justly advocates against the barbarous jargon of his contemporaries. As for acoustical science, he regarded it as being on the same footing with other branches of knowledge in which he took an interest, not as a musician or musical amateur, but merely as a man of wide culture and catholic intelligence. In explanation of the following passage, it should be stated that the Mr. Hooke referred to is Robert Hooke, a great scientific authority of the period, who frequently turns up in the Diary as a lecturer on the Comet of 1664, and on feltmaking, and as the author of a book "of the Microscope, which is so pretty that I presently bespoke it, and away home." This is Mr. Hooke's theory of vibrations, as connected with musical sounds:—

"August 8th, 1666. Discoursed with Mr. Hooke, whom I met in the streete, about the nature of sounds, and he did make me understand the nature of musical sounds made by strings mighty prettily; and told me that having come to a certain number of vibrations proper to make any tone, he is able to tell how many strokes a fly makes with his wings (those flies that hum in their flying) by the note it answers to during their flying. That, I suppose, is a little too much refined; but his discourse in general was mighty fine."

Speaking of acoustics, it will be well to mention one of the most curious passages in the Diary, curious in so far as it illustrates in the most striking manner the saying of Tacitus, "*Rebus humanis inest quidam circulus*." Here, at a very primitive period of dramatic music in England, we find foreshadowed the idea carried out at the Wagner Theatre at Bayreuth, the idea of the invisible orchestra. The Theatre Royal, at which this idea was first tried, was one of the predecessors of "Old Drury," being situated near Drury Lane, although not yet called by the name of its local habitation.

"May 8th, 1663. Thence to my brother's, and there took up my wife and Ashwell to the Theatre Royal, being the second day of its being opened. The house is made with extraordinary good contrivance, and yet hath some faults, as the narrowness of the passages in and out of the pitt, and the distance from the stage to the boxes, which I am confident cannot hear; but for all other things it is well, only, above all, the musique being below and most of it sounding under the very stage, there is no hearing of the basses at all, nor very well of the trebles, which sure must be mended."

* "Ibrahim, ou l'illustre Bassa." It was the first of that almost interminable series of "Twelve vast French romances, neatly gilt," published by Magdaleine de Scudéri. It was printed in 1641.—M. B.

† Christopher Gibbons, the second son of the great Orlando. Born in 1615; appointed organist of Westminster Abbey, 1660; Doctor of Music, Oxon., 1664; died 1676. He is buried in the cloisters of the Abbey.

‡ A scholar appointed to make a satirical and jesting speech at an Act in the University of Oxford. The custom was discontinued about the beginning of the last century.—M. B.

Mr. Pepys's censure, it should be remembered, applies to a time when "musique," both orchestral and choral, was executed on a small scale; had he known the gigantic bands of modern days perhaps he would have judged differently.

To conclude, we must hear a little of one of Mr. Pepys's favourite hobbies, the reform of musical theory, which in those days of scholastic nomenclature, with a very vague meaning at the back of it, was, indeed, urgently needed. The new scheme, including, as we have seen, a remodelled system of notation, was as eagerly sought by Mr. Pepys as if it had been the philosopher's stone. More than once the secret seems within his reach. "All the evening," he writes, 20th of March, 1668—after a day's hard work at the Office "to enable us to set out 27 ships"—"pricking down some things and trying some conclusions upon my viall, in order to the inventing of a better theory of musick than hath yet been abroad; and I think verily I shall do it." Whether he ever "did it," and what was the result, is more than the present writer professes to know. Some light on the general bearings of Mr. Pepys's theory is thrown by a passage in one of his letters, written many years after the close of his Diary, and not long before the close of his life. But his love of music never left Mr. Pepys, and well might he have promised to be faithful to Polyhymnia "till death do us part." The letter is dated Clapham, November 5, 1700, and is addressed to Dr. Charlett of Oxford, and refers to a scheme of teaching the "Mathematical Sciences" propounded by another learned man, Dr. Gregory, and submitted to Mr. Pepys by the first-named divine. Music, it appears, had no place in Dr. Gregory's scheme, and after a few introductory remarks, Mr. Pepys begins accordingly:—

"To which, what I would now recommend to your giving the same regard to, with the particulars therein named, is first Music—a science peculiarly productive of a pleasure that no state of life, public or private, secular or sacred, no difference of age or season, no temper of mind or condition of health, exempt from present anguish, nor, lastly, distinction of quality, renders either improper, untimely, or unentertaining. Witness the universal *gusto* we see it followed with, wherever to be found, by all whose leisure and purse can bear it; while the same might, to much better effect, both for variety and delight to themselves and friends, be ever to be had within their own walls, and of their own composes too, as well as others—were the doctrine of it brought within the simplicity, perspicuity, and certainty, common to all other parts of mathematical knowledge, and of which I take this to be equally capable with any of them, in lieu of that fruitless jargon of obsolete terms, and other unnecessary perplexities and obscurities, wherewith it has been ever hitherto delivered, and from which, as I know of nothing eminent, or even tolerable, left us by the ancients, so neither have I met with one modern master (foreign or domestic) owning the least obligation to it, for any of their now nobler compositions; but, on the contrary, charging all (and justly too) upon the happiness of their own genius only, joined with the drudgery of a long and unassisted practice."

The passage is well worth serious contemplation. It is interesting also from a literary point, showing as it does the different style of Mr. Pepys's learned correspondence from that of the Diary. Instead of felicitous, albeit unconscious, grace of expression, we have here long and involved sentences, and a train of thought not always easy to follow. But through all shines a true and earnest love of the art.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ.

THIS composer has sketched himself with a fulness of detail and a frankness of statement which leave us in no doubt whatever as to the sort of man he was. A more striking and remarkable individuality never figured in the domain of music, and the task of reproducing in outline the master's portrait, as drawn and filled in by his own hand, cannot fail of interest to the doer, or, however badly accomplished, to those on whose behalf it is attempted.

Over the childhood of Berlioz we may pass lightly. The son of the village doctor of Côte Saint André appears to have been something out of the common from infancy. Highly sensitive to beauty in any form, music began to make a deep impression upon him when he was admitted to his first communion, by special favour, in the chapel of a convent, where singing maidens clothed in white surrounded him. He believed that, like Stephen, he saw the heavens opened, and became so pious that he went to Mass every day, and to confession as frequently as possible. "Father," he would say to his spiritual director, "I have done nothing;" and the priest would answer, "My son, so continue." Berlioz adds that he too often followed the advice. Of course, this sensitive nature fell in love—at twelve years—and, naturally, with a damsel much older than himself. Estelle Gautier was the name of the honoured maiden. She was eighteen, grandly beautiful, and disposed to ridicule her little lover. This made the heart of the boy desolate. "I hid myself," he tells us, "like a wounded bird, mute and suffering." But Estelle went her way, married, bore children, put on flesh, and when Berlioz again met her she did not know him. So does a real world settle the affairs of the ideal. Denied the happiness of reciprocated love, the boy sought the consolation of such music as, after a lesson or two in fingering from his father, he could get out of a flageolet. From the flageolet he rose to the flute, then studied harmony from a book by Alémbert, and wrote two quintets, which he burnt. His compositions at this period must have been melancholy things. "Nearly all my melodies were in the minor mode. I was conscious of the fault, but could not avoid it. A black veil covered my thoughts." Meanwhile his father would not allow him to study the pianoforte. He intended the boy for his own profession, and feared that the instrument would be too seductive. On this Berlioz characteristically says:—

"When I consider the frightful quantity of platitudes which it (the pianoforte) facilitates day after day, and that their authors could not, for the most part, write at all if, deprived of their musical kaleidoscope, they had nothing but pen and paper, I am bound to thank the chance which obliged me to compose silently and freely, shielded me from the tyranny of finger habits, so dangerous to thought, and from the seductive influence which the sonority of commonplace always exerts upon the composer."

In 1822, he being then nineteen years old, Berlioz went to Paris as a medical student, but, despite parental injunctions, he gave himself up more and more to the charms of music, and eventually offered himself to Lesueur as a pupil, on the strength of a cantata for voices and grand orchestra which he had written. The old man looked at the work and said: "There is a good deal of fire and dramatic energy there, but you don't know how to write, and your harmony contains so many faults that it is use-

less to point any of them out." Upon this Berlioz was sent back to elementary studies in the antiquated system to which Lesueur adhered. No two men could have been more unlike in temperament and taste than master and pupil here, but Lesueur took kindly to the young medical student, walked with him in the public gardens, and even permitted him to assail the very system of harmony which the one taught and the other learned. The self-confidence of Berlioz at this period was sublime. He asked M. Andrieux, his professor of literature, to write him an opera libretto; tried to borrow 1,200 francs from M. de Châteaubriand, to meet the expenses of bringing out a Mass, and having composed a *scena* which he thought might be introduced into "Athalie," at the Theatre Français, he actually started to open negotiations with Talma on the subject. But the great tragedian was spared an interview:—

"Approaching his house I felt a bad augury in the beating of my heart. The very sight of the door made me tremble, and upon the threshold I stopped in frightful perplexity. Should I go farther? Should I give up the idea? Twice I lifted my arm to ring the bell; twice I let it fall to my side, the blood rushed to my face and sounded in my ears; a tumult raged within me. Finally, timidity prevailed; and, sacrificing all my hopes, I went, or rather ran, away as fast as I could."

The story of the Mass to which reference has already been made shows that Berlioz, though afraid to face Talma, could encounter and struggle victoriously against bitter disappointment. M. Masson, chapel-master of St. Roch, having suggested that he should write a Mass for Innocents' Day, Berlioz set to work with all the ardour of his nature, and soon finished a composition which imitated the style of Lesueur. Faithfully promised an orchestra one hundred strong, with voices to match, he naturally desired to obtain the services of a conductor accustomed to control large numbers of executants. Hereupon, with the audacity peculiarly his own, he brought the influence of Lesueur to bear upon M. Valentino, of the Grand-Opéra, and, what is more, succeeded. But, alas for the sanguine and unreflecting confidence of youth. "The day of general rehearsal arrived, and with it our great mass of voices and instruments, which turned out to be fifteen tenors, five basses, two boys, nine violins, a viola, an oboe, a horn, and a bassoon. Judge of my shame and despair in offering to the renowned chief of one of the first orchestras in the world such a musical phalanx. 'Be calm,' M. Masson kept saying, 'it will be all right at performance.' Resigned to circumstances, Valentino gave the signal to commence, but in a few moments every one began to find his copy full of faults. Here they had forgotten to write the sharps or flats of the key, there they had left out rests, in another place they had omitted thirty bars. . . . I suffered the torments of hell, and was eventually obliged to give up, for that time, the attempt at realising my long-cherished dream of a grand orchestral performance." This failure, however, did the young man good, and he confesses it with the frankness that makes his autobiography so charming. In the little of the Mass that was heard its composer detected many faults, and bravely resolved to write it nearly all over again. Meanwhile, his parents had heard of the failure at St. Roch, and added to his troubles by turning his musical pretensions into ridicule. "But," he tells us, "I swallowed all in silence and persisted none the less."

Anxious for the rewritten Mass, and failing to borrow 1,200 francs of Châteaubriand, Berlioz became profoundly discouraged, when chance—if chance there be in men's affairs—threw him in the way of a

young man, Augustin de Pons, with whom he had previously formed some acquaintance. Here was the longed-for *Deus ex machinâ*. De Pons found the money; the chorus of the Opéra was engaged, with a full orchestra, Valentino conducted, and the Mass was splendidly performed. Was Berlioz now satisfied with his work? Let him answer: "After this new trial I could not entertain a doubt as to the little value of my Mass, and taking out the 'Resurrexit,' with which I was satisfied, I burned the rest, along with the Beverley *scena*, . . . the opera of 'Estelle,' and a Latin oratorio, 'The Passage of the Red Sea,' that I had just finished. A cold, inquisitorial eye made me discover its incontestable right to figure in that *auto-da-fè*." By the way Berlioz destroyed the "Resurrexit" some time after, and a grim fate eventually decided that De Pons should put an end to his life by taking poison. Which he did.

Lesueur now wished Berlioz to enter his harmony class at the Conservatoire, but did not think it necessary to introduce him just then to Cherubini, the formidable head of that institution. As a matter of fact, Berlioz and the Florentine had met before under circumstances which the younger man feared his elder would remember. The meeting came about in this way. Responsible for the good order of the Conservatoire, Cherubini had provided separate entrances for the male and female students, of which arrangement Berlioz being ignorant, he, one day, going to the public library, passed in at the door set apart for ladies. A servant tried to stop him, but in vain. Berlioz pushed on, and had soon forgotten the incident in the work of reading a score of Gluck. A few minutes later Cherubini entered with the servant, who, pointing out Berlioz, said, "There he is." "Cherubini was so angry that he could scarcely articulate. 'Ah, ah, ah, ah! it is you,' he said at last, with an Italian accent which rage made more droll; 'it is you who enter by the forbidden door!' 'Monsieur, I did not know your rule; another time I will conform to it.' 'Another time! what brings you here?' 'You see, monsieur, I come to study the scores of Gluck.' 'How do the scores of Gluck concern you? Who gave you leave to come to the library?' 'Monsieur (I began to lose my coolness), I consider Gluck's scores the most beautiful in dramatic music, and I want nobody's leave to study here. From ten to three the library is open to the public, and I have a right to profit by the fact.' 'The right!' 'Yes, Monsieur.' 'I forbid you to come again.' 'I shall come, all the same.' 'What do you call yourself?' cried he, trembling with rage. Pale in my turn, I answered, 'Monsieur, you will perhaps know my name some day, but to-day—you shall not learn it.' 'Stop him, Hottin (Hottin was the servant), I will put him in prison.' Both master and man, to the stupefaction of the lookers-on, then chased me round the table, upsetting forms and desks, without power to catch me, and I escaped, saying, with a peal of laughter, 'You shall have neither me nor my name, and I shall come back soon, again to study the scores of Gluck.'" In prospect of entering the Conservatoire, Berlioz was a little anxious about the retentiveness of Cherubini's memory. Curiously enough, Hottin afterwards became Berlioz' orchestral attendant, and the most furious partisan of his music.

Our young musician now entered upon a final struggle with his parents, who continued bitterly opposed to his choice of music as a profession. Ordered to return home, he duly obeyed, and met with a cold reception. For some time both parties were silent and sulky, but at last the father announced his resolution to permit the son's return to Paris for a course of musical study, on the understanding that it should be abandoned if, in a reasonable time, proofs

of exceptional talent were not forthcoming. This, however, was to be kept a secret from Madame Berlioz, whose pious horror of everything connected with the stage made her objections immovable. As it happened she discovered the arrangement, and, one day, there was a very painful scene between her and her boy. "Your father," she said to me, dropping the habitual *tutoiement*, 'has had the weakness to consent to your return to Paris; he favours your extravagant and culpable projects. I will incur no such reproach, and I formally object to your going.' 'Mother!' 'Yes, I oppose it; and I implore you, Hector, not to persist in your folly. Hold; I throw myself at your knees, I, your mother, and humbly beg you to give it up.' 'My God, mother, permit me to raise you; I cannot bear the sight!' 'No, I remain.' Then after a moment's silence, 'Thou refusest, miserable! Thou canst, without yielding, see thy mother at thy feet! Well then go. Go to drag thyself through the filth of Paris, to dishonour thy name, to kill thy father and me with shame and vexation. I shall leave the house till thou art gone. Thou art no longer my son; I curse thee.'" Madame Berlioz kept her word. She left the house for another possessed by the family at some distance, and thither, just before starting for Paris, Hector repaired with his two sisters in hope of reconciliation. "My mother, who was reading in the garden, no sooner saw us than she rose and fled. We waited long, we followed her, my father called her, my sisters and I wept, but all in vain, and I was compelled to go away without embracing my mother, without a word, a look, and charged with her malediction."

Once more in Paris, Berlioz began to practise habits of strict economy, hoping thus to return the money advanced by De Pons, who was now in want of it. Stopping his dinners at the restaurant, he sat daily at the foot of Henry IV.'s statue on the Pont-Neuf and consumed bread and dried fruits. Meanwhile he laboured hard at his opera "*Les Francs Juges*," with, as usual, no return. "The poem was refused at the Opéra, and my score condemned to obscurity from which it has never emerged. Only the overture has been able to see the light. I have used here and there the best ideas of the work in later compositions; the rest will probably meet with the same fate should occasion arise, or be burnt." Winter came on. He could no longer dine *al fresco* on bread and figs; he needed fuel and warm clothes. But how to get these things? The allowance from home had been stopped; pupils had fallen away through neglect, and no resource was left. Just then the Théâtre des Nouveautés opened for comic opera. "I ran to the *régisseur* and begged the place of flute in the orchestra. All places were filled up. I asked to join the chorus. They needed no more singers. Death and furies!! The *régisseur*, however, took my address, and promised to let me know if they decided to increase the chorus." In a little while this came about, and Berlioz presented himself at the theatre to compete with half-a-dozen 'poor devils' for the position of a bass chorister at fifty francs a month. The *régisseur* acted as judge, and a violinist played the accompaniments on his instrument. Following the half-dozen, who did their best with carefully prepared songs, came Berlioz, and him the *régisseur* asked what he had brought. 'I? nothing!' 'How nothing? What are you going to sing then?' 'Anything you like. Is there not a score here, or some sheet of vocalises?' 'We have nothing of the kind. Besides,' continued the *régisseur*, in a tone somewhat contemptuous, 'you cannot, I suppose, sing at sight?' 'Pardon, I will sing at sight anything you like to give me.' 'Ah, that's different. However, as we have no music,

can't you sing some known piece from memory?' 'Yes, I know by heart "*Les Danaïdes*," "*Stratonice*," "*La Vestale*," "*Cortez*," "*Edipe*," the two "*Iphigenias*," "*Orphée*," "*Armide*"——'Stop, stop. What a memory! Come, since you know so much, give us the air from Sacchini's "*Edipe*"——'Elle m'a prodigué.'" 'Willingly.' 'Thou canst accompany it, Michel.' 'But I don't know the key.' 'E flat. Shall I give the recitative?' Michel played the chord of E flat, and I began." In the result, the half-dozen took a sad departure, and Berlioz entered into the enjoyment of fifty francs a month, on the strength of which he shared two rooms with a young student of chemistry, as poor as himself. The incipient pharmacist did the cooking and Berlioz the marketing, carrying his provisions exposed in a basket through the street. "We lived thus like princes—emigrants, for thirty francs a month each, and I had never since my arrival in Paris enjoyed so much ease." He actually bought a piano, though he could not play, and "such a piano!" It cost a hundred and ten francs!

About this time Berlioz composed his overture, "*Waverley*," and competed for the Grand Prix de Rome, with no other result than to have his piece declared "inexecutable" by the jury. To make matters worse, he was attacked by illness in the midst of his disappointment. "Antoine (the young chemist) spent his time in running after grisettes, and left me alone all day and part of the night; I had no servant or nurse to wait upon me, and believe I should have died one evening if, in a paroxysm of anguish, I had not, with a penknife, pierced an abscess in my throat. This unscientific operation was the signal for recovery." Then other clouds began to break. Berlioz *père*, repenting of having withdrawn his son's allowance, resumed its regular payment, upon which Hector gave up his engagement at the theatre, and devoted himself passionately to study and attendance at the Opéra, where, with borrowed scores of the works performed, he "read up" instrumentation in a thoroughly practical way. Berlioz was now a fanatical admirer of Gluck. He cared little for the symphonies of Haydn and Mozart—as performed by a thin band in a large hall; of Beethoven he knew little, and Rossini he detested. The Rossini fever excited in him an anger the more violent because the Italian composer's music was the antithesis of that of Gluck and Spontini. "Conceiving nothing more magnificently fine and true than the works of those great masters, the melodic cynicism, the contempt of dramatic expression and requirements; the continual reproduction of one form of cadence; the eternal and puerile *crescendo*, and the brutal *grosse caisse* of Rossini exasperated me to such a point that I could not recognise, even in his 'Barbiere,' the shining qualities of his genius. I more than once asked myself then why I could not undermine the Théâtre-Italien and blow all the Rossinians into the air." As a Gluckist and a critical listener at the Opéra, Berlioz soon showed himself to be a formidable person. He gathered round him a number of young men whom he strove to make as fanatical as himself. He would procure or purchase tickets for these on Gluck nights, and, entering as soon as the doors were opened, gather his disciples around him and harangue them on the merits of the work about to be performed. Woe to the direction if it ventured to "improve" the favourite master's scores. The young man in the parterre, with the keen face and long black hair, knew them all by heart, and was swift of exposure. One night they introduced cymbals into the Scythian ballet of "*Iphigenia in Tauride*." "Boiling with anger, I nevertheless restrained myself to nearly the end of

the dance, when profiting by a moment of silence I shouted with all the strength of my lungs, 'There should be no cymbals there. Who allows himself to correct Gluck?' The public, who don't see very clearly into these art questions, and concern themselves little whether an author's instrumentation be changed or not, failed to understand the fury of the young fool in the pit. But this was even worse when, in the third act, the trombones that accompany the monologue of *Orestes* being suppressed, the same voice cried out, 'The trombones should not be silent. This is insupportable!' The astonishment of the orchestra and the house could not compare with the anger (very natural, I grant) of Valentino, who conducted that evening. . . . But I know well that subsequently all was put right; the cymbals were silenced; the trombones played, and I muttered between my teeth, 'Ah! that's better.'" It is to be feared that Berlioz and his well-taught, well-drilled band, were somewhat of a nuisance at the Opéra. They drove the *chef de claque* wild by applauding such things as a happy modulation or a good accent in recitative, and thus upsetting all his combinations. But in vain he scowled. The impassioned young fellows in the pit were worthy of their leader, who yielded himself body and soul to the influences of the artistic moment. One day Berlioz took to the Opéra a recruit who was ignorant of music, and, as it soon appeared, insensible to its power. "The woes of *Antigone* and her father moved him very little, and seeing I could do nothing with him I moved to a bench in front so as not to be troubled by his coldness. But, as though to throw his impassibility into relief, chance placed on his other hand a spectator as impressionable as he was the reverse. . . . I could not help hearing the dialogue that went on behind me between my young man, sucking an orange, and his neighbour, a prey to the most lively emotion. 'For Heaven's sake, sir, be calm.' 'No. It is irresistible; it is frightful; it will kill me.' 'But, sir, you are wrong to give way like that. You will make yourself ill.' 'No; let me alone. Oh!' 'Come, sir, cheer up; after all it's only a play. Let me offer you a piece of orange.' 'Ah! it is sublime!' 'It is a Maltese orange.' 'What heavenly art!' 'Don't refuse me.' 'Ah, sir; what music!' 'Yes, it's very fine.'" Soon after, Berlioz was himself moved to tears by the drama, seeing which the sensitive stranger embraced him from behind, exclaiming in convulsive tones, "Sacré dieu, monsieur, how fine it is," while the public laughed at both, and the impassive recruit went on sucking his orange.

(To be continued.)

THE FATHER OF THE SYMPHONY.

By L. NOHL.

(Concluded from page 73.)

THERE can be no doubt that, as regards the combination of various instruments and their characterisation and distinct individualisation in the orchestra, Haydn had, in the first instance, been guided by the model furnished by the so-called Mannheim School. In the year 1777, Mozart, in a letter dated from Mannheim, writes: "The orchestra here is very good and strong, on each side ten or eleven violins, four violas, two oboes, two flutes and two clarinets, two horns, four celli, four bassoons, four contrabasses, trumpets, and kettle-drums." More than twenty years before that date, however, this orchestra had already been famous, being considered by all competent judges the foremost in Europe. To this fact both the father of Mozart and Dr. Burney bear eloquent testimony, the latter dwell-

ing especially upon the novel effect produced by the *crescendo* and *diminuendo*, as here practised, "whereas the *piano* had hitherto been chiefly made use of in contrast with the *forte*, in the manner of an echo." J. F. Reichardt, again, graphically describes the effect exercised upon him by this orchestra, saying that he "lost his breath in the *crescendo*, only regaining it in the *diminuendo*." These effects, then, mark a decided step forward in the dramatic animation of instrumental music, while another important element, viz., the employment in their proper place of the individual instruments, and, above all, their judicious blending, rendered it possible for the composer to add complexion and eyes, as it were, to the physiognomy of his contemplated tone-picture. Thus, an orchestra of *virtuosi*, such as the Mannheim *capelle* could boast, would of itself act as an inspiration upon its conductor, in whose scores something of the tradition of its excellence could not fail to become embodied.

The founder of the school in question, Johann Stamitz, who flourished about the year 1756, was himself the composer of some symphonies, and must be regarded as the prototype of our master as regards instrumentation, as there can scarcely be a doubt that the latter had become acquainted with these works. Besides the above, the German Agrell, of Cassel, and the Frenchman Gossec should be mentioned as precursors of Haydn in the composition of symphonies for a combination of numerous instruments; Gossec having, moreover, also made use of the minuet similarly to our composer. Whereas a Symphony by Ph. E. Bach, published in the year 1759, is still scored for the modest complement of two violins, tenor, and bass-violin only, we find that Haydn, in his first work of that description, employs in addition to these instruments, two oboes and two French horns, while in his second Symphony ("Le Midi") the score includes two flutes, two oboes, bassoon, and two French horns, thereby exceeding the orchestral limits of the Eisenstadt *capelle*. For this latter reason, too, the composer generally adheres to the more restricted proportions of his earlier work for some time afterwards, and only gradually he begins to make "experiments" with his orchestra and its separate instruments for the purpose of individualising his instrumentation, and of seeing "what might produce effect or weaken it." In this direction he undoubtedly gained much, nay, most, of his experience at a later period in Vienna, under the influence of Gluck and Mozart. Although, in his old age, he was justified in saying, "I was no *virtuoso* on any one instrument, yet I understood the capacity and the power for effect of every one," we may, with equal justice, place by the side of this utterance an observation made by him still later to Kalkbrenner: "Only in my decrepit age have I learnt the use of the wind instruments; now that I know it I must needs go without being able to apply it."

"Haydn invariably conceived his works at the pianoforte," Griesinger tells us, continuing, in the composer's own words: "I sat down at the piano and began to improvise, and according to the temporary disposition of my mind I would be melancholy or merry, serious or playful." But, unlike the many fast-writing musicians of his day, he would not convey a note to paper until the "idea" which his mind had gathered at the instrument had become perfectly matured, "leaving no residue in the heart that properly appertained to it." It is true, in his earlier compositions we must not look for the profound depths of soul displayed in the Pastorale of the "Christmas Oratorio," or other similarly great effusions of the mighty Cantor of Leipzig. We should be deprived of all our taste and appreciation for them by doing

this. Yet already, in 1782, J. F. Reichardt speaks with delight of the "original humour and most animated and pleasing jocularity" displayed by Haydn, adding, with perfect justice, that, in his opinion, no composer had ever combined so much simplicity and variety with an equal amount of pleasing and legitimate popularity. These words, indeed, expressed the very essence of Haydn's music. He conducts us into real life and its immediate manifestations as they present themselves to his inner consciousness. And if, from first to last, his manner of doing this remains simple and childlike, the reason must be sought for in the general character of his time, which, in other matters as in Art, had only just commenced to direct its attention to the world we actually live in. But if Haydn had done so much without the aid of poetry and the stage, merely by the voice speaking in his orchestra, the seeds thus sown and allowed to develop must needs have born glorious fruit. Nor was the natural course of events impeded in this respect. Just as Klopstock and Lessing were followed by Goethe and Schiller, so were Gluck and Haydn succeeded by Mozart and Beethoven, the ultimate artistic achievement in both parallel cases being the innermost appreciation and delineation of life from its most *naïve* state to its deepest tragical conflicts. As regards music, the importance of the "cyclical" character of the Sonata-form, made permanent by the genius of Haydn, will at once become apparent. For music, unaided by other accessories, was enabled, within this frame, to depict an entire course of mental dispositions and conflicts, thus placing the Symphony, in a measure, side by side with the Drama enacted on the stage. The full significance however, of the initiatory step taken by our composer has been demonstrated in its ultimate bearings, a hundred years after the appearance of Haydn's first Symphony, in the modern "symphonic poem," although the latter is sufficiently foreshadowed by Beethoven in his demand of a "poetic idea" pervading the symphony. And it is in this direction, also, where the mental and formal progress of music, beyond the compositions of Bach and Handel, must be traced.

Returning to the special subject of our contemplation we cannot do better than continue to quote from the observations made by Reichardt concerning our composer's artistic development: "Gradually his humorous freaks became more manly, his elaboration more deliberate, until a more serious view of life, and consequent earnest study, matured in him the special qualities of an original mind and excellent artist." Becoming more and more conscious of the source from whence his ideas flow, he strives to produce them in their pristine purity. "The free arts, and the fine science of musical composition will not suffer the fetters of a craft; free must be both mind and soul in their exercise," says our composer in the year 1779, in reply to a certain Society requesting his membership, under condition of his supplying annually a composition according to their choice.

Again, in the year 1787, he says, with reference to the oratorio "Die sieben Worte des Erlöser's am Kreuze" (The Passion), that the ideas embodied in its instrumental portion alone could not fail to "produce a deep impression upon even the most inexperienced." Nor can there be any doubt that the various religious moods appear most markedly indicated in the orchestration of the work in question, albeit, according to our modern feelings and as compared with J. S. Bach, more tender and soft than profound and great. In the year 1790, to quote another characteristic instance, our composer presents to his highly esteemed Viennese friend, Frau von Genzinger, a sonata "entirely new, and only exclusively intended for your ladyship."

In the *Adagio*, he adds, there is "a great deal of meaning, much sentiment. I could wish to say such a deal to your ladyship, and to confess so much wherein your ladyship alone could grant me absolution." The sonata thus referred to is by all appearances the one in E flat major (Edition Peters, No. 3), where, indeed, we can most plainly distinguish, in the first movement, the voices of a male and a female holding conversation; while in the following *Adagio Cantabile* we have the calm self-contemplation of a noble mind at peace with itself and the world—a reflection, in fact, of the composer's own inmost soul. With his growing manliness and gradual deepening of his individuality, there came "ideas which hovered before his mind, and for which he strove to find a musical expression." Thus he relates to Griesinger how he had frequently portrayed "moral characters" in his symphonies, and that in one of his earliest he had embodied "the remonstrance of the Supreme Being with a hardened sinner, while the latter, in his perverseness, disregarded the admonition." One of these earlier symphonies is entitled "The Philosopher," another "The Absent-minded," one of his *Divertimentos* is called "The Love-sick Schoolmaster." All these are the germs of that delineation of real life which Haydn, above all the composers of his time, developed in the sphere of instrumental music.

He was, therefore, entitled to say, when near the end of his earthly career: "I believe that I have done my duty, and have wrought some good in the world by my works." Mozart, according to F. Rochlitz, says of him: "There is no one who can do everything, namely be waggish, and then move us profoundly, excite our laughter, and again touch our heart deeply; and all this with equal mastery, except Joseph Haydn." And this holds good not only as regards his symphonies but also his minor compositions. What can be more pathetic than some of his pianoforte adagios, notably that of the Sonata in D major, *i.e.*, the *Largo e sostenuto* written in D minor, and concluding interrogatively in the dominant harmony? Transferred to a larger canvas, this movement would have become a monumental work of art! "Go, my dear Hummel, and look at the place where Haydn was born; a poor cottage where *such a great man* came to life," was Beethoven's remark even on his death-bed; and certain it is that no one was more competent to distinguish those traditional formal phrases—those noisy *finales*, for instance, where one fancies he hears the clatter of the dishes and plates at the princely table, and the bustle of the guests rising from their seats—from that which truly appertained to Haydn's genius. That, on the other hand, our composer distinctly foresaw the ultimate bearings of the progress which he had initiated is proved by his remark to Griesinger relative to Beethoven. "His sphere of activity," he said, about the year 1805, "is unlimited; what music has done already is nothing as compared with what it can yet do." Need we dwell upon the decisive influence exercised by Haydn's symphonies and quartets, upon such composers as Cherubini (*vide* his "Water-Carrier") and Rossini (*vide* his "Barber of Seville"), an influence which both these masters have repeatedly admitted, the former distinctly calling our composer his "musical father." C. M. von Weber and Franz Schubert, do they not equally derive much of their *naïve* melodiousness from the same source, more so even than from Mozart? Liszt, too, in some of his compositions for the Church, gives reminiscences of the songs of his Austrian fatherland, such as Haydn first embodied in his immortal works. Lastly, the man who has put his stamp upon the modern musical epoch, and who, together with Beethoven, has fully disclosed

the treasury of German art-consciousness, Richard Wagner, significantly observes in his "Kunstwerk der Zukunft": "In Haydn's symphonies, the rhythmical dance-tune manifests itself with all the cheerfulness and freshness of youth. The joining of hands, the separations and the *réunions* incidental to the dancing, although illustrated by the most consummate contrapuntal skill, appear nevertheless not so much the result of such artistic ability, than as being regulated by the fanciful laws of the dance itself, so warmly do they breathe the atmosphere of healthy human cheerfulness and life." And this "dance movement" has been made use of by Mozart, and still more by Beethoven, for the illustration of every other life-movement, from sublime serenity down to the regions of passionate despair. We thus are able to appreciate to its fullest extent the significance of the "atmosphere of healthy human cheerfulness and life" which we breathe in Haydn's works. The symphony, in fact, is—as we once more distinctly assert, in conclusion—the musical twin-sister of the drama, and appreciating, as we all do, the importance of the latter in the art of poetry, we also know how to value the merit of him whom the world now justly regards as "The Father of the Symphony."

PONCHIELLI'S OPERA "THE PRODIGAL SON."

It is long since the Scala at Milan has witnessed an event so important, from a musical point of view, as the production, on the 26th of December, 1880, of Ponchielli's recently completed lyrical drama "Il Figliuolo Prodigio." So much had been said and written about this new work, and so great had been the preparations for its first performance, that the expectations of the Milanese, ever clamourers for novelty, had been raised to a high pitch. And certainly, so far as the music could be appreciated on a first hearing; so far as a magnificent *mise-en-scène*, and the co-operation of first-class artists, like Signori Tamagno, and de Reszké, and Signora d'Angeri, could enhance its effect, the performance was a brilliant success. And Ponchielli fully deserved this success, the more so as for many years, spent in comparative obscurity, fortune did not smile upon him.

A native of Cremona, he received and completed his musical training at the Conservatoire of Milan, and subsequently became a candidate for one of the professorships in that Institution. The post, however, was given to a competitor who, it appears, had less talent but more interest; and writhing under this failure, Ponchielli returned to Cremona, where, *faute de mieux*, he accepted the conductorship of a local band—a very inadequate field for a young man of his ability and ambition. It was not until the score of his opera, "I Promessi Sposi,"* which had been brought out at Cremona as early as 1856, fell into the hands of Petrella, who had himself, though unsuccessfully, treated the same subject, that his still undeveloped talent came to be recognised. His more recent and more mature work, "La Gioconda,"† for the great success of which he is to a considerable extent indebted to Boito's excellent libretto, firmly established his fame, and led to the "Figliuolo Prodigio," as the latest composition of one of Italy's most prominent and gifted musicians.

Viewed in a strictly musical sense, the "Figliuolo Prodigio" may be regarded as the most elaborate, most finished, and most advanced work Ponchielli has so far produced; a work which reflects his talent as a dramatic and polyphonic writer in every page,

and not unfrequently exhibits flashes of true genius. But again, as in the case of the "Promessi Sposi," he has been somewhat unhappy in the choice of his subject. However beautiful the parable of the prodigal son, it is so simple that it affords little or no scope for dramatic development even when treated by an imaginative Italian librettist. Even Scribe discovered this to his cost when he dramatised the same subject for Auber; and Zanardini, the author of the libretto of Ponchielli's opera, has not been more successful; however he has enlarged the subject by introducing other elements and depicting the scenes of "riotous living." The three salient features of the subject, viz., the Farewell, Absence, and Return, which Beethoven's genius condensed into ten pages of one of his most beautiful sonatas, are in the opera before us spread over four acts; and the weakest, fortunately also the shortest, of these is the last, viz., the Return, which brings the work to an abrupt and somewhat feeble conclusion.

The following is an outline of the dramatic action: The first act is laid in the peaceful valley of Jessen, in Judea. *Ruben* and his ward *Jefte* are preparing the Easter-offering, and are anxiously awaiting *Azaele*, *Ruben's* son, who at last arrives in the company of two strangers, *Amenofi*, an Assyrian adventurer, and *Nefte*, his female companion. They are on their way to Nineveh, and, while enjoying *Ruben's* hospitality, induce *Azaele* to accompany them to the Assyrian capital. The marvellous accounts of the feasts and splendour that await him there are too much for the young Jew, and though he is betrothed to *Jefte*, and encounters the opposition of his father, he joins the Assyrians and leaves his home.

Arrived at Nineveh he at once becomes a convert to the worship of *Ilia*, and, a prey to *Amenofi's* craft, plunges into the whirlpool of feasting and pleasure. *Nefte*, in the meantime, has conceived a violent passion for the prodigal young Jew, and seeing that he is on the verge of ruin, endeavours in vain to open his eyes to the meshes *Amenofi* has laid for him. It is during one of the public feasts incidental to the worship of *Ilia*, that *Ruben* and *Jefte*, who have made their way to Nineveh in search of *Azaele*, appear on the scene, and, being recognised as Jews, are promptly sentenced to death. *Azaele* finds *Jefte* awaiting her doom, and resolves by a supreme effort to save her and his father. In the Temple, before the assembled priests and the populace, he proclaims that he is a Jew, and defies *Ilia*, the goddess whose temple he has violated. The scene of commotion which follows enables *Ruben* and *Jefte* to escape; at least we are left to infer this, for it is not stated in the libretto.

The last act takes us once more to the valley of Jessen, and once more we find *Ruben* and *Jefte* preparing the Easter-offering, when a stranger, poor and haggard, comes to beg shelter and food. It is needless to say that this stranger is no other than *Azaele*, who, in a way which the opera leaves to our imagination, has escaped from Nineveh, and is received with open arms by his father, as the prodigal son "who was lost and is found."

It may be imagined that the scenes at Nineveh, in the Temple and on the banks of the Tigris, are depicted in the most gorgeous and oriental colours. The spectacular display in the second and third acts has rarely been equalled even at the Scala; the opulence of the Assyrian capital, the rejoicings of the populace, the religious ceremonial, the games, the dances of the serpent-charmers, the saturnalia, and similar scenes, contrast effectually with the simplicity of the Jewish home as portrayed in the first and fourth acts; and successfully cover many of the shortcomings in the dramatic action.

* See THE MUSICAL TIMES, December, 1880.

† See THE MUSICAL TIMES, August, 1880.

It is to this contrast that Ponchielli has adapted his score with remarkable felicity. Accordingly, the music of the first and fourth acts is soft, pathetic, pastoral, in keeping with the character and surroundings of *Azalee*, clad with a garment of wool; that of the second and third acts sensuous, turbulent, almost semi-savage, in keeping with *Azalee* clad in purple and the scenes at Nineveh. It is only when *Ruben* and *Jefte* appear on the scene of riotous living that some of the plaintive subjects of the first act are heard through the elaborately figured and saturnalian music of the third act.

Similar contrasts are, in a different form, to be found in Halévy's "Juive" and Rubinstein's "Macabees"; but Ponchielli's style, as foreshadowed in the "Promessi Sposi," developed in "Gioconda," and carried to its logical consequences in the "Figliuol Prodigo," is full of individuality. His harmonic combinations, his sudden passages from major to minor, his persistent use of certain semitones, and his instrumentation are all his own, and stamp him as a first-rate polyphonic writer of both lyrical and dramatic power. Now and then we seem to discover traces of Boito, Wagner, and even Meyerbeer; yet, to our mind, Ponchielli's music is, though essentially Italian, perhaps more akin to that of Goetz, the lamented composer of the "Taming of the Shrew," than to that of any other author. Like all composers who have a style of their own, Ponchielli is not always intelligible on a first hearing; and this is the more true in Italy, where this polyphonic style—*avvenirismo*, as it is often termed—is as yet new. And Ponchielli has, moreover, this peculiarity, that his most luminous ideas seem to come upon him almost abruptly. Thus many of his airs begin with a beautiful phrase, clearly enunciated; then—not unlike those of Brahms—they undergo or are forced through various changes and modulations, which often impair their transparency, until they suddenly gain in clearness and reach the climax with some of those thrilling vocal and instrumental effects which invariably carry away the audience. This peculiarity is very noticeable in the "Figliuol Prodigo"; but Ponchielli has this great merit, that in his airs the voice always soars clearly above the rich instrumental colouring—unlike those numerous imitators of Wagner who, as has been aptly remarked, often assign to the human voice the part of a "schlecht gesetzte Mittelstimme." It has been said that this latest work of Ponchielli is heavy; if so, it is owing not to the music, but to the excessive length of an opera not very rich in dramatic situations. In truth the fault lies in the superabundance of music, in which declamation and recitative have an important share. This fault, however, may be easily remedied by judiciously curtailing the score.

The opera has no overture, but the few opening bars at once announce the lofty character of the music, the effect of the orchestra being that of an organ which accompanies the prayer of *Ruben* and *Jefte* at the Easter-offering.* This prayer is one of the gems of the opera; and the whole of the first and fourth acts are pervaded by the same characteristic Hebrew colouring which Halévy tried in the "Juive." Two numbers of great beauty, in the first act, are the trio between *Amenofi*, *Azalee*, and *Nefte*,† and the love duet between *Azalee* and *Jefte*,‡ as well as the finale or parting-scene, remarkable for its brilliant vocal and instrumental climax. The first orchestral movement in the second act is very original; and the Temple music which follows would be equally so if we were not rather reminded of

"Aïda" and Meyerbeer. Among the most luminous numbers in this act are a Barcarola, with *sordina* accompaniment, and *Ruben's* lamentation.* The rest of the second and the first part of the third act are composed chiefly of dances and marches, of which the former are very characteristic and novel, not to say eccentric. *Amenofi* has a pathetic air,† an excellent type of Ponchielli's peculiar style; and after a duet of great dramatic power between *Amenofi* and *Jefte*,‡ the climax of the opera is reached in the finale, when *Azalee* denounces the worship of Ilia the goddess. In this number, which is conceived and treated on a most elaborate scale, the whole artillery of instruments down to the sacred gong is brought into play. The fourth act is short, but the music is full of expression. The instrumental prelude is a most elegant and effective piece of writing, and withal of a style almost Handelian in its classical severity. After a duet between *Azalee* and *Jefte*,§ the opera is brought to a close by the introductory prayer of the first act, "E la Pasqua del Signor, Gloria, Gloria, Hosanna."

In spite of its length the "Figliuol Prodigo" was received with great enthusiasm; and, as regards the leading artists, the lion's share of the applause fell deservedly to Signor Tamagno, tenor (*Azalee*), Signor de Reszké, bass (*Ruben*), and Signora d'Angeri, soprano (*Jefte*). The parts of *Amenofi* (baritone) and *Nefte* (mezzo-soprano) were not adequately rendered; on the other hand, both the choruses and the orchestra were unexceptionable; and the success of the whole performance is in no small degree due to Signor Faccio, who, with Marino and Luigi Mancinelli, counts among the most masterly conductors in Italy.

It is impossible to appreciate and digest all the vocal and polyphonic merits of Ponchielli's music on a first hearing; but even the numbers which elicited immediate, and in places enthusiastic, applause attested the great value and beauty of a work which redounds to the glory of Ponchielli and to the honour of Italian art.

SOME interest has been excited by the appearance in *Scribner's Magazine* for February of an article giving the result of a careful study of the tone and rhythm of Niagara. The investigation was conducted by Mr. Eugene M. Thayer, a well-known American musician, whose thorough acquaintance with the organ added to considerable acoustical lore specially qualified him for the task. Mr. Thayer listened with a keen technical ear to what is often called the "roar" of the cataract, and concluded that it is no roar at all, but "a perfectly constructed musical tone—clear, definite, and unapproachable in its majestic perfection." Within the limits of a short note we cannot follow the investigator through the details of his work. Enough that having detected the harmonics of the mighty ground tone, he had no difficulty in determining the tone itself, which, we are told, is five octaves below G, first line, bass stave. On the same authority we learn that the pulse of the cataract beats just once per second, every third beat being accentuated, while each bar thus marked out is separable into twenty-seven weaker pulsations. Mr. Thayer, therefore, represents what he calls "the sublimest music on earth" by a mighty chord of the dominant seventh of C, based on GG, but to be read four octaves lower. *A propos*, in a little brochure entitled "Music and Mind and Musical Physics," by Dr. J. W. Bernhardt we find evidence of a similar inquiry addressed

* E la Pasqua del Signor. † E languir, Azalee.
‡ Negli occhi tuoi, non mi mentir.

* V' ha un figliuolo d' Israel.
† Inorridisci, il fremito.

‡ Raccoglie e calma.
§ No, della patria tenda.

to more commonplace phenomena. Contending that "all sounds come to us with some quality of beauty in them," Dr. Bernhardt says: "The sound of the rolling past of the cabs in the street I inhabit comes to my upper room as a definite and constant musical note. The resonance of the walls of the neighbouring houses, reinforced, focussed, and determined by the resonance of the room I work in, presents me constantly with the note called F in the fourth line in the bass, in combination with higher sounds clearly heard ringing in the air in charming relation to it, like a delicate accompaniment of distant soft violins to a fundamental bass." We are glad to match the investigation of the American musician with one on our own side, and, by-the-by, the fact that we have such "street music" always with us is another reason for banishing German bands and Italian hurdy-gurdies.

SIDE by side with those numerous institutions for bettering the physical condition of the poorer classes which characterise the present day, we are glad to see almost an equal number for improving their mental condition. Amongst these latter music holds a place of the utmost importance; for it has been fully proved that, as a relaxation, even "ragged school" children prefer a concert to any class of entertainment which can be placed before them. But in providing these humble feasts of music it is good to see not only that the fare is wholesome, but that it strengthens and invigorates the constitution. Our readers know that we have ever endeavoured to prove how thoroughly we miscalculate the taste of the multitude by playing low-class music in order to please them; and we have now to relate a case which strongly illustrates our position. At a recent musical entertainment got up by some zealous workers in the cause for the gratification of the waifs and strays under their care, after a simple and unoffending part-song had been tolerably well given by the little choir, one of the ladies who had promoted the concert turned to a costermonger at her side and asked him how he liked it. "Pretty well," he said, "but couldn't we have any better music; something of Mendelssohn's now?" "Why," said the lady, somewhat astonished, "do you know anything of Mendelssohn?" "Know anything of him," he replied, "I should think so; what I should like to hear would be something from 'Elijah' or 'St. Paul'; if we could have had 'O rest in the Lord' now, it would have been worth coming for." Will the ladies and gentlemen who so kindly undertake the trouble of organising these concerts take this little lesson to heart? We may think that we understand the kind of music with which the poorer classes most sympathise; but if we want any positive knowledge on the subject, let us not be above taking counsel of a costermonger.

WE have from time to time drawn the attention of our readers to some advertisements for accomplished musicians, who, in addition to the exercise of their artistic powers, shall also be enabled to make themselves generally useful in other capacities: a turnkey, for example, who can enliven the prison in which he is officially engaged with vocal music; or, an organist who can likewise perform the duties of village blacksmith. But the following advertisement opens out a somewhat novel path for musical executants:

WANTED IMMEDIATELY, a YOUNG LADY that can accompany on the Piano, and, if necessary, assist in waiting. Apply to—
Here, indeed, is an eligible opening for a pianoforte-player who has also an aptitude, and an ambition, for waiting at table. Yet we cannot but think that the advertisement should have been more explicit; for,

as the two offices which the "young lady" will be called upon to fulfil are so widely distinct, it would be good to state at what part of the day she is to be a pianist and at what part a waiter. Then, again, is it to be understood that she is to "accompany" the guests during the dinner-hour (for the advertisement comes from an Inn), or to play the accompaniment of any song a lady or gentleman may feel inclined to try over? As it is evident that at the hotel from which this advertisement emanates music is one of the attractions, it may be assumed that there will be concerts occasionally in the drawing-room; and this is one of the reasons why we think it important that at a certain hour the artist should cease to be the servant; for, on the one hand, it would be awkward when waiting at dinner to be called upon to accompany a song, and, on the other hand, it would mar the effect of a song if the accompanist were suddenly to be summoned into the dining-room to change the plates.

REVIEWERS, both of literary and musical works, have strange experiences. Those devoted to the criticisms of books will doubtless remember a novel which, published as original, contained whole scenes extracted from a similar work by a popular author; and we can, from our own knowledge, assert that a song was issued and sent for notice the music of which was, note for note, from a well-known vocal piece by an artist who had made his fame long before the so-called composer of the more recent ballad had been even heard of. An incident which has lately occurred may probably account for this. It appears that an author having complained that somebody had written a story in a journal which was almost identical with one of his own, naturally made a complaint on the matter, and was told by the person who had thus borrowed his ideas, that "he had been in the habit of reading stories in magazines and passages from Macaulay, and then writing them out from memory for the purpose of acquiring style. This must, he thinks, have occurred with regard to the story in question, which he must have written down and then mistaken for his own." Now here is a reason which, rightly or wrongly, may be given forth by the many who in so wholesale a manner reproduce the musical phrases of those who have preceded them. A man, for example, arranges some words to a melody by Mendelssohn, to which he signs his name. The coincidence is observed, and we are then, perhaps, told that one of the tunes the composer had been studying "for the purpose of acquiring style he had unconsciously written down and mistaken for his own." If this plea, in justification of what we may mildly term "appropriation," should not be accepted, we must admit that at least it has the charm of novelty.

THOSE interested in the cause of musical education will be glad to find that the Royal Academy of Music has instituted examinations in the theory and practice of the art, not only for musical artists and teachers, but for students. We have long advocated the desirability of this step; for although there have latterly been many examination boards established from which those studying music, either as a profession or an accomplishment, might obtain written guarantees of proficiency, the *prestige* of an Institution which for upwards of half a century has educated and spread over the country such eminent vocal and instrumental artists could not be ignored; and the consequence was that the applications for certificates of approval from the Royal Academy of Music became so numerous that the action which has now been taken appeared almost imperative. The Metro-

politan Examinations for musical artists and teachers will be held in London, the Board of Examiners consisting of three professors of the Institution; and the Local Examinations will take place in any centre where twelve or more candidates may present themselves through one of the local examiners, and in London at the Institution. It is possible that these examinations may prove more severe tests than any yet established; but the hope is that they may raise the status of education in this country by stimulating both professional and amateur students to fit themselves for the prescribed ordeal. We know that the announcement has already been most cordially received, both in London and the provinces; and have every reason to place implicit faith in the result.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE fifth Concert of the season took place on Thursday evening, the 17th ult., when Professor Macfarren's Oratorio "St. John the Baptist" was performed. Produced originally at the Bristol Festival in 1873, it has been but seldom performed in London, and thanks are due to Mr. Barnby, and those in authority at the Albert Hall, for giving London amateurs a further opportunity of becoming acquainted with one of the most musicianly works ever written by an Englishman. That "St. John the Baptist" will ever become what is called popular with the general public can scarcely be expected, for the present taste in art is for that which is quaint and exciting to the fancy. A solemn subject treated in a thoughtful, albeit an admirable manner, will probably be passed by with respectful commendation, but without that hearty applause and warm appreciation which it may thoroughly deserve. In Professor Macfarren's work, from first to last, the educated musician cannot but be struck with the skill and ingenuity with which the varied subjects are treated. The Overture is certainly one of the finest specimens of its order written in the present age. In the preface Dr. Macfarren says it is intended as a prologue suggesting the state of expectancy that preceded the Advent—the impatient longings of the Hebrews for the coming of the Messiah, and for the government He would establish. If the Overture be considered either as abstract, or what is called "programme" music, it is equally good, and may fairly be taken as a high type of English skill. Concerning the performance much happily can be said in praise. Occasionally a little hesitation was apparent in the choral numbers, but it must, however, be remembered that the choruses are mostly exceedingly difficult. Considerable time and patience must surely have been spent in their preparation, to have brought them to such an acceptable state. The sopranos and altos deserve special praise for their rendering of Chorus No. 8, "This is my beloved son"; unanimously encored, it was repeated in even a still more superior manner. The band was everything that could be desired, full in number and good in quality. The choice of soloists could hardly have been improved, Madame Lemmens-Sherrington, receiving most hearty and prolonged applause on her appearance on the platform, sang in her best manner, and might have been justified in accepting the demand for an encore, for her facile and admirable delivery of the trying air, "I rejoice in my youth." Madame Patey discharged the somewhat thankless office of *Narrator* with all requisite dignity and power of expression. Mr. Edward Lloyd's part is not so effective as that usually given to the first tenor, but, by artistic treatment, he lifted the character of *Herod* into importance. Mr. Frederick King sustained the part of the *titre-rôle* in an eminently satisfactory manner. Not only was every phrase given with the greatest accuracy, but Mr. King showed a most intelligent appreciation of the force of the words that fell to his lot to deliver. Mr. Barnby exercised more than usual care, and deserves unstinted praise for an admirable performance.

SACRED HARMONIC SOCIETY.

THIS Society's second programme having been postponed on account of the great storm, its third was given, at what was actually the second Concert, on the 11th ult.

The event proved to be one of good augury for the old, but now, let us hope, rejuvenated association. There was a numerous and much interested audience; the performance could hardly have been better without unusual and almost impossible preparation, and at the head of the programme stood the latest example on a large scale of English sacred music. Something like the life and vigour appropriate to our foremost Oratorio Society animated the proceedings, therefore. Let us hope that subsequent experience may not show this to have been a mere flash in the pan. Against the choice of Mr. Sullivan's "Martyr of Antioch" not even those who think least highly of that production will expect us to say a word. It has often been charged against the Sacred Harmonic Society—and not without reason—that it neglects novelties of all kinds, but especially those which are the work of Englishmen. It has been urged, moreover, that the Society should, not less as a matter of policy than of principle, recognise such things and place itself in the van of progress without neglecting the masterpieces of bygone time. Remembering this, all who have complained in the past are under obligation now to acknowledge the fact that in so promptly bringing out the "Martyr of Antioch" the Society did well, and acted up to the duties of its position. As already stated, the performance, taken all round, was very good indeed. It wanted something of needful spirit and "grip," but that arose from Mr. Sullivan's method of conducting, and from the remarkable contrast between it and the method of Sir M. Costa. To borrow a figure from equitation, Mr. Sullivan always rides with a loose rein, whereas Sir Michael prefers to keep his horse well in hand with a sharp bit. Accustomed to the veteran's management, the orchestra and chorus could not quite make out the languid guidance of the younger man, and hence the result was not everything that could have been wished. This apart, no reason for complaint appeared. The band was, generally speaking, excellent, while the chorus, now so vastly improved, showed perfect acquaintance with their work and ability to do it the fullest justice. The soloists were those who took part in the first performance at Leeds, save that Mrs. Osgood appeared as the *Martyr* instead of Madame Albani. It may be imagined, therefore, that all was well in respect of the *dramatis personæ*. Mrs. Osgood, if less confident than at Brighton on a subsequent occasion, sang with high intelligence and feeling; Madame Patey gave the two contralto airs perfectly; Mr. Lloyd made his usual great success in the songs of the *Roman Prefect*, and Mr. King did all that was possible for the part of the *Chief Priest*. We need scarcely add that a good deal of the "sacred musical drama" was received with much favour, or that, at the close, Mr. Sullivan was recalled to be fervently applauded. A fine performance of the "Lobgesang," conducted by Sir M. Costa, brought the Concert to an end.

Sir Michael's Oratorio "Naaman" was performed on the 25th ult. Of this we must reserve particulars.

CRYSTAL PALACE.

THE resumption of the Saturday Concerts after the usual Christmas interval, on the 5th ult., was noticeable for the commencement of a series of performances of the whole of Schubert's symphonies, some of which, it is morally certain, had never previously been played in public, or probably even tried over. That these works do not as a whole possess the same interest as the nine symphonies of Beethoven is easily to be accounted for by the fact that most of them were the productions of Schubert's youthful days. Only two (the unfinished symphony in B minor, No. 8, and the great one in C major, No. 9) date from his riper period, and show us the composer in the full maturity of his powers. Yet, while the interest attaching to the revival of these early works is largely a historical one, there is sufficient intrinsic merit in them to justify their being at least occasionally heard. The first symphony, in D major, written when Schubert was not quite seventeen years old, is a remarkable work for a mere boy; but so far as concerns either the ideas or the treatment, it shows little originality, the influence of Mozart and Haydn being traceable in every page. It is a significant fact that the most individuality is noticeable in the instrumentation—a branch of his art for which Schubert seems to have had a natural genius, as

witness his "Rosamunde" music, his later symphonies, and his Mass in E flat. This is the more surprising when it is remembered that the composer had but few, if any, opportunities of bringing to the test of hearing the combinations which he had conceived. Of this first symphony the finale is the most striking movement; but the whole work abounds in pleasing melody, and is excellently put together. The other orchestral numbers at this concert were the overture to "Der Freischütz" and two pleasing little pieces by H. Hofmann, from his "Italian Love-story." They were originally written as piano duets, and subsequently scored for orchestra by the composer. Mr. Eugène D'Albert, a pupil of the National Training School for Music at South Kensington, made his first appearance at the Crystal Palace, giving a most remarkable performance of Schumann's Concerto for piano. Not only was the mechanical finish perfect, but there was an amount of musical feeling and an intelligent appreciation of the composer's meaning very rare in one so young. The performance excited the greatest enthusiasm, and very naturally. Mr. Santley was the vocalist.

On the following Saturday (the 12th) the Concert commenced with Schubert's second symphony, in B flat. This work had been once before heard at Sydenham (in October, 1877), and the present was the second performance at the Saturday Concerts. What has been said above of the first symphony may be repeated of the present work, which was composed between December, 1814, and March, 1815. As in the first symphony, so here, the finale is the most important movement, overflowing with life and fire, and with its persistent dactylic rhythm foreshadowing the finale of the great Trio in B flat produced many years later. The very original and somewhat eccentric ballet-music from Rubinstein's "Nero" was another novelty in this afternoon's programme. Herr Ignaz Brüll was the pianist and brought forward an early work of his own—his first Concerto, Op. 10. The piece is not remarkable for originality, and Herr Brüll's playing, though sound, is in no way striking; consequently neither the pianist nor the composition created a deep impression. The vocalist at this concert was Mr. Herbert Reeves, who, by his thoroughly artistic singing, justified the favourable judgment passed on him at his first public appearance last season.

Schubert's third symphony, given on the 19th, which, like the first, is in D major, shows a great advance on its two predecessors. Though only a few months later in date than the second, it is not only a more mature, but a more original work. The first movement is charming throughout, the second is full of simple grace, and most melodious; while the finale is again masterly, and may be compared (though at a long interval) with the finale of the great symphony in C. The programme of this concert included also Beethoven's symphony in F, though it is difficult to see why two symphonies should be given on one afternoon. Miss Helen Hopekirk, a very excellent and artistic pianist, brought forward an extremely dry and uninteresting Concertstück by Reinecke: the applause which she received at the close was certainly due to the player and not to the music. Two charming little Hungarian dances from Brahms's latest set, were given at this concert, and pleased greatly. The vocalists were Miss Damian and Signor Foli.

MONDAY POPULAR CONCERTS.

THE Concert of January 31 included two novelties, viz., a Pianoforte Trio in B flat (Op. 5) by Mr. Davenport, and a series of Variations for pianoforte and violoncello (Op. 39) by Herr F. Wüllner. The latter composer, whose name is scarcely yet known in this country, occupies a leading position in his native Germany, where his compositions have found much favour. The variations in question furnish ample proof of a versatile talent, refinement of taste, and excellent musicianlike workmanship, and being played by Mdle. Marie Krebs and Signor Piatti, we need not add that they were admirably rendered. Mr. Davenport, it will be remembered, favourably introduced himself to the English public by a symphony which some few years ago gained a prize at the Alexandra Palace. The new Trio, which adheres more or less to the orthodox form, is well

written, the sprightly and vivacious Allegro evidently pleasing the most, and the performance on the part of Mdle. Krebs, Madame Norman-Néruda, and Signor Piatti, must have satisfied even the most exacting demands of the young composer. Mdle. Marie Krebs gave moreover a capital rendering of Bach's Pianoforte Prelude and Fugue "Alla Tarantella." Spohr's Quartet in A major (Op. 93) was likewise included in the evening's proceedings. Mr. Harper Kearton was the vocalist.

At the first Concert of last month (the 7th ult.) Herr Ignaz Brüll was the pianist, and gave, as his solo performance, a very efficient and refined rendering of Chopin's Barcarole in F sharp minor (Op. 60), which was much applauded. Another instrumental solo was contributed by Madame Norman-Néruda who played (for the eighth time at these Concerts) the Sarabande and Tambourin from Leclair's Violin Sonata in D major. Admirably performed though it was by the gifted lady violinist, it must be admitted that the work possesses but little musical interest beyond that which the antiquarian would derive from it. The Concert opened with Verdi's String Quartet in E minor, executed by Madame Norman-Néruda, MM. L. Ries, Straus, and Piatti; and concluded with Herr Brüll's Pianoforte Trio in E flat (Op. 14), performed here for the first time, in the execution of which the composer was associated with Madame Norman-Néruda and Signor Piatti. With regard to the latter work we must reserve our opinion until we have had an opportunity of hearing it a second time, when, perhaps, much that appeared to us trite as regards leading themes, and overstrained as regards elaboration, may be better appreciated. Mdle. Friedländer contributed songs by Chopin, Schubert, and Brüll respectively, in which she was deservedly applauded.

The second Concert (on the 14th ult.) commenced with a capital performance of Beethoven's String Quartet in C minor (Op. 18, No. 4), admirably led by Herr Jean Becker, who was assisted by MM. L. Ries, Zerbini, and Piatti. Later in the evening the eminent violinist was also associated with Mdle. Marie Krebs and Signor Piatti in the production of Spohr's Pianoforte Trio in E minor (Op. 119), which was rendered *con amore*. The lady pianist played, as her solo performance, three pieces by Searlatti, and, in conjunction with Signor Piatti, a Sonata for pianoforte and violoncello in B flat by Röntgen. Mr. Thorndike contributed vocal solos.

On the succeeding Monday (the 21st ult.) one of the "events" of the season, looked forward to annually with eager and, if possible, increasing interest by the frequenters of this institution, viz., the arrival of Herr Joachim, was once more realised, his appearance on the platform being, as usual, the signal for prolonged and almost deafening applause. The great violinist made his *début* this year in Beethoven's Quartet in C sharp minor (Op. 132), one of the so-called "posthumous," which mark the composer's last and most profound period of abstract creative activity, and in the interpretation of which Herr Joachim has scarcely a rival. Assisted as he was by such artists as MM. Ries, Zerbini, and Piatti, the result could not fail to be otherwise than eminently satisfactory, and was as such appreciated by the crowded audience. Other numbers in the programme were the same composer's Pianoforte Sonata in E major (Op. 109), played with her usual taste and technical skill by Mdle. Marie Krebs; and Haydn's bright and melodious String Quartet in G major (Op. 17, No. 5), executed by the quartet party already referred to. Herr Joachim, in conclusion, delighted the audience, in conjunction with the lady pianist, by the performance of four of the new set of Hungarian Dances, written by Herr Brahms for two pianofortes, and arranged for violin and pianoforte by his friend, the executant violinist, as had been the case with the preceding set of these characteristic dances, with which the public at these Concerts has long since become familiar. Mr. Oswald's fine baritone voice and good training, was again manifested in songs by Carissimi and Gounod.

Madame Schumann, after an absence of several years from this country, was announced to make her appearance again here on the 28th ult.

MR. HALLÉ'S CONCERTS.

ENCOURAGED by the favourable reception given to his Manchester orchestra last season, and, no doubt, by the success of Berlioz' "Damnation de Faust," as performed with a London orchestra and chorus more recently, Mr. Charles Hallé began a series of four Concerts in St. James's Hall on the 5th ult. The attendance at the outset was decidedly not such as those interested in the result could have expected or wished; but something of this must be set down to disagreeable weather, and much more, perhaps, to the fact that the programme did not contain any novelty adapted to excite general interest. Many persons may have been kept away, too, by the absence of vocal music. Connoisseurs of orchestral works notoriously complain that songs should be mixed up with symphonies and overtures, but they go and hear all the same; whereas lovers of vocal music do not go and hear where their favourite pabulum is denied. On the whole, Mr. Hallé might do worse than throw in a singer on future occasions. The opening Concert began with the Overture to "Oberon," throughout which the remarkable *ensemble* of the orchestra was strikingly shown. Our musical friends in Lancashire must not deceive themselves with the belief that London amateurs unreservedly praise Mr. Hallé's fine band. We have a better amongst ourselves, and it may be heard every Saturday just now at the Crystal Palace. There is hardly any comparison between the "wind" of the two orchestras. No doubt the excellence of Mr. Hallé's trombones and of his clarinet must be granted, but his oboe is little short of distressing, and the *ensemble* of the "wind" lacks the refinement and perfect balance of that at Sydenham. But the style in which Mr. Hallé's artists work together as a whole is surpassed by no orchestra in this country, wherefore, in common with all metropolitan lovers of good music, we give to their every appearance amongst us the hearty welcome assuredly justified on this occasion by an almost electrifying performance of Weber's overture. The capacity of the band was further shown in Goldmark's so-called Symphony, "A Rustic Wedding," the most decided approach to novelty in the programme. This work was noticed by us shortly after its recent production at the Crystal Palace; and a reference to what was then said obviates the necessity for renewed discussion. The various movements were somewhat coldly received; not, as we imagine, through positive dissatisfaction with the music so much as because, looking at the title of the work, the audience were unable to decide the connection between a rustic wedding and its professed illustration. Herein is the weakness of "programme music." It can never stand alone, because the same musical language may express to a thousand different hearers as many different things—unless, of course, it descend to the imitation of such natural sounds as the cry of the cuckoo or the roar of a tempest. Programme music needs the aid of words, and this was what Mr. Hallé refused his audience, the bills put into their hands not even specifying the movements. Necessarily, therefore, the Symphony was heard at a serious disadvantage, the attention which should have been given to it being distracted by puzzled guesses at what it was all about. It was, however, splendidly played. Every man seemed to be on his mettle, and exceedingly few weak points marred the perfection of the result. Beethoven's Symphony in C minor did not fare so well. Familiarity with the task may have induced a measure of carelessness in its discharge; but whatever the cause, neither the general reading of the work nor the details of performance came up to expectation. Mr. Hallé, we cannot but think, took all the movements, the second especially, faster than was desirable; while the Scherzo lost, through other causes, much of its effect. The Entr'acte in B flat and Ballet Air from "Rosamunde" (Schubert) enabled the orchestra to retrieve its laurels, and the Concert ended triumphantly with the Overture to "Tannhäuser."

At the second Concert, on the 19th ult., Goldmark's Symphony was repeated, but the interest and curiosity of the audience gathered round other things, one of these being Beethoven's "Triple" Concerto (Op. 56) for violin (Madame Néruda), violoncello (Signor Piatti), and piano (Mr. Hallé). We are glad, on account of accuracy, to

be able to state that this performance was not announced as "first time in England" or even as "first time in London." The Triple Concerto had previously been heard in connection with the daily concerts at the Royal Albert Hall, December 9, 1874, the executants on that occasion being Miss May, M. Sainton, and Signor Piatti. We the more insist upon this fact because the work done at the Albert Hall is very often overlooked. In the advertisements of the Philharmonic Concert given on the 24th ult., for example, it was stated that Berlioz' Overture to "Waverley" would be performed "for the first time in England." But reference to the programmes of the Exhibition Concerts at South Kensington in 1873 shows that this very work was produced there midway in the season. Misstatements of such a kind are unpardonable, even though they—as we believe—are not willfully made. There can be no excuse for attempting to gain the credit of enterprise by reckless assertion, or for neglecting to search the records of past years lest injustice should be done to previous labourers in the same honourable field. Reverting to Beethoven's Concerto, it may occasion wonder that a piece presumably so important is so seldom heard. But the Concerto, albeit written in 1804, the year of the "Eroica," is by no means fully characteristic of its author, to whose first manner it undoubtedly belongs. Indeed, so *roccoco*—for Beethoven—is the entire work, that we are driven to suspect the master as having written it for a particular purpose. Anyhow, it is hard to trace on any of its pages the miracle-working hand that produced the Symphony in E flat. It will readily be assumed that the competent artists engaged in its execution did full justice to their theme, and that the rarely heard strains were listened to with the interest rightfully demanded by every scrap of tune that Beethoven left behind him. A subsequent performance of the orchestral Serenade written by Mozart in 1776 to celebrate the marriage of Fraulein Haffner (or Heffner), was boldly announced as "first time in London," and, though strongly disposed to doubt, we are not able to contest the assertion. Mozart, then just arrived at manhood, composed this work for strings, oboes, horns, bassoons, and trumpets; preceding it, in honour of the same occasion, with a Nuptial March in the same key (D) for the same combination of instruments. Fraulein Haffner was, it appears, the sister of a friend and correspondent of the composer, added to which her father occupied a distinguished position as one of the most patriotic citizens of Salzburg, to say nothing of his being a *bürgermeister*. Various sentiments, therefore, inspired the zeal which led Mozart to celebrate with such earnestness a purely domestic event. The Serenade consists of eight movements—that is to say, Allegro maestoso (D), Andante (G), Minuet (G minor), Rondo (G minor), Minuet (D), Andante (A), Minuet (D), Adagio leading to Allegro assai (D). All these are distinctly in the well-known early manner of the master, the only special feature being the introduction of a solo violin—played at St. James's Hall by Madame Néruda. That every movement is full of charm and interest to lovers of pure music need not be said; and Mr. Hallé is entitled to the thanks of amateurs for rescuing from undeserved oblivion so good an example of the divine composer. We shall have entire credit when we add that the second Concert of the series was more attractive than the first. Next month it will be our duty to speak of something more interesting still—the performance on Saturday last of Berlioz' "L'Enfance du Christ."

MR. KUHE'S MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE first thing to be noticed in connection with the eleventh celebration of this Festival is its brevity. For years past Mr. Kuhe has carried on the performances through the greater part of two weeks, whereas now he limits himself to one. The change, I am bound to say, has an ominous look. An enterprise which shrinks into a smaller compass is not usually in a flourishing state; and the probabilities are that Mr. Kuhe finds local rivalry, and the multiplication of more or less good concerts everywhere around him, an increasingly formidable obstacle. That the Festival will cease and determine altogether is not likely at present; but when it does reach the limit of its

ANTHEM, FOR SOPRANO SOLO AND CHORUS.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

ORGAN.
♩ = 84.

Andante Religioso.

mf

Ped.

SOPRANO SOLO.

p

mf

O Sav - ing Vic - tim, Sav - ing Vic - tim slain for man, The

dim. *p*

gates . . of heav'n, . . the gates of heav'n to . . us ex - pand;

CHORUS. SOPRANO.

pp *cres* *cen* *do.* *f*

O Sav - ing Vic - tim, Sav - ing Vic - tim slain for man, The gates . . of

ALTO.

pp *cres* *cen* *do.* *f*

O Sav - ing Vic - tim, Sav - ing Vic - tim slain for man, The gates of

TENOR.

pp *cres* *cen* *do.* *f*

O Sav - ing Vic - tim, Sav - ing Vic - tim slain for man, The gates of

BASS.

pp *cres* *cen* *do.* *f*

O Sav - ing Vic - tim, Sav - ing Vic - tim slain for man, The gates of

pp *cres* *cen* *do.* *f*

heav'n to us, the gates of heav'n to us ex-pand;

heav'n to us, the gates of heav'n to us ex-pand;

heav'n, the gates of heav'n to us ex-pand;

heav'n to us ex - pand;

mf

senza Ped.

Fierce . . . wars as-sail, the foes draw nigh, fierce wars as -

the foes draw nigh,

the foes draw nigh,

the foes draw nigh,

the foes draw nigh,

the foes draw nigh,

Ped.

cres - - - *cen* - - - *do.* *f*

- sail, fierce wars as - sail, . . . Grant succour, give us

mf *f*

Fierce wars as - sail, . . . give us

mf *f*

Fierce wars as - sail, . . . give us

mf *f*

Fierce wars as - sail, . . . give us

cres *cen* *do.* *al.* *f*

p

vic - to - ry. Grant suc - cour, grant . . .

p

vic - to - ry.

p

vic - to - ry.

p

vic - to - ry.

p

vic - to - ry.

dim. *p*

Ped.

rit. e dim.

suc - cour, grant . . suc - cour, grant . . suc - cour,

rit.
dim.

pp *a tempo.* *p* give us vic - to - ry. O Sav - ing Vic - tim, Sav - ing Vic - tim

a tempo. *p*

mf slain for man, The gates . . of heav'n, . . the gates of heav'n to us ex - pand;

CHORUS. *pp* O Sav - ing Vic - tim, Sav - ing Vic - tim slain for man, The gates of

pp O Sav - ing Vic - tim slain for man, The gates of

pp O Sav - ing Vic - tim . . slain . . for man, . . . The

pp O Sav - ing Vic - tim slain for man, The gates of

heav'n . . to us . . . ex - pand, the gates of heav'n . .

heav'n to us . . ex - pand,

gates of heav'n to us . . ex - pand, the gates of

heav'n to us ex - pand,

to us ex - pand, the gates of heav'n, . . of heav'n to us ex - pand, Give us

cen - do. to us, to . . us ex - pand, . . . to us ex - pand, Give us

heav'n, to us, to us ex - pand, Give us

to us, to . . us ex - pand, to us ex - pand, Give us

do. poco ritar dan do.

Ped.

vic - to - ry, give us vic - to - ry, give us vic - to - ry. . .

vic - to - ry, give us vic - to - ry, give us vic - to - ry. . .

vic - to - ry, give us vic - to - ry, give us vic - to - ry. . .

vic - to - ry, give us vic - to - ry, give us vic - to - ry. . .

vic - to - ry, give us vic - to - ry, give us vic - to - ry. . .

a tempo. *mf molto rit.*

f *pp*

NOVELLO'S COLLECTION OF RESPONSES TO THE COMMANDMENTS.

EDITED BY
GEORGE C. MARTIN,
SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in Cloth, Five Shillings; or, Forty-seven Numbers at Twopence each.

- | | | |
|-------------------------------------|----------------------------------|------------------------------------|
| 1. (Ancient Chant in F. | 58. (Dr. Garrett in E. | 114. (Dr. Rogers in D. |
| 2. Dr. Aldrich in G. | 59. " " in F minor. | 115. " " in E minor. |
| 3. Dr. Armes in B flat. | 60. " " in D. | 116. F. Schubert in C. |
| 4. Dr. Armes in A. | 61. (Dr. Garrett in F. | 117. " " in G. |
| 5. " " in A. | 62. O. Gibbons in F. | 118. F. Schubert in G. |
| 6. Dr. S. Arnold in A. | 63. R. Gladstone in G. | 119. " " in F. |
| 7. Thomas Attwood in G. | 64. Gounod in G. | 120. " " in E flat. |
| 8. Thomas Attwood in F. | 65. Gounod in D. | 121. " " in A flat. |
| 9. Henry Baker in F. | 66. J. L. Hatton in C. | 122. B. Luard Selby in E flat. |
| 10. " " in B flat. | 67. " " in E. | 123. " " in D. |
| 11. J. Barnby in E. | 68. Dr. Hayne in G. | 124. J. Shaw in G. |
| 12. J. Barnby in C. | 69. Dr. Hiles in G. | 125. " " in G. |
| 13. A. Batten in D minor. | 70. E. J. Hopkins in A. | 126. E. Silas in F sharp minor |
| 14. Beethoven in C. | 71. E. J. Hopkins in F. | 127. G. J. Skelton in G. |
| 15. W. T. Best in F. | 72. J. L. Hopkins in C. | 128. Henry Smart in F. |
| 16. W. T. Best in C minor. | 73. " " in C. | 129. Henry Smart in F. |
| 17. " " in A. | 74. " " in E flat. | 130. Boyton Smith in E flat. |
| 18. " " in D minor. | 75. W. S. Hoyte in D. | 131. Dr. Smith in C. |
| 19. W. T. Best in B flat. | 76. Hummel in B flat. | 132. J. Stainer in E flat. |
| 20. " " in G. | 77. " " in D minor. | 133. J. Stainer in E flat. |
| 21. (Dr. W. Boyce in A. | 78. G. F. Jackman in E flat. | 134. " " in A. |
| 22. Dr. Bridge in D. | 79. W. Jackson in E. | 135. " " in F sharp minor. |
| 23. " " in A flat. | 80. " " in F minor. | 136. Dr. Steggall in G. |
| 24. Thomas Bridgewater in A. | 81. A. H. Jackson in C. | 137. " " in F. |
| 25. A. Bryan in G. | 82. " " in F. | 138. Sir R. P. Stewart in G. |
| 26. J. Baptiste Calkin in B flat. | 83. C. King in F. | 139. " " in A. |
| 27. " " in B flat. | 84. " " in C. | 140. Sir R. P. Stewart in E minor. |
| 28. " " in D. | 85. " " in B flat. | 141. A. Sullivan in D. |
| 29. F. Cambridge in C. | 86. C. H. Lloyd in E flat. | 142. T. Tallis, Doric. |
| 30. Dr. W. Child in F. | 87. G. A. Macfarren in G. | 143. J. Tilleard in F. |
| 31. " " in G. | 88. " " in E flat. | 144. E. H. Thorne in G. |
| 32. Dr. W. Child in D. | 89. W. Macfarren in C. | 145. " " in E minor. |
| 33. Dr. Chipp in B minor. | 90. A. C. Mackenzie in A. | 146. T. Tomkins in C. |
| 34. " " in E. | 91. " " in F. | 147. B. Tours in F. |
| 35. " " in E minor. | 92. — Marbecke in F. | 148. B. Tours in G. |
| 36. Dr. Chipp in D. | 93. G. C. Martin in G. | 149. " " in E flat. |
| 37. " " in D. | 94. G. C. Martin in F. | 150. T. T. Trimmell in C. |
| 38. Dr. Clarke in E. | 95. " " in E flat. | 151. Dr. Tuckerman in F. |
| 39. " " in C. | 96. Mendelssohn in G. | 152. " " in E flat. |
| 40. Dr. Clarke in E flat. | 97. Mendelssohn in A. | 153. J. Turle in C. |
| 41. Dr. Cooke in G. | 98. Dr. E. G. Monk in A. | 154. " " in F. |
| 42. Dr. Croft in A. | 99. W. H. Monk in E flat. | 155. J. Turle in D. |
| 43. W. A. C. Cruickshank in E flat. | 100. W. H. Monk in F. | 156. " " in E flat. |
| 44. W. H. Cummings in F minor. | 101. Mrs. Bartholomew in A flat. | 157. Dr. Walmisley in D. |
| 45. Dr. Dykes in F. | 102. " " in B minor. | 158. Dr. Walmisley in F. |
| 46. " " in F. | 103. Dr. Nares in F. | 159. C. M. Von Weber in E flat. |
| 47. A. J. Eyre in E flat. | 104. Sir F. Ouseley in E flat. | 160. S. Wesley in F. |
| 48. Sir George Elvey in B flat. | 105. " " in E. | 161. Dr. S. S. Wesley in E. |
| 49. Eaton Fanning in C. | 106. " " in B minor. | 162. " " in C sharp min. |
| 50. Eaton Fanning in F. | 107. Sir F. Ouseley in A. | 163. Dr. S. S. Wesley in F. |
| 51. H. Farmer in F. | 108. " " in C. | 164. A. E. Tozer in G. |
| 52. R. Farrant in G minor. | 109. C. H. H. Parry in D minor. | 165. " " in A flat. |
| 53. C. J. Frost in G. | 110. R. Patrick in G minor. | |
| 54. C. J. Frost in C. | 111. S. Porter in D. | |
| 55. H. Gadsby in C. | 112. H. Purcell in B flat. | |
| 56. Dr. Garrett in B flat minor. | 113. S. Reay in F. | |
| 57. " " in E. | | |

LONDON: NOVELLO, EWER AND CO.

BOSTON, NEW YORK, AND PHILADELPHIA: DITSON AND CO.

existence there will be genuine cause for regret. Mr. Kuhe has always shown a disposition to advance the cause of his art by producing new works, and preferentially the works of English composers. In this manner he has not only stimulated effort among those who, as a rule, meet with little encouragement, but made a graceful return for the hospitality extended to him during many years by the country of his adoption. That I have not now to record the production of an important novelty is a matter scarcely to be laid at the door of the enterprising manager. Arrangements had been made, it is said, with Mr. Barnby for a composition, but as that gentleman's engagements did not permit him to discharge the task in time, there was nothing for it but to garnish the programme with whatever comparatively new thing seemed to promise best. In the result few, perhaps, indulged a mood of complaint, though there may have been some disappointment.

The Festival preparations were much of the same character as those which served in previous years. There was, for example, an orchestra of nearly fifty performers, mostly well-known London artists, with Mr. Carrodus at their head; the chorus was furnished by the body of amateurs known as Mr. Kuhe's Festival Choir, under Mr. A. King, Mus. Bac.; the solo vocalists were a number of well-known and favourite artists—whose names will appear below;—and the duties of conductor devolved upon Mr. Kuhe himself, assisted by others from time to time. I need only add, as to this matter, that the orchestra, in firm hands, was good enough for anything, and that the chorus showed a marked improvement upon its former doings. Mr. King is evidently training his voices with the patience and skill necessary to secure the high reward at which it may be assumed he aims.

A large number of persons from Brighton and adjacent towns attended the opening Concert on Tuesday, the 15th ult., attracted by the announcement of Mr. Sullivan's new sacred musical drama, "The Martyr of Antioch," with the author conducting in person. Mr. Sullivan had the right to account himself, on this occasion, a fortunate man. Not only did the public take an interest in his work, but gave him warm applause before they had heard a note of it. Then the soloists were, with a single exception, those who helped to secure a great triumph at Leeds when the "drama" was first produced, while the chorus—the orchestra was, of course, tolerably safe—acquitted itself better than, perhaps, the most sanguine expected. After the extended criticism of the "Martyr of Antioch," which appeared in these columns *à propos* to its first performance, there is no need for remark upon the character and claims of the work. I have nothing to add and nothing to retract. What was strength then and what was weakness then appear to me strength and weakness now; so that the verdict comparing it to the image, partly of metal and partly of clay, which Nebuchadnezzar the king saw in his dream stands for good and all. The effect upon the audience was precisely what might have been anticipated. Warm applause greeted the bright and tuneful Pagan hymns and the funeral anthem of the Christians, but the more dramatic episodes met with little response. In them Mr. Sullivan skims the surface of his argument with a trivial hand, and it is not to be expected that he can reach, through work done thus, the inner being of those to whom he appeals. The soloists were as successful as the character of their respective parts allowed. Mrs. Osgood did full justice to the music of the martyr priestess, and entered into the dramatic situation with a fervour scarcely expected. Her delivery of *Margarita's* address to the persecutors, and the triumphant song at the stake, was a really admirable effort, quite worthy the liberal applause it received. In the beautiful air, "The love-sick maiden," not less than in the very different "Io Pæan," Madame Patey repeated the success she won at Leeds. The first of these calls for special qualities both in taste and skill, but our accomplished contralto met every demand, and gave to the music a charm which, mayhap, lies within her power alone. Mr. Lloyd's triumph in "Come, Margarita, come" was assured, but, strangely enough, the *Prefect's* second song met with almost equal favour, though he sang the first in a style which might have provoked the very stones to cry "Encore." Mr. Cross as the *Bishop* and Mr. King as the *High Priest*, had

somewhat thankless duties, but discharged them with care, and earned a right to recognition. At the close loud applause induced Mr. Sullivan to return twice and acknowledge the favourable reception his work had met with. The "Martyr of Antioch" was followed by a selection of sacred music comprising Gounod's "By Babylon's wave" and "Nazareth"; the concert ending with the "Hallelujah" from Beethoven's "Mount of Olives."

On Wednesday morning a "classical concert" took place under the direction of Mr. Manns, whose practised skill with the *bâton* almost guaranteed success in advance. The Crystal Palace conductor received a round of applause as he took his place, and proceeded to justify his reception by an excellent rendering of Beethoven's "Leonora" overture. Marked both by spirit and delicacy, this effort showed what the orchestra could do, and not less what many amateurs in the cheaper seats could appreciate, loud and long clapping of hands in that quarter following the last chord. Two orchestral pieces respectively by M. Massenet and M. Saint-Saëns were next given. Of these the first, entitled "Le dernier Sommeil de la Vierge," and played with muted strings, is decidedly melodious and pleasing, if not otherwise remarkable. It charmed the audience greatly, and had to be repeated. M. Saint-Saëns's piece occurs as the "Dance of Priestesses and Bacchanalia" in his "Samson and Delilah." Any one who knows the proclivities of the composer can easily imagine what this dance is like; but to others no language could convey more than a faint idea. A common expression of confusion and uproar is found in the words "Pandemonium broke loose," and this aptly applies to the French author's work. In saying so I do not intend reproach. The Philistine priestesses, most likely, danced to even more cacophonous strains; but whether they did or not, it is unwise to take such a character-piece out of connection and offer it to criticism without dramatic surroundings. The next instrumental work was a Concert Piece for piano and orchestra, written by Mr. Walter Macfarren expressly for this occasion, and conducted by the composer. Mr. Macfarren, it need hardly be said, took the audience back into the purer regions of classic art, where, by force of training and sympathy, he dwells. The work, though not remarkable for highly original qualities, is in excellent taste and style. Its themes are melodious, its development shows happy and graceful fancy, while, though the pianoforte part is not especially prominent, the share it takes in the *ensemble* cannot be otherwise than grateful to the executant. That the new Concertstick must be heard more than once for a full appreciation of its qualities I readily concede, nevertheless there is little danger in at once giving a verdict generally favourable. Mr. Macfarren, who was applauded, conducted with natural anxiety for the result, and the solo part met with an able and zealous executant in Miss Kuhe. The choice of Spohr's Dramatic Concerto as a "battle-horse" for Mr. Carrodus was, I believe, not that of the eminent violinist himself, otherwise, perhaps, something less hackneyed and more congenial to the audience would have been chosen. It served, all the same, to display our English artist's very great ability, which, let me add, is now more than ever recognised. Mr. Carrodus, like all people of his nation who follow music and are not vocalists, has had an uphill fight, but the "pegging away," recommended in another line of action by President Lincoln, is gaining him the victory. The "Danse des Sylphes" and "Hungarian March" from Berlioz' "Faust" were given unequally, the first-named suffering much and making little effect, but in Mendelssohn's Scotch Symphony and Wagner's overture to "Tannhäuser" the orchestra made ample amends. Miss Hope Glenn, the only vocalist engaged at this Concert, sang songs by Handel, G. A. Macfarren, and Balfe, much to the satisfaction of her audience.

Sir M. Costa's "Eli" occupied the Concert hours of Thursday evening, Mr. Kuhe conducting in the unaccustomed absence of the composer, and the solo parts being sustained by Miss Robertson, Miss Orridge, Mr. Maas, Mr. Lewis Thomas, and Signor Foli. So familiar is this work to Brighton executants and Brighton that lengthy comment would be waste of time and space. I shall not be expected to say that Mr. Kuhe's zeal to do well made up for the loss of Sir M. Costa's skill and power of

command. Indeed the *ensemble* left somewhat to desire; on the other hand Miss Robertson made a mark in *Hannah's* jubilant air; Miss Orridge gained general sympathy by her unaffected rendering of *Samuel's* two Prayers, Mr. Maas roused tremendous excitement by his stirring delivery of the Philistine war-song, and Mr. Lewis Thomas and Signor Foli, as respectively the *Man of God* and *Eli*, did their work as such competent artists might have been expected to do it. The favourite duet for the two basses was, I may add, one of the most decided "hits" of the evening. Not often are two voices of a quality now as rare as it is genuine heard together.

The Concert given on Friday night for Mr. Kuhe's "benefit" may be dismissed in a few words. It appealed to what musicians mournfully know as "popular" tastes, and included a liberal allowance of songs and ballads. But the programme contained more than a slight flavour of higher excellence. In it, for example, were Hérold's Overture to "*Le Pré aux Clercs*," two small pianoforte pieces by Raff, and the pretty Suite de Ballet, "*Language of the Flowers*," by Mr. F. H. Cowen, who conducted its performance. I should add that an organ solo—*Fantasia* on "*Home, sweet home*," and "*Rule Britannia*" (Guilmant)—was introduced between the parts, though why the "king of instruments" and Mr. Crapps should have been placed in such an ignoble position I cannot make out. Do organs, organ music, and organists make up a group of poor relations? The vocalists at this Concert were the Misses Robertson and Mr. Santley. On Saturday the Festival ended with "*Elijah*," principal solos by Madame Sherrington, Madame Sterling, Mr. McGuckin, and Mr. Santley, Mr. Kuhe acting as conductor. About the performance, necessarily familiar in its general merit, of a work so well known nothing requires to be said, but looking back upon the entire proceedings, let me express a hope that Mr. Kuhe feels encouraged by their result to go on with his annual enterprise. That he has made such perseverance a matter of concern to art is one of his greatest claims upon sympathy and support.

BRIGHTON AQUARIUM CONCERTS.

We have sincere pleasure in noticing the resumption of these Concerts at the close of a Christmas "recess," the length of which was probably determined by that of the Brighton scholastic "vacation." It will be remembered that four performances were given in November and December; the fifth took place on the 5th ult., the sixth on the 8th ult., the seventh on the 19th ult., and the last of the series on the 27th ult. The question now is whether the Directors feel encouraged to persevere in their enterprise. We hope, and have some reason to believe they do, inasmuch as they officially announced that the series would be continued in February "in consequence of the great success" previously obtained. There can hardly have been a falling off since, but even assuming this untoward event, we contend that the experiment has not yet had time. Concerts of a high class are not, as a rule, popularised in one season or in two, and hasty conclusions on the part of the managers may really involve the throwing away of a splendid opportunity. Mr. Corder, who is more and more showing himself qualified for the highest work incidental to his position, deserves congratulation upon the eclectic character of his programmes, and especially for now avoiding an undue proportion of so-called "advanced" music. The programmes give no cause whatever for complaint, and very little for suggestion. Their contents are rich and varied enough to satisfy the most critical. To show this we will briefly notice the salient features of each of those presented last month.

On the 5th, Beethoven's Symphony in F (No. 8) was the principal piece; associated with it being Spohr's Dramatic Concerto for violin, played by Signor Papini; Gounod's overture to "*The Mock Doctor*"; and Mr. F. H. Cowen's overture and incidental music to "*The Maid of Orleans*." The symphony, owing to the improved "balance" of the orchestra, was heard to great advantage, and, if Signor Papini was not absolutely faultless in Spohr's work, his rendering of two smaller pieces excited great enthusiasm. Vocal music came well to the front on this occasion, the artists being Mdle. Bauermeister, Miss Emilie Lloyd, Mr.

Pearson, and Mr. Fox. At the next Concert, amateurs were regaled with Schumann's Symphony in B flat (No. 1), Massenet's "*Scènes Pittoresques*," Liszt's arrangement for piano and orchestra of Weber's grand Polonaise, and Reissiger's overture, "*Die Felsenmühle*"; Mdle. Krebs being the pianist, and Madame Edith Wynne the vocalist. The Polonaise solo was brilliantly played by the German pianist, who also gave her late father's well-known "*Octave Study*," and made with it a sensation even more marked. Of the orchestral music it is only necessary to say that Schumann's work put the resources of Mr. Corder's instrumentalists to a severe test, without causing them to fail. On the 19th the following important compositions were given: Beethoven's "*Leonora*" overture, Mendelssohn's Violin Concerto (Signor Papini), Saint-Saëns's Orchestral Suite in D, and Mozart's Symphony in E flat. Clearly this was a heavy day for the orchestra, but the strain did not prove too great, and the result must have satisfied all reasonable expectations. Two short solos played by Signor Papini were extremely well received, but that gentleman's rendering of Mendelssohn's Concerto was a somewhat eccentric performance. The vocalist, Mrs. Osgood, sang with her usual success. As regards the final Concert, we can only mention that the programme included Wagner's Overture "*Tannhäuser*," Liszt's "*Fantaisie Hongroise*" for piano (Mr. Coenen) and orchestra, Mr. Corder's orchestral Scene "*The Passing of Arthur*," and Schubert's Symphony in C (No. 9).

Our purpose in giving the above details has not been criticism so much as the making known an enterprise, which, by its character and consistent management, deserves the recognition of amateurs everywhere and the cordial support of all who are in a position to help it.

MUSIC IN MANCHESTER.

At Mr. Hallé's Concert, on January 27, Mr. F. H. Cowen's Symphony in C minor, a musical reflex of his Scandinavian tour, which entitles Mr. Cowen to high rank amongst the composers of the day, was given for the first time. The performance was excellent, and at its conclusion Mr. Cowen, who, though present, did not conduct, was loudly cheered. Raff's pleasing trifle, "*The Mill*," a scherzo for stringed instruments, was also a novelty. Mr. Hallé played, in his best style, Mozart's pianoforte Concerto in B flat, No. 15; and Miss Minnie Hauk gave "*My strength is spent*" and "*I'll give myself to no one*" from Goetz's "*Taming of the Shrew*," and songs by Thomas and Beethoven. At the Gentlemen's Concerts—the oldest existing musical institution here—on January 31, the Symphony was Haydn's Surprise; Miss Kate Ockleston evinced technical and intellectual abilities of a high order in her performance of Chopin's pianoforte Concerto in E minor, and smaller pieces by Schumann and Raff; and Madame Trebelli and Miss Anna Williams contributed several songs. At Mr. Hallé's Concert, on the 3rd ult., Mendelssohn's "*Elijah*" was given, the vocalists being Mdle. Breidenstein, Madame Patey, Mr. Maas, and Mr. Santley. The latter gentleman gave his usual fine rendering of the bass music, and Madame Patey and Mr. Maas were both highly successful in their respective parts. Mdle. Breidenstein, who has a sweet but not powerful voice, was not an ideal exponent of the soprano music. Her style is spasmodic, and her pronunciation of English is at present singularly defective. The choruses and accompaniments were exceedingly well rendered; the double quartet, "*For He shall give His angels*," was however marred by badly balanced parts and a most inaccurate attack. At Mr. De Jong's Concert on the 5th ult., Miss Clara Samuëll, Mr. Edward Lloyd, and Signor Foli were all successful in their selections, and Mr. James Lowe gave an excellent reading of two movements of Prout's Organ Concerto in E minor. Mozart's clever musical joke, "*The Village Musicians*," given a month previously for the first time, was repeated by desire. The Manchester Vocal Society gave its fifth Concert of the season on the 9th ult., when the first part of the programme was devoted to part-music by local composers. The choir did not, on this occasion, quite maintain its usual high standard of excellence. At Mr. Hallé's Concert on the 10th ult., Herr Ignaz Brüll played his own pianoforte Concerto in F, and pieces by Mendelssohn, Chopin, and

Brahms, with excellent effect, and Schumann's fine Symphony in D minor and Brüll's somewhat fantastic overture to "Macbeth" were the principal orchestral works. Miss Clara Samuëll and Mr. Frank Boyle were the vocalists. The former fully maintained her high reputation, and the latter increased the favourable impression made by his singing here a few weeks previously.—On the 17th ult., Mendelssohn's Scotch Symphony, and Mozart's Notturmo for four small stringed orchestras with two horns each, given for the first time in England, were the instrumental features. The latter, composed in the year 1776, is so scored that the second, third, and fourth orchestras are echoes of the first and of each other. The first orchestra enunciates a theme, the second repeats the latter half, the third re-echoes the concluding phrase, and the fourth repeats the two final bars. The work consists of three movements, each of which possesses intrinsic merit, apart from the novelty of construction. Mr. Hallé gave an exceptionally fine reading of Beethoven's Sonata Pastorale, the Andante in particular being played with unsurpassable delicacy and finish. Madlle. Orgeni, a soprano of some reputation in Vienna, made her first appearance here. She vocalises with considerable facility, but her voice—the remains of a fine organ—is worn and thin, and her style eccentric to grotesqueness.—Mr. De Jong gave the last Concert of his series on the 19th ult. Miss Mary Davies, Mr. Redfern Hollins, and Mr. King were all very successful in their rendering of sundry popular songs and ballads, and Mr. De Jong gave a flute solo in his usual inimitable style.

THE REID FESTIVAL AT EDINBURGH.

THIS yearly Musical Festival, which, thanks to the activity and perseverance of Sir Herbert Oakeley, has acquired an importance which General Reid himself could never have anticipated, commenced on the 11th ult. The arrangements were much the same as in former years, Mr. Hallé bringing his admirable orchestra from Manchester, and being accompanied by Madame Norman-Néruda. The vocalists were Mdle. Marie Breidenstein and Mr. Joseph Maas. The programme included Schumann's Fourth Symphony, Mendelssohn's Second Concerto for pianoforte and orchestra (finely played by Mr. Charles Hallé), and Weber's Overture to "Euryanthe." *Vieux-temps* Adagio and Rondo in E were artistically rendered by Madame Norman-Néruda, although it might have been wished that she had selected a work more worthy of her talents. The entr'acte and ballet music from Cherubini's Opera, "Ali Baba," produced when the author was seventy-three years of age, were very well played, as was Macfarren's masterly Overture to "Chevy Chase." Mdle. Breidenstein is evidently a finished musician, and gave most intelligent renderings of all her songs; but her voice is scarcely strong enough for the hall when accompanied by the orchestra. Possibly it was for this reason that she was most successful in Schubert's song "Die junge Nonne," which was beautifully accompanied by Mr. Hallé. Mr. Maas sang his two songs—"Fra poco," from "Lucia," and "Ah, si ben mio," from the "Trovatore"—admirably; the last won an encore, to which he responded with a song from "Don Pasquale."

The second of the two Concerts arranged by Professor Oakeley, by way of addition to the Reid Festival Concert, took place on Saturday morning, the 12th ult., in the Music Hall, which was crowded in every part. The concert began with Mendelssohn's "Meeresstille" Overture, which was excellently rendered. The Symphony was Haydn's in E flat, and the programme included Beethoven's "Namensfeier" Overture (Op. 115, C major), Svendsen's second "Rhapsodie Norvégienne" (evidently intended as a musical expression of the wild scenery and sounds of rugged Norway), and Rossini's Overture to "Otello." Mr. Hallé played Mozart's B flat Concerto (No. 15) and three pianoforte solos by Heller. These so delighted the audience that the performer was enthusiastically encoored, and repeated the last of them. Mdle. Breidenstein sang, with much effect, the solo "Dich theure Halle," from Wagner's "Tannhäuser," and two lieder by Franz and Büchner, the "Frühlingslied" (Büchner) being unanimously encoored. Mr. Maas sang the aria "Più

bianca," from Meyerbeer's "Huguenots," with viola obbligato, played by Herr Bernhardt; and subsequently the recitative and air, "Lend me your aid," from Gounod's lyric tragedy "La Reine de Saba." Both selections were admirably rendered.

The forty-first Concert in commemoration of General Reid, the founder of the Chair of Music in the University of Edinburgh, was held on the 14th ult. in the Music Hall, which was fully attended. The Concert was opened with the time-honoured excerpts from the compositions of the founder, the audience, according to the old custom, standing up during the performance of the spirited March "The Garb of Gaul." The programme, as a whole, was the most interesting of the three that have been given this year, and included Beethoven's Symphony in A (No. 7), Mozart's Overture "Il Flauto Magico," some selections from "Sylvia" by Léo Délibes, and the March from "Tannhäuser" amongst the orchestral pieces. Madame Néruda played Spohr's 12th Concerto (in A) for violin and orchestra, and in the second part a Sarabande and Tambourin by Léchir, the latter piece being very quaint. The performance of Goetz's Concerto in B flat, by Mr. Hallé, was one of the principal features of the Concert, and he was warmly applauded after each movement. Mdle. Breidenstein sang Mendelssohn's "Un-glücksel'ge," Schumann's "Aufträge," and a "Wiegeliied," by Taubert; Mr. Maas gave Handel's "Sound an alarm," from "Judas Maccabæus," and in the second part two songs by Sir Herbert Oakeley. Both these songs are excellent. The first, "Farewell," is a charming setting of Byron's well-known words, and was first sung by Mr. Sims Reeves at one of the Worcester Festivals. The "Troubadour's Song" was originally published as a chorus for mixed voices, and then reset for male voices, and sung at one of the University concerts. It is most spirited, and was so effective that, late as it was, Mr. Maas had to sing it again. We must, in conclusion, congratulate Sir Herbert Oakeley in having added another genuine success to the long roll of Reid Festivals given under his auspices. We understand that the students both of Aberdeen and of St. Andrew's Universities have requested Sir Herbert Oakeley to assist at their annual Concerts given in March and April.

MR. PAUER ON DRAWING-ROOM MUSIC.

ON the afternoon of the 17th ult. Mr. Ernst Pauer delivered the first of a course of two lectures at the Royal Institution on the "History of Drawing-room Music." Mr. Pauer attributed the creation of that description of music to the influence of amateurs, which he described as sometimes baneful, but not necessarily so; and, at all events, amateurs, he gave us to understand, as a class, were useful, if only as affording the means of subsistence to professors. A few of the bygone musicians wrote naturally in a light style suited to the taste of the unprofessional mind; others would lower even their naturally light style so as to increase the circle of their clients, and thus bestow on trifling compositions a higher commercial value; but many great musicians, Mr. Pauer reminded us, have worthily condescended to please their patrons with refined melodies and exquisite harmonies in those lesser musical forms adapted to the mechanical capabilities of the non-professional classes, and to the ordinary musical instruments and æsthetical requirements of family life. Amongst the finer examples of that style of music Mr. Pauer instanced the modestly called "Bagatelles" of Beethoven. But in his first lecture Mr. Pauer confined his illustrations to a historical period, extending from the sixteenth and seventeenth centuries to the first half of the eighteenth, that is to say, from Dr. John Bull and Orlando Gibbons to Scarlatti, Corelli, Rameau, the Couperins, Handel, and the two Bachs, Sebastian and Emanuel; and finally his illustrations were drawn from the works of Steibelt and another composer whom Mr. Pauer, with German-like preciseness, described as the "Irish artist," John Field. It is something of the same kind of precision and earnest truth-lovingness that induces a Hamburg shipping gazette to announce the arrival of "the Scotch ship 'Jolly Young Waterman,'" John Field, truly enough, was an Irishman, as Sterne was, and in the same way

that the children of many of our friends in India are Hindoos, or that one-half of the so-called German composers are anything or everything from a Hun or Croat to a Saxon or Dutchman. Field was not an Irish artist in the sense that Carolan certainly was, or that any O'Flynn or O'Flaherty might be. In many cases the literary care and precision of Mr. Pauer's fellow-countrymen might be imitated with advantage. For instance, on looking up the name of Field in the "*Biographie Universelle des Musiciens*" by Fétis, in which work the quotations in English are generally speaking exceedingly correct, we find that Field's Opus 17 consisted of "*Deux airs Anglais 'Go to the devil' et 'Shake yourself.'*"

In the historical sketch of his subject, Mr. Pauer traced the germs of drawing-room music to the stately old dances, the Pavan, the Gavotte, and Bourrée, and so on to the *Suite* and the *Paritta*; and he quoted from the short and practical preface to Bach's "*Clavier-Uebung*," as well as from a more diffuse preface of Couperin's, to show the motives which induced those musicians to write in a light and pleasant style. The motives resembled those that are said to have influenced Luther in choosing melodies for his hymns. If the ears of amateurs were to be tickled, there was no reason, thought those great men, why trivial and inferior composers should "have all the best tunes." Contemporaneously with the dance-tunes used as separate pieces, or as parts of a *Suite*, there arose certain *pièces caractéristiques*, with amusingly fanciful titles, that Mr. Pauer seems to consider the beginning of *programme music*. We assume he means as far only as music for the harpsichord, and ultimately for the piano, is concerned. Amongst the illustrations given by Mr. Pauer—we need not say how well—was "*La Poule*," a composition by Rameau, in which an imitation of the cackling of a hen—an imitation proving far beyond the powers of that "civilised instrument," that enlarged dulcimer, the modern pianoforte—was accompanied by bright and expressive harmonies, strongly suggestive of the subsequent French School, and of the music of Cherubini and the earlier days of the Opéra-Comique. The concluding illustrations in the lecture were "*Le Berger et son Troupeau*," by Steibelt; and "*Midnight*," by John Field. Field's Rondo, as a graceful and tenderly sentimental composition, was all that could be desired; but it had little affinity with what is now understood by *programme* or descriptive music, which is not an affair of imitating the cackling of hens, or of striking an octave on the piano twelve times to imitate a church clock at midnight.

On glancing over the syllabus of Mr. Pauer's concluding lecture, which we shall not be able to notice in this number of THE MUSICAL TIMES, we see the names of Chopin, the fount and origin of the modern drawing-room style, Schulhoff, Mendelssohn, Schumann, Hiller, Litolf, Taubert, Brahms, and Liszt.

It is not easy to determine what is or is not drawing-room music; but most certainly in the last generation there were drawing-room composers *par excellence*, such as Herz, Thalberg, Döhler, Ravina, Prudent, &c., who are passed over by Mr. Pauer without ceremony, as not worthy of a place in his drawing-room Pantheon. We quite understand the omission as a question of taste, or as a matter of selection of music for the use of pupils at the present day; but the omission is not intelligible as a question of history. Surely Thalberg or Herz is as worthy of illustration or mention as Schulhoff! Mr. Pauer told us himself in the course of his first lecture that to fix our attention only on classical works for the chamber or the orchestra, and to affect to despise little pieces for the piano or other instruments intended for the drawing-room, was pedantry. So it is; and a pedantry of the kind extends in many directions and is one of the banes of the professional world. In the amateur world it is simply pretence—unrelieved by one glimmer from the lamp of truth.

CONFERENCE ON ORGAN CONSTRUCTION.

The adjourned meeting of the "Conference on Organ Construction" called by the Council of the College of Organists, was held at Neumeyer Hall, on the 3rd ult. The chair was occupied by E. J. Hopkins, Esq., and the meeting was very numerously attended.

Many organ-builders responded to the invitation of the Council and sent models (generally of full size) of pedals, manual keyboards, and other parts of organs, and Neumeyer Hall, was, for the time, transformed into a loan museum of special interest to organists and organ-builders.

Messrs. Bishop and Son sent an admirable model of the keyboard, pedal, and drawstop jambs of a three-manual organ. Messrs. Brindley and Foster exhibited an important model, so arranged as to admit of the trial of the pedals in different positions. The pedal sharps of this model were made of a shape to allow the crossing of the feet on the short keys. The front part of the sharp (about three inches) is of the usual shape, but the remainder of the sharp is raised about one inch to allow the change or crossing of the feet. This improvement will, it is hoped help legato playing on the pedals; it was the outcome of suggestions made at the previous meeting, and met with general approval. Messrs. Walker and Sons sent three sets of pedals—parallel, concave and parallel, and concave and radiating. Messrs. Bryceson, Jardine, Hermann Smith, Brown, and Herbert also contributed specimens of various kinds, drawings, or valuable suggestions.

Much interest was shown in the examination and comparison of the models, but little progress was made in the actual object of the conference, as the representatives of the Council of the College of Organists, finding the increased interest on the subjects submitted for consideration, as evidenced by a large attendance, allowed the resolutions that were discussed at the former meeting to be reconsidered and further discussed. It is satisfactory to add that the decisions of the smaller meeting were confirmed by the larger. The position of C under C and the preference for parallel pedals were again affirmed. The limit of desirable concavity was fixed at one inch and a half. The next meeting is arranged to take place on the 8th inst.

JACQUES NICOLAS LEMMENS.

THE death of this well-known professor, which took place at Château de Linterpoort, near Malines, Belgium, on the 30th of January, removed from the world of art a man of acknowledged ability, who might, perhaps, under more stimulating conditions, have attained yet higher rank. M. Lemmens was born at Zoerle-Parwys in the province of Antwerp, on January 3, 1823. After having received lessons from his father, who was parish organist, he became a pupil of M. Van der Broeck at Diest, and, in 1839, entered the Conservatory at Brussels. His stay there was, however, short. Called to discharge his sick father's duties, M. Lemmens quickly succeeded Van der Broeck at Diest, but in 1841 he determined to re-enter the Brussels Academy. His progress was such that, five years later, the Belgian Government provided him with funds to study under Adolphe Hesse at Breslau. After twelve months in the Silesian capital, Lemmens returned home with a document from Hesse to the effect that he could teach him nothing more; and, in 1849, the young man entered upon the post of professor of the organ at his *alma mater*. In this capacity he laboured zealously and well till, in 1857, on his thirty-fourth birthday, he married Miss Sherrington, and, some time after, settled in London. His career amongst us is too well-known for recapitulation. Enough that, not long before his death, he returned to his native land, which, though almost naturalised in England, he had never ceased to love. M. Lemmens's contributions to the repertory of the organ and of the church were numerous. Many of them, it is safe to say, will keep him in the remembrance of his contemporaries, and hand down his name to posterity.

MR. OSCAR BERINGER gave his fourth annual Recital at St. James's Hall, on Wednesday afternoon, the 2nd ult., when many friends and members of the musical profession attended to hear the clever pianist carry out a programme requiring an executant of more than ordinary industry and skill. The kind of music Mr. Beringer presented was never intended for minds untrained in modern elaborations; but for that class of persons, still really few, who affect progress. If, therefore, fashion forbore to visit St. James's

Hall on this occasion, certainly the active thinkers of the day, engaged in endeavours to solve musical problems, were present. That much remains yet to be cleared up, in some of the numbers of the programme tendered by Mr. Beringer, will scarcely be questioned, for it contained the Sonata in B flat (Op. 106), Beethoven; Sonata in A flat (Op. 39), Weber; Sonata in F minor (Op. 5), Brahms; and the Sonata in B minor, Liszt. By this selection it will be seen that Mr. Beringer is an expounder of the advanced school of musical thought. For some time past he has announced himself, perhaps in dubious phraseology, as a teacher of the "higher development" of pianoforte-playing. Leaving the cultivated and well-planned fields of art, he courageously engages in the labour of clearing away impediments found in the extreme borders of the hitherto almost untraversed regions of music. It is evident that Mr. Beringer brings to his self-imposed task trained hands and a practical mind. His touch is crisp and vocal, and facility never forsakes his agile fingers. The mechanical difficulties of the fourth movement in Beethoven's 106 were fairly surmounted, the complications of the finale to Brahms's Sonata were honestly met, and Liszt's perplexities received the advantage of careful statement. Mr. Beringer never once showed hesitation or the slightest sign of inability to perform the music placed on the desk before him. That all was not made fully clear to the listener may probably be considered by some not his fault, but the consequence of dulness in the auditor, who, by the way, may be inclined on his part to retort, that wantonness in the composer perhaps had something to do with the thick mists which the pianist, with all his honest labour, could not drive away. Mr. Beringer was listened to with attention and interest, and received the warm applause of an appreciative audience.

THE 143rd Anniversary Festival of the Royal Society of Musicians was held at St. James's Hall on the 10th ult., under the presidency of His Royal Highness the Duke of Connaught. The hall presented a most brilliant appearance, the front of the orchestra being decorated with plants, the guests numbering about 300, and upwards of 200 ladies occupying the galleries. The speeches during the evening were exceptionally good; for, in addition to the usual appeal from the chairman, Prince Leopold responded in an eloquent manner for the toast of their Royal Highnesses the Prince and Princess of Wales and the rest of the Royal Family; the United States Minister spoke with happy effect upon the good feeling existing between the country he was in and that which he represented; and a speech as remarkable for beauty of thought as for felicity of expression was made by Sir Frederick Leighton, in response to the toast "The Sister Arts," which was proposed by Sir J. Monckton. An interesting event of the evening was the announcement of a donation of a thousand guineas to the Society from Mr. Molineux, who was complimented by the Chairman and compelled to bow his acknowledgments to the warm applause which greeted him upon all sides. The solo artists who assisted at the Festival were Lady Benedict (pianoforte), Mr. Carrodus (violin), and Madame Leonora Braham, Madame Mary Cummings, and Mr. W. H. Burgon, vocalists; accompanists, Mr. Eaton Fanning, Mr. Fountain Meen, and Master Carrodus. The South London Choral Association, under the direction of Mr. L. C. Venables, gave an excellent selection of part-music, and the band of the Grenadier Guards, conducted by Mr. D. Godfrey, performed during dinner. The subscriptions (including the donation from Mr. Molineux) amounted to £1,600.

THAT there is new life in the counsels of the Philharmonic Society is evidenced by the prospectus of the season, which announces not only that unknown works will be included in the programmes, but that for every Concert there will be two rehearsals. Six, instead of the usual eight, Concerts will be given; and, in addition to many of the best standard compositions, the following interesting works are promised: Berlioz' "Romeo and Juliet" Symphony (first time in its entirety since 1839), for the performance of which the orchestra will be increased to the number of 100, the choruses will be sung by 150 members of the upper choir of the South London Choral Association, under the direction of Mr. Leonard C. Venables, and the semi chorus will consist of twelve

professional vocalists; the same composer's "Waverley" Overture; Raff's "Autumn" Symphony; Handel's "Concerto Grosso," for strings; a Pianoforte Concerto by Scharwenka (for the first time in this country); a new orchestral work by F. H. Cowen (written expressly for the Society); J. O. Grimm's Orchestral Suite in Canon form; Dvorák's "Sclavische Rhapsodie," and Overtures by Goldmark and Svendsen. Engagements have been accepted by Mesdames Albani, Trebelli, and Patey, Mdles, Zaré Thalberg and Vera Timanoff, Mr. Sims Reeves, Mr. Herbert Reeves, Herr Scharwenka, Mr. Eugene D'Albert, and Herr Joachim. It is also probable that Madame Christine Nilsson and M. Rubinstein will appear during the season. Mr. W. G. Cusins retains the office of Conductor. The first Concert, announced for February 24, occurs too late for notice in our present number.

THE organ at the Church of St. Augustine and St. Faith, Watling Street, close to St. Paul's Cathedral, which has recently been enlarged by the addition of a third row of keys, was first used for Divine Service in its completed state, on Sunday, January 30, the formal "reopening" taking place five days later, namely, on the afternoon of Friday, the 4th ult., on which day a special Evensong was sung at five p.m., commencing with Dr. Stainer's anthem "O Zion, that bringest good tidings," the other anthems chosen being the same composer's "I desired wisdom," after the third collect, and Spohr's Eighty-fourth Psalm, "How lovely are Thy dwellings fair," which followed a most earnest address from the Bishop of Bedford. The choir of the church received invaluable assistance from that of the neighbouring cathedral, and the complete musical success of the festival was due in no small degree to Dr. Stainer, who accompanied the service throughout, giving way, however, at its close to Mr. C. F. South, Organist of the church, by whom an interesting and varied selection of organ music was then performed. The most important addition to the organ is, as already stated, that of a complete choir organ of six stops (viz., dulciana, gamba, and lieblich gedackt, eight feet; flute, four feet; piccolo, two feet; and corno di bassetto, eight feet), which add very greatly to the effect of the instrument, and tell exceedingly well in the church. The builder of the original organ was Mr. Henry Willis; and to him, therefore, were entrusted the alterations and additions which have been so satisfactorily carried out.

THE series of six Concerts given, as usual, by the Società Orchestrale of Florence during the winter season, was brought to a close on Monday, the 14th ult.; and conspicuous among the numbers of the programme was Mr. A. C. Mackenzie's first Scotch Rhapsody. Although it has already been executed at home, it was strictly new to the Società Orchestrale, and great credit is due to Professor Sbolci, the able and energetic Conductor, for his efforts to insure an adequate rendering to so interesting a work. The peculiar rhythm of the Scottish airs which Mr. Mackenzie has treated in this Rhapsody, viz., "Muirland Willie," "Braw, braw, lads," and "There was a lad was born in Kyle," naturally presented some difficulty to an orchestra not familiar with such northern strains, but, on the whole, the rendering was very effective, and the freshness of style and skilful (in parts Wagnerian) treatment, which constitute the principal merits of the work, gained hearty applause for the composer, who was present. It may be added that Mr. Mackenzie's quartet for pianoforte and stringed instruments (Op. 11) will be executed at the second series of "Matinée musicales," to be given by Signors Buonamici, Chiostrì, Sbolci, and Faini. All this is satisfactory evidence that Mr. Mackenzie's ambition soars higher than being a prophet only in his own country.

THE Three Choir Festival will be held this year at Worcester, under the patronage of the Queen and the Prince and Princess of Wales. There will be a slight departure from the usual arrangements, the Festival commencing on Sunday, September 4, with a full service and sermon in the Cathedral. For the first time there will be a rehearsal on the previous Saturday, as well as on the following Monday, the effect of which will no doubt be sensibly felt in the performances. Amongst the works to be given at the Cathedral are, on Tuesday, "Elijah"; on Wednesday, a new sacred composition by A. J. Caldicott,

Mus. Bac., called "The Widow of Nain," Beethoven's Symphony, No. 5, and Rossini's "Stabat Mater," and in the evening Handel's "Jephtha," with Sullivan's additional accompaniments; on Thursday, Cherubini's Mass in D minor, and Beethoven's "Engedi"; on Friday, the "Messiah," and a full Cathedral Service in the evening. Secular Concerts will be given in the College Hall on Tuesday and Thursday evenings. Engagements are pending with the most eminent vocalists, but no announcement of those who will appear has yet been made. As usual, the Festival will be under the conductorship of Mr. Done.

THE sale by auction, by Messrs. Puttick and Simpson, of the residue of the stock of music-plates and copyrights of Mr. Lamborn Cock took place on January 26. The following were the principal results: The set of "Modern four-part Songs," £264 12s. (Ashdown and Parry); Pinsuti's "Minster Windows," £81 (J. Wood); Miss Lindsay's "Songs for Children," £34 (J. Wood); Pinsuti's "Sweet is the Wandering Breeze," £17 10s. (J. Wood); Bach's Preludes and Fugues, edited by Bennett, £41 6s. (Ashdown and Parry); Macfarren's "Fête D'Hiver," £18 12s.; Macfarren's "Golden Slumbers," £15 (B. Williams); Gavotte in D, £14 14s. (J. Wood); Westlake's "Lyra Studentium," £88 5s. 6d. (Ashdown and Parry); Bennett's Symphony in G minor, £44 2s. (J. Wood); Overture, "Paradise and the Peri," £32 (Augener); Benedict's "Undine," £151 9s. (Cramer); Cusins's "Royal Wedding Serenata," £49 10s. (Cusins); "Gideon," by the same composer, £86 12s. 6d. (Cusins); Masters's "Rose of Salency," £31 4s. (Cramer); Smart's "Fishermidwives," £116 5s. (Ashdown and Parry); Bennett's "Remember now," £35 17s. 6d. (L. Cock); Bennett's "Now, my God, let, I beseech Thee," £26 13s. (L. Cock). The total realised over £2,000.

WE have much pleasure in recording the decisive success of the "Twopenny Concerts," organised by Mr. Ridley Prentice, and of which we made mention a short time ago. For each performance there are 750 tickets, every one of which is sold privately, the ladies and gentlemen on the sub-committee disposing of them to poor people whom they personally know. The room is invariably crowded, all the tickets being bespoken a fortnight before the day of the Concert. By a programme recently forwarded to us we perceive that such excellent works as Mendelssohn's variations in D major for pianoforte and violoncello, Beethoven's pianoforte Sonata in F sharp (Op. 78), and vocal pieces of a high character are included in the selections; and the vocalists at the Concert on the 15th ult. were Miss Hebe Barlow, Miss Spencer Jones, the Hon. Spencer Lyttelton, and Signor Monari Rocca.

DR. BRIDGE'S Cantata "Boadicea," was performed on January 25 at the first Subscription Concert of the Wanstead Musical Society, under the direction of Mr. George Kitchin. Miss Catherine Penna, Miss A. E. Clarke, Mr. Sidney Tower, and Mr. W. G. Forington gave an excellent rendering of the solos, special mention being due to Mr. Tower for his solo, "O glorious City," and to Mr. Forington for his singing of the Druid's prayer, "Ye dark mysterious powers." The choruses were given with much spirit and precision, and the work throughout was warmly received. The second part included a new composition entitled "Woodland Waltzes," for pianoforte duet and chorus, by Mr. J. F. H. Read, which was much applauded, and several part-songs, excellently sung by the special part-song choir.

THE first of the fourth series of "Denmark Hill Concerts" was given at the South London Institute of Music, Surrey Masonic Hall, Camberwell, on the 22nd ult. The executive artists were Mdle. Marie Krebs, MM. Ries, Zerbini, Piatti, and Lazarus; and the programme comprised the following works: Beethoven's Trio in B flat (Op. 11), Largo (Boccherini), and Bergamasca (Piatti); Carnival (Schumann), Fantasiestücke (Gade), and Chopin's Introduction and Polonaise Brillant. Songs by Grieg, Schumann, and Brüll were successfully contributed by Mdle. Friedländer, and Mr. Zerbini fulfilled the duties of accompanist. The remaining three Concerts will take place at fortnightly intervals; and, amongst other artists, Professor Joachim is announced.

A CONCERT was given on Thursday evening, the 10th ult., by the members of the St. John's Choral Society, in the School-rooms, Upper Holloway. Gounod's Oratorio "Tobias," was listened to with interest and attention. The choruses were excellently rendered by a company of well-trained voices. The soloists were Miss Jessie Royd, Miss Ellis Walton, Mr. D'Arcy Ferris, and Mr. Alfred Moore, all of whom were highly satisfactory. Mr. David Beardwell, A.R.A.M., conducted; Mr. Frank Manly, R.A.M., presided at the first piano, Mr. J. Turle Lee at the second, and Mr. Robert Stiles at the harmonium. The second part of the programme was miscellaneous. Several part-songs were given by the choir; and the whole entertainment reflected the utmost credit upon those responsible for its promotion.

IN response to a generally expressed wish, the Grosvenor Choral Society gave a repetition of their recent performance of Mr. J. F. Barnett's Cantata "The Ancient Mariner" at their Concert at the Grosvenor Hall, on Friday the 18th ult. The solos were well sung by Madame Worrell, Miss Lizzie Turner, Mr. David Strong, and Mr. Sydney H. Beckley, and the choruses were rendered with great care and precision. The band was led by Mr. S. Dean Grimson, and Miss Florence Hartley presided at the piano. The miscellaneous selection which followed included a clarinet solo by Mr. Julian Egerton, and the Cantata "Spring's Message" by Niels W. Gade. The Concert was under the direction of Mr. G. R. Egerton.

MASTER JOHN F. BREWER (pupil of Mr. R. S. Swaby) gave a successful Organ Recital, on the 12th ult., at the Bow and Bromley Institute. The programme included Mendelssohn's Fourth Sonata, Bach's Prelude and Fugue in A minor, Hesse's Air varied in A flat, and three choruses from "Israel in Egypt," concluding with "But the waters overwhelmed their enemies." All the pieces were well played, and the performer was much applauded by a very large audience. Mr. Thos. Harper contributed a trumpet solo, and Miss Catherine Penna sang three songs with much taste and expression.

THE following have passed the first examination for the degree of Bachelor in Music at Oxford: Frederick R. Greenish, New College, and Haverfordwest, South Wales; Edward Mills, New College, and St. John's College, Battersea; Rev. John H. Mee, M.A., Merton College; William G. Merrikin, New College, and Hull; Arthur H. Stevens, Worcester College. The examiners were Sir Frederick A. Gore Ouseley, Bart., M.A., Mus. D., Christ Church, Professor of Music; C. W. Corfe, Mus. D., Christ Church, Choragus; and E. G. Monk, Mus. D., Exeter College, and York.

WE have much pleasure in recording the brilliant success of Miss Agnes Zimmermann during her visit to Germany. Her performances at two of the Gewandhaus Concerts at Leipzig were received with the most enthusiastic marks of approbation; and at Berlin she played before the Crown Prince and Princess at their palace. She will return to England for the season on the 12th inst.; and at her Concert, which is fixed for May 5, at St. James's Hall, she will no doubt be cordially welcomed by the many in this country who so thoroughly appreciate her exceptional artistic powers.

HERR EMIL MAHR, the violinist, has been playing recently in Edinburgh and Glasgow with great success, and we are glad to hear that he will appear at St. George's Hall on the 10th inst., at the second of the four Trio Concerts given by him in conjunction with Herren Laistner and Bauman. At this Concert the programme will include Mr. C. Hubert Parry's Trio for pianoforte, violin, and violoncello, a graceful tribute from German artists to our countryman's genius.

ST. PAUL'S DAY, January 25, was marked at St. Paul's Cathedral by the performance, as in past years, of a large portion of Mendelssohn's Oratorio "St. Paul," with full orchestral accompaniment, under the *bâton* of Dr. Stainer. A new Magnificat and Nunc dimittis (in C), written for the occasion by Dr. Steggall, was sung, thus adding one more to the list of Services which have been called into existence by this Festival.

THE following letter affords another proof of the growing appreciation of British composers in Germany :

Dear Sir,—I thank you very much for kindly sending me the score and orchestral parts of Mackenzie's two "Scotch Rhapsodies" and will not fail to commend these admirable compositions to some musical directors, friends of mine, for performance. They will be included by the Conductor, Herr Erkl, in the programmes of the Philharmonic Concerts, next March, at Buda-Pesth.—Yours truly, F. LISZT.—January 26, 1881.

At Trinity College, London, an Orchestral Class, under the direction of Mr. George Mount has just been formed. The importance of this latest development of the College teaching is very great, as it affords a means of performing such works of the students of composition as may be judged worthy of a hearing, besides providing orchestral accompaniments for concertos, &c., played by pianoforte students.

Two highly interesting Lectures were delivered at Gresham College, on the evenings of the 3rd and 4th ult., the subject being the character of "Elijah" as depicted by Mendelssohn, with introductory and incidental remarks upon musical portraiture. The writer of the papers was Mr. Frederic Penna, whose rendering of the several illustrations admirably sustained the propositions laid down.

THE second Concert for the season of the Highbury Philharmonic Society will take place on the 14th inst., when Schubert's Mass in F, Mendelssohn's Operetta "Son and Stranger," and Beethoven's Choral Fantasia will be included in the programme. This Concert will take place at the Holloway Hall, Holloway Road.

WE are informed that a telegram has been received through Reuter's Agency announcing that the first prize (highest award) has been awarded to Messrs. Challen & Son, of Oxford Street, W., for their pianofortes at the Melbourne Exhibition.

BACH's "St. Matthew Passion" is to be given at the Church of St. Peter, Eaton Square, on Friday, the 25th inst., and on the two following Fridays, April 1 and 8, at 8 p.m. Voluntary assistance is needed in the alto, tenor, and bass parts.

At St. Anne's Church, Soho, Bach's "Passion" (St. John) will be sung, with orchestral accompaniment, on each Friday evening during Lent, and on Good Friday afternoon at 4 p.m.

REVIEWS.

Beethoven depicted by his Contemporaries. By Ludwig Nohl. Translated from the German by Emily Hill. [W. Reeves.]

HERR NOHL truly describes the purport of his work when he tells us in his dedication that in many of the scraps he has collected from various sources, trifling as they may appear, "we discern the man who touches our inmost soul, the artist who takes possession of our spirit; and if only very few of these descriptions display an adequate appreciation of Beethoven, the whole gives us a view of the rich landscape, with its hills and plains, its deep dark ravines and smiling meadows—the meetings of gods and the gambolling of the satyrs—and brings before us an image of the great man in all its original and distinctive features." Regarded as a supplement to the biography of the composer, the book has much interest, for the compiler has earnestly and diligently searched every place, and conversed with every person in the slightest degree connected with Beethoven at any period of his life, and gleaned some valuable information, much of which, but for such zealous research, might never have been given to the world. Respecting his early days, when he was gradually making his fame, some extracts from the published remarks of his contemporaries will be read with much pleasure. "I remember," writes Czerny, "Gelinek telling my father one day that he was invited to a party in the evening to break a lance with a new pianist. 'We will make mincemeat of him,' added Gelinek. The next day my father asked how the affair had gone off; 'Oh!' said Gelinek, quite crestfallen, 'I shall never forget yesterday. The devil is in the young man; I never heard such playing! He improvised on a theme I gave him in such a manner as I never

even heard Mozart. Then he played some of his own compositions, which are wonderful and magnificent beyond everything; he brings out of the piano tones and effects we have never even dreamed of.' 'Ay,' said my father in astonishment, 'what is his name?' 'He is a short, ugly, dark, cross-looking young man,' said Gelinek, 'whom Prince Lichnowsky brought here from Germany, some years ago, to learn composition from Haydn, Albrechtsberger, and Salieri; his name is Beethoven.'" Passing hastily through the volume, which as reviewers we are reluctantly compelled to do, we are arrested by mention of a piece called "Dernière Pensée Musicale," from the publication of which, with a sensational title-page, much capital has been made in this country. It appears that a little pianoforte sketch was inserted in the *Allgemeine Musikalische Zeitung*, with the superscription, "Written by desire, on the afternoon of August 14, 1818, by Beethoven"; and that this was afterwards published as "Dernière Pensée Musicale." A pretty little story is related in the number of the journal which originally contained this composition respecting two ladies who, in the hurry of rising from a seat in the Baumgarten at Prague, dropped a piece of music paper, which was restored to them by the person who relates this incident. The writing upon the paper revealed the hand of Beethoven; and, on inquiry, it appeared that the master had composed the piece above mentioned at the request of a lady unknown to him, and that the owner of this treasure and her friend were earnestly deciphering it when they were interrupted. A friendly dispute as to the meaning of the composition led to its being performed before five musicians, each of whom wrote down his own opinion of it. These opinions are, of course, now valueless; but we relate the circumstance because, as there can be little doubt that a piece well-known at young ladies' schools as "Beethoven's Adieu to the Pianoforte" is this identical composition, it is good that the admirers of it should be made aware, not only of its real origin, but that it was written in the year 1818, and Beethoven did not die until 1827. An interesting portion of the book is the extract from the recollections of Beethoven, by the Austrian poet Grillparzer, chiefly on account of the information he gives us respecting the text of the opera which he wrote for him. After a decisive request from the master to prepare a libretto for the purpose, he says, "I chose the fable of 'Melusine,' rejecting the reflective element as much as possible, and endeavouring by a preponderance of the chorus, a powerful finale, and an almost melodramatic treatment of the third act, to conform to the peculiarities of Beethoven's latest style. I did not first consult the composer about the subject, as I wished to have perfect freedom for my own ideas; besides, it would, I thought, be easy to make any alterations afterwards, and he was not obliged to use the libretto at all unless he pleased. Indeed, to save him from the least feeling of restraint, I sent him the book through the same channel by which I received the request. I desired him to be in no way influenced or embarrassed by personal considerations." Curiously enough, Beethoven made scarcely any objection to the text, merely remarking that he was going into the country in a day or two, and should then commence the composition of the work; "Only I don't know," he said, "what to do with the Huntsmen's Chorus at the beginning. Weber has used four horns, you see, therefore I must have eight; what will that lead to?" Grillparzer, naturally enough, remarks that he did not in the least see the force of this reasoning; but when he told him that the chorus could be omitted without any detriment to the whole, he appeared perfectly satisfied. Being about this period at work upon his Ninth Symphony, it is scarcely to be imagined that he could think much of the Opera, and the poet, therefore, upon meeting him avoided conversing upon the subject. In company with Schindler, however, he dined with him, even when he was thus pressed for time, and on this occasion a characteristic anecdote is related of him. "When about to return," Grillparzer says, "to the city alone—for Schindler remained at Hetzendorf—Beethoven insisted on accompanying me. He rode with me in the open carriage as far as the gates of the city, where he got out, and, after warmly shaking hands with me, set off to walk the half (German) mile back alone. As soon as he had left the carriage, I saw a piece of paper

lying on the place where he had been sitting, and, thinking he had forgotten it, I motioned to him to return. But he only shook his head, burst out laughing as if he had played a capital trick, and walked rapidly away in the opposite direction. I opened the paper and found it contained the exact fare I had agreed upon with my driver." The latter portion of these extracts from Grillparzer's narrative seems to prove, undoubtedly, that the composer had not forgotten his promise to set the libretto with which the poet had furnished him: "I only saw," he says, "Beethoven once again, but I do not remember where. He then said to me, 'Your Opera is ready.' Whether he meant that it was complete in his head, or whether the elements of it were contained piecemeal in some of the numberless notebooks in which he jotted down, in a manner understandable only to himself, thoughts and figures for future use, I cannot say. Certain it is that after his death not a note could be found indisputably referring to this work. I adhered to my determination of not reminding him of the matter by the slightest hint; and, as conversation by writing was troublesome, I never approached Beethoven again till, in black attire, with a torch in my hand, I followed his coffin." The accounts of the latter days of the composer are already tolerably well-known to the public. The papers left by the surgeon, Dr. Wawruch, furnished the materials for an article published in the *Wiener Zeitschrift* in 1842, in which minute particulars are given of Beethoven's last illness; but as the Doctor, who was a stranger to his patient, was bound to prove to the satisfaction of the public that he thoroughly understood the case, and that he could not have been better attended, we should scarcely, perhaps, rely too much upon the soundness of his facts, especially as it is well known that the fluids he freely administered caused so much weakness that he was compelled hastily to alter his treatment. In closing Herr Nohl's volume we cannot but feel that we are largely indebted to him for the energy he has displayed in collecting so many authentic records of the composer's career; for to every lover of music the minutest fact connected with one who has so ennobled the art is a matter of the deepest interest.

A Grammar of Music; with numerous illustrations. By Carl Th. Kühne. [Stanley Lucas, Weber and Co.]

WHEN we say that the earnestness of this book is one of its principal recommendations, we do not by any means intend to detract from the merit of the workmanship, for the author has well developed his theory, an exposition of which is given in the preface. Those, however, who have followed our reviews upon musical works for the young, will know that we have always expressed our disbelief in the principle of teaching children the elements of the art either by games or by pictorial representations of any of the symbols used in musical notation. Nevertheless, the author of this book thinks differently; and with the idea of impressing the mind through the eye, gives "A Bar illustrated by the Basket with Fruit," "The Circle of Fifths in shape of a Clock-Dial," "Expression represented by light thrown upon a landscape," &c., the whole of which, we venture to say, must be replaced by the undisguised musical signs before they can be of any practical service. All this, however, is a matter of opinion; and if our author has proved that by representing bars with an apple, two apricots, four plums, eight strawberries, sixteen nuts, and thirty-two currants, instead of the well-known notes to which these correspond, he is perfectly right so to teach them. But we cannot agree with him that, in a book published in England, a child should be taught that notes are called "Wholes," "Halves," &c.; for, rational as the system may be, they are *not* so termed in this country, and the young musical student will be speaking in a language, therefore, which cannot be understood. It is true that he is told they are "also called" Semibreves, Minims, &c., but this, we think, will still more confuse him; and we see no reason, indeed, why the author should not "go much further," as he says in his preface he should like to do, and retain only the treble clef, indicating by a sign the octave to be used; for this method—like the bars first represented by fruit—might afterwards be translated into the received notation further on in the book. Passing on to the musical part of the work, we have some very good

hints on the rudiments of Harmony. But, here again, we find that the author differs from many of the received definitions of certain terms, and we cannot but think, therefore, that some perplexity may arise in consequence. For example, we are told that the Dominant seventh, "being a dissonant chord, will not give a satisfactory impression without being properly prepared." This we by no means agree with; but granting it, for the sake of argument, surely "preparation of a discord" means that the discordant note shall appear in the preceding chord, and in the same part. Herr Kühne, however, tells us that it means preceding the discord by "some chord with connecting link." Acting upon this principle, he gives us the first inversion of the augmented triad on the third of the minor scale, G B \sharp , E \flat , G, which he says *prepares* the dominant seventh, G, B \sharp , D, F; students, after this example, must certainly have a confused idea of the preparation of what are termed "secondary sevenths." Apart from these objections, however, there is much to praise in the book, more especially, as we have already said, on account of the earnestness with which the author has worked; for something is said of Counterpoint, Form in Composition, Acoustics, and many other branches of the art. All the illustrations are exceedingly good; and great care has been exercised in the printing of the work.

A Second Set of Ten Trios for Female Voices. Composed by Carl Reinecke. [Novello, Ewer and Co.]

To all who can fully appreciate the ingenuity of the canonical form of writing adopted in these compositions, as well as to those who merely regard them as charmingly melodious Trios, the collection now before us—especially composed for female voices—will most forcibly appeal. "From Venice," a two-part canon in the fifth below, with a free part; "When two are lovers," a three-part canon in the unison; "A Maiden's Song," a two-part canon in contrary motion, with a free part; Song from "Mirza Schaffy," a two-part canon in the second, with a free part; and "Snow in Spring," a three-part canon by augmentation and diminution, are our especial favourites, the last-named being a composition which may be well recommended to students as an excellent example of contrapuntal writing. Such fine contributions to an art, of which Herr Reinecke is so distinguished an ornament, deserve, and we trust will command, an extensive sale.

Harold Glynde. A Cantata. Written by Edward Fosskett; with original music by John Stainer, M.A., Mus. Doc., C. S. Jekyll, George C. Martin, Mus. Bac., and other well-known composers. [F. Pitman.]

THE idea of enlisting the services of a number of artists in the composition of a Cantata is somewhat novel; but, save for some inevitable contrasts of style, the experiment seems to have been tolerably successful. The libretto does not afford much opportunity for the display of any special dramatic power, and the music throughout is, therefore, somewhat simple in character; but Choral Societies will not deem this an objection, and the melodiousness of the work will be certain to ensure it a welcome with a mixed audience. The poem is well laid out for musical treatment.

Hymn to St. Cecilia. For Soprano Solo and Chorus. Composed by L. Spohr. [Novello, Ewer and Co.]

NOTHING can more effectually tend to popularise the shorter sacred pieces of Spohr than their publication in Novello's well-known Octavo Edition; and that his beautiful "Hymn to St. Cecilia," now that it is issued in this form, will speedily make its way into some musical circles previously unacquainted with its merits there can be little doubt. The increasing appreciation of this composer's Oratorios is a proof that the constant presentation of specimens of more modern musical art has by no means weakened our admiration for the creations of those who shed such a lustre upon the age in which they lived: and we are glad to find, therefore, that the demand for these time-honoured musical classics will never be allowed to exceed the supply.

FOREIGN NOTES.

THE one hundredth anniversary of the production of Mozart's first classical opera, "Idomeneo," has just been celebrated by appropriate performances in various parts of Germany. "Idomeneo, Re di Creta, ossia Ilia e Idamante. Drame per musica in tre atti" was first performed at Munich on January 29, 1781, resulting in a most unequivocal success for the young composer, then twenty-five years of age. At the Berlin Opera the commemorative performance of the work, which had not been heard there for twenty-two years, took place on the 4th ult., and is said to have produced an excellent impression; special praise being bestowed upon the delivery of the choruses, which form an important feature in the opera.

Count Hochberg's opera "Der Wärfwolf" was brought out, on the 6th ult., at the Dresden Hoftheater, with every mark of approval on the part of the audience. We have already drawn attention to the work some years ago, on the occasion of its partial production before a select private circle at Berlin.

The Dresden Conservatorium has just celebrated, by an appropriate festive Concert, the twenty-fifth anniversary of its existence. Reissiger, Krebs, and Rietz, have, during this period, taken active parts in the artistic management of the institution, the present Director of which is Dr. Wüllner.

According to the *Vienna Presse*, Herr Paul Joukowsky, a gifted artist who has followed Richard Wagner from Italy to his Bavarian abode, has already designed numerous sketches for the different scenes of the first and second acts of "Parsifal." The instrumentation of the work, the journal adds, is steadily progressing under the hands of the master; Herr Josef Rubinstein being at the same time busily engaged upon the pianoforte arrangement of the score, following the poet-composer step by step in his progress.

A new opera from the pen of the able composer, Herr Robert Emmerich, entitled "Van Dyck," will shortly be produced at the Stuttgart Hoftheater.

A recent number of the *Deutsche Musiker Zeitung* contains an article entitled "Wagner in London," from the pen of Dr. Langhans, embodying a translation of our leader "The King and Parsifal" contained in our last issue, and concluding with the remark: "Should the warm commendations of THE MUSICAL TIMES have the effect of ensuring for our national master, on the other side of the Channel, that kindly interest which is due to him, artistic Germany would have every reason to be satisfied, and could well afford to take the otherwise little flattering remarks of the writer concerning ourselves into the bargain."

M. Lamoureux, the former director of the orchestra at the Paris Opéra, has formed a Society for the performance of orchestral music every Sunday afternoon, under the style of Société des Nouveaux Concerts. The concerts are to be held at the Paris Théâtre du Château d'Eau.

At the Paris Opéra the greatest activity is being displayed in the rehearsals of M. Gounod's new opera "Le Tribut de Zamora," and it is confidently expected that the work will be brought out on the 15th or 20th of this month. M. Gounod is indefatigable in revising and remodelling some of the scenes, being determined that his long expected operatic novelty shall be perfect in every detail.

Notwithstanding the habitual antagonism exhibited by Parisian audiences against Herr Wagner's music, M. Colonne, the Director of the Châtelet Concerts, has ventured to introduce, in one of his recent programmes, the poet-composer's characteristic "Ride of the Valkyries" (*La chevauchée des Walkyries*), from "Der Ring des Nibelungen." The effect proved irresistible, storms of applause followed the performance, and the piece had to be repeated at the following concert.

Subscriptions are being raised for the purpose of erecting a monument to Ole Bull at Bergen, in Norway.

An opera, "Le Partisan," from the pen of the Count d'Osmond, one of the contributors to the *Revue des deux Mondes*, is shortly to be brought out at the Théâtre Italien at Nice.

Verdi is said to be engaged upon the composition of an opera, "Othello," to be first produced at Vienna, with Madame Materna as the representative of *Desdemona*.

The number of Italian operas brought out during the past year is, according to the *Leipzig Signale*, thirty-nine, including "Don Giovanni d'Austria," by Marchetti; "Cola di Rienzi," by Ricci; "Il Sogno d'Amore," by Bellini; "Il Figliuolo Prodigo," by Ponchielli; and "Maria di Gand," by Tito Mattei.

Arrigo Boito has recently met with a most enthusiastic reception by the people of Padua, his native town. After the first performance there of his opera "Mefistofele," a banquet was given in honour of the composer, who was, moreover, presented with a silver laurel wreath, and an artistically adorned address, on the first page of which three palm leaves are represented, in happy allusion to the historical "Goethe Palm," still existing in the botanical gardens of Padua. The author of "Faust," when visiting the town in the year 1787, greatly admired the plant in question, and, being likewise an adept in natural science, probably added some botanical observations on the occasion. The palm became henceforth known as the "Goethe Palm," while an admirer of the poet, Signor Visiani, caused a tablet to be affixed to the tree, bearing the following inscription: "Johann Wolfgang Goethe, poet and naturalist, has, in 1787, derived from this palm the suggestion and the proofs for his theory of the 'Metamorphosis of Plants.'"

M. Gevaert, the director of the Bruxelles Conservatoire, is just now engaged upon the composition of a cantata entitled, "Het volk van Gent," which is to be produced this year.

A correspondent writes to us from Nice: "This town has enjoyed an unusually brilliant opera season, and M. Bolognini may be deservedly congratulated on the success which has crowned his efforts in the management of the Théâtre Italien. The short engagement of Madame Patti was more than justified by the reception accorded to the *diva*, while the *début* of Mlle. Valda in Marchetti's opera 'Ruy Blas,' was a veritable surprise for those who had not previously heard Lamperti's distinguished pupil. At the Théâtre Français large audiences have been attracted by Miss Minnie Hauk in the operas of 'Faust,' and 'Carmen.'"

We have received the first number of a new journal devoted to art and literature, published at Barcelona, and bearing the title of *El Arte*.

Anton Rubinstein's present concert-tour in Spain is said to be attended by a series of ovations unexampled even in the experience of this much-admired pianist. The enthusiasm created by his playing is, in fact, described as "fabulous."

Herr Ferdinand Hiller is on his way to Barcelona, where he will conduct a series of Classical Concerts to be given by the Philharmonic Society of that town.

The series of concerts given at Florence by the Società Orchestrale Fiorentina came to a close on the 14th ult. These performances, as we have already previously indicated, have been instituted by an English resident, Miss Cox, who, as a correspondent informs us, "has done much during the last few winters in fostering the taste for classical and other high-class music in La Bella Firenze." We include the programmes of the last two concerts at the foot of these notes.

Recent performances at the Theatre Regio of Turin included Bottesini's "Regina di Nepal" (which ran but for a few nights), Verdi's "Aida," Wagner's "Lohengrin," Boito's "Mefistofele," and Thomas's "Amleto." In the last-mentioned opera Signora Donadio produced much effect, both by her poetic conception of the rôle of *Ofelia* and her excellent vocalisation. Our correspondent also bestows much praise upon the singing of Signora Turolla (in the "Regina di Nepal"), and of Signora Warda-Miller (in "Carmen"). Grammann's "Melusine" is in course of preparation. During Passion-week a historical concert of sacred music is to be given by the Stefano Tempia Choral Society, and in June next an International Musical Congress will be held, when two monster *fêtes* are to be included, consisting of instrumental and vocal performances respectively.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (January 30): Symphony, "Eroica" (Beethoven); "Pîngst-Cantate" (Bach); Barcarole (Saint-Saëns); Concerto Russe, for violin (Lalo); Gavotte (Lulli); Overture, "La Terreur" (Litolff). Concert Populaire (February 6): Military Symphony (Haydn); Septet (Saint-Saëns); Scene from "Le Tasse" (B. Godard); Concertstück for Clarinet (Mendelssohn); Fragments from "Flying Dutchman" (Wagner); "Invitation à la Valse" (Weber-Berlioz). Châtelet Concert (February 6): Symphonie Fantastique (Berlioz); Réverie (Schumann); Overture, "Hamlet" (Mathias); Two Orchestral Pieces (Saint-Saëns); "Ride of the Valkyries" (Wagner); Invitation à la Valse (Weber-Berlioz). Conservatoire (February 13): Symphony, B flat (Beethoven); Chorus from "St. Paul" (Mendelssohn); Fragment from "Prometheus" (Beethoven); Fragment from "Sigurd" (Reyer); Overture, "Oberon" (Weber). Concert Populaire (February 13): Symphony, C minor (Beethoven); Violin Solos (Wieniawski and Lotto); Ballet Airs from "Feramors" (Rubinstein); Evensong (Schumann); Concertstück (Weber); Marche Tzigane (Reyer). Châtelet Concert (February 13): Symphony, "Eroica" (Beethoven); Overture, "Frithiof" (Dubois); Concerto, E minor (Mozart); Danse Macabre (Saint-Saëns); Adagietto from "L'Arlésienne" (Bizet); "Ride of the Valkyries" (Wagner). Concert Populaire (February 20): Symphony, "Jupiter" (Mozart); Violoncello Concerto (Popper); Adagio from Septet (Beethoven); Largo (Boccherini); Ode-Symphonie (F. David). Châtelet Concert (February 20): Italian Symphony (Mendelssohn); Fantasia for violin (Bruch); Overture, "Le Roi d'Ys" (Lalo); Violin Concerto, No. 3 (Saint-Saëns); Andante from Symphonie Romantique (Joncières); Spanish Dances (Sarasate); March from "Ruins of Athens" (Beethoven).

Leipzig.—Conservatorium (January 28): Quartet, B flat major; Violin Sonata, D major, Pianoforte Concerto (Mozart); Fantasia, C major (Schubert); Vocal Solos. Gewandhaus Concert (February 3): Symphony, C major (Haydn); Pianoforte Concerto, D minor (Mozart); Overture, "Coriolanus" (Beethoven); Variations Sérieuses (Mendelssohn); Symphony, D minor (Schumann); Pianist, Madame Schumann.

Cologne.—Gürzenich Concert (January 25): Concert-Ouverture (Hiller); Air from "Les Noces de Jeannette" (Massé); Pianoforte Concerto (Butts); Pianoforte Solos (Butts and Chopin); First Finale from "Euryanthe" (Weber); Symphony, C major (Schubert). The same (February 15): Symphony, D minor (Schumann); Concert-Air (Mozart); Violin Concerto (Gernsheim); Kyrie, Sanctus, and Agnus Dei, for double chorus, soli, soprano, orchestra, and organ (Bruch); Airs Hongrois, for violin (Ernst); Dance from "Feramors" (Rubinstein).

Wiesbaden.—Concerts of the Cur-Orchestra (January 28, February 4, 11, and 18): Ballet Music from "Paris and Helena" (Gluck); Overture, "Melusine" (Mendelssohn); Symphony, D major (Beethoven). Overture, "Medea" (Cherubini); Rondino for wind instruments (Beethoven); Orchestral Prelude to "The Tempest" (Raff); Symphony, B flat major (Schumann). Overture, "Fingal" (Mendelssohn); Symphony, No. 2 (Brahms); Andante Cantabile, from Op. 97 (Beethoven-Liszt); Overture, "Demetrius" (Rheinberger). Serenade, C minor (Mozart); Overture, "Frau Aventure" (Holstein); Symphony, C minor (Beethoven).

Baden-Baden.—Concerts of the Cur-Orchestra (February 4 and 18): Overture, "Water-Carrier" (Cherubini); Ninth Violin Concerto (Spohr); Ballade and Polonaise for Violin (Vieuxtemps); Symphony, E flat major (Schumann). Military Symphony (Haydn); Andante from Duo for violin and violoncello, Op. 15 (Golttermann); "Hunnenschlacht," Symphonic Poem (Liszt); Vocal Soli.

Florence.—Società Orchestrale Fiorentina (January 31): Overture, "Le Nozze de Figaro" (Mozart); Sinfonia Fantastica (Berlioz); "Stabat Mater" (Pergolesi); Adagio from Quartet, Op. 17 (Rubinstein); Serenata (Taubert); Vocal Duet (Pergolesi); March from "Midsummer Night's Dream" (Mendelssohn). Concert of same (February 14): Overture, "Faniska" (Cherubini); Scotch Rhapsody (Mackenzie); Air from "Dinorah" (Meyerbeer); Scherzo from Quartet No. 1 (Cherubini); "Les Rameaux" (Faure); Overture, "Tannhäuser" (Wagner).

Turin.—Stefano Tempia Choral Society (February 6): Motett (Vittoria); Choruses from "Judas Maccabæus" (Handel); Russian Sacred Song (Bortniansky); Choruses from "Faust" (Schumann); Borussia, National Song (Spontini); Scena and Choruses from "Il Conte Or" (Rossini).

Baltimore.—Peabody Institute (Students' Concerts, January 15 and 22): Quartet, E flat major (Mozart); Ballad (A. H. Pease); Quartet, E minor (Rubinstein). Pianoforte Trio, B flat major (Beethoven); Songs (Mendelssohn); Quartet, C sharp minor (Beethoven). First Peabody Concert (January 29): Symphonie Dramatique (Rubinstein); Norwegian Folk-Life for pianoforte (Grieg); Norwegian Rhapsody (Svendsen).

CORRESPONDENCE.

THE EARL OF MAR v. THE "EDINBURGH QUARTERLY REVIEW" ON MENDELSSOHN, IN "GROVE'S DICTIONARY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The article in the *Edinburgh Review* for this quarter, on Grove's "Dictionary of Music and Musicians," the most comprehensive and masterly work of its kind, is so ably written and so generally interesting that I feel I owe an apology to the reviewer for venturing to take exception to his remarks on Mendelssohn, to whom Mr.

Grove (in one of his own editorial contributions to the "Dictionary") devotes sixty eulogistic pages,—thereby ruffling the reviewer's equanimity.

My excuse must be enthusiastic love of the divine art, and especially of the music of Mendelssohn, existing from my early childhood, in no way weakened by occasionally mixing in "the musical society of cathedral towns," at which the reviewer indulges in a quiet sneer (are London, Edinburgh, Oxford, Cologne, &c., included in the category?), nor by any means is my devotion lessened by the more extended experience and cultivation I have had the good fortune to acquire through intercourse with eminent musicians, and by hearing and joining in much music of the highest class in various capitals during the last twenty-five years at least.

I would that the Editor had a far abler champion than I can pretend to be, in defence of his sixty charming pages on Mendelssohn, which yon reviewer is pleased to term a "drag upon the book," for which he takes Mr. Grove to task. However, the Editor assuredly sins in good company. Among the ardent admirers of the immortal composer of "Elijah," the names at once occur to me of such writers as Schumann, Macfarren, Benedict, J. W. Davison, and Hiller; also of W. S. Rockstro, whom, by the way, the reviewer eulogises as "a pillar of strength, and the writer of some of the most important of the larger articles in Groves' 'Dictionary.'"

From the reviewer's depreciation of Mendelssohn's genius, and his influence on art, and the statement that "reaction has set in against him, traceable to the influence of Wagnerism," I must unwillingly conclude, either that the reviewer's veneration for other composers has temporarily blinded him to the exalted position Mendelssohn continues to hold among the musical artists, critics, and audiences of Europe, or that he has been suddenly afflicted with a strange forgetfulness of the majority of Mendelssohn's greatest works; though, in justice, I must add that the reviewer mentions (the only work he specifies) his "memorable set of Organ Sonatas," as "the most remarkable event in organ composition since the time of Bach," and that the "first Sonata has almost, by itself, made a new era in handling the organ."

It is true that Mendelssohn may be almost unknown in small continental towns where "music" and "opera" are synonymous terms; for he wrote little strictly operatic music, which is explained by his having been almost impossible to please in the matter of *libretti*—good *libretti* in his time being the exception; yet it would be idle to deny that he possessed dramatic feeling and power of a very high order, amply exhibited, for instance, in his "Walpurgisnacht," in the magnificent fragments from his tragic opera "Lorelei" (which, dying at an early age, alas! he left unfinished), and in many of the scenes in "Elijah." Among his lesser works, his four-part songs and the "Lieder ohne Worte" stand unrivalled still.

Of course, in the highest branch of art, the sonata, quartet, and symphony, Mendelssohn, alike with Haydn, Mozart, Schubert, Spohr, and Schumann, must bow to the sublimity of Beethoven; and Mendelssohn's masterly fugues and fantasias for the pianoforte, his famous violoncello sonatas, the great B minor Quartet (written when a mere child), and his "Italian" and "Scotch" Symphonies—models of the picturesque and poetic—are overshadowed by the "Chamber Music" and the "immortal nine" symphonies of Beethoven, the Colossus among giants. But a glance at the programmes of the chief "classical" concerts, during the last quarter of a century, here and abroad, would alone show the high estimation in which Mendelssohn's music has retained its hold on the most critical audiences, exhibiting tenderness, refinement, depth of pathos, and power of fascination surpassed by none, as exemplified in such of his works as the C minor and D minor Trios, his two stringed Quintets, the great Octet (a veritable masterpiece of melody and scholarship, though produced when quite a youth); and again, by his "Midsummer Night's Dream," "Ruy Blas," and other concert overtures; and his violin Concerto, which, still played far oftener than any other, and beloved by all artists and audiences, is generally admitted to be the finest work for the violin in existence, and would alone immortalise its composer.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

To the statements that "Mendelssohn's choral writing cannot compare with Cherubini's," and that "he is not strong in polyphonic composition," I fancy few adherents would be found, if acquainted with his eight-part Psalms and the scores of "St. Paul," the "Lobgesang," "Christus," and "Elijah," which are too deeply revered by the musical world to be effaced by the spasmodic, sensational, and meretricious effusions of "Wagnerism."

By the term "Wagnerism," I do not point to Wagner, —that mad genius, whose arrogance is unexampled, and who is pleased to consider he can improve on Beethoven and "gild refined gold"; for, in spite of his extravagancies and his distressing mania in occasionally polluting the purity of the beautiful melody with which he is often inspired, by discord dire, if not hideous howls, he is nevertheless to be regarded by all as a giant in colouring and dramatic force.

I apply the term "Wagnerism" to the system, or rather want of system, of those who would enter the lists with him, but who out-Wagner Wagner, who despise the very alphabet and grammar (which Mozart, Beethoven, and Mendelssohn at least were not too proud to respect and to follow as essential to the existence of the language of music), and who shamelessly outrage the divine art by formless freaks and convulsive vagaries, unredeemed even by the merit of "method in their madness."

To these shapeless concoctions, the term "Music of the Future" is not applicable, for, happily, it can never be the Music of the Present, and must be always "of the Future"; but from such a future may a merciful Providence deliver us! "Wagnerism" (repeating your own quotation from the words of W. S. Rockstro), "neither the gods nor men can tolerate," and, "after all, 'Non più andrai,' and 'Madamina' may win the day"; to which, in conclusion, I venture with perfect confidence to add my prediction that the taste for "Wagnerism" will be very transient, and that with the undying strains of the "divine Mozart" the works of Mendelssohn will retain their charm as models of genuine music, distinguished by unalloyed melody, purity of form, perfection of symmetry, and unrivalled refinement, and thus remain, in all time, a thing of beauty and a joy for ever.—Believe me, Sir, Your faithful servant,

Blenheim House, Eastbourne, MAR.
February 3, 1881.

EMPLOYMENT OF THE ORGAN IN THE ORCHESTRA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Prout, in his admirable paper published in your issue of March, 1879, entitled "The Employment of the Organ in the Orchestra," especially as illustrated by Mendelssohn, says: "Four of Mendelssohn's scores contain a fully written-out organ part. These are 'St. Paul,' 'Elijah,' the 'Lobgesang,' and the 'Ninety-eighth Psalm.' Besides this, the employment of the organ is indicated in the Forty-second and Ninety-fifth Psalms, but here we find simply *col organo* and *senza organo*."

In addition may be cited Mendelssohn's Op. 23, No. 2, an "Ave Maria" for eight voices. In the first edition a figured *continuo* is written to indicate the accompaniment. In the second edition the composer inserted the part for the organ which was omitted in the first edition, together with a *continuo* on a separate staff, and parts for two clarinets, two bassoons, cello, and bass, which were also printed in the first edition.—Respectfully,

FRANKLIN FISKE HEARD.

20, Herald Building, Boston, Mass., U.S.

[Mr. Heard's letter having been forwarded to me for reply, I would only say that the case to which he alludes is not quite parallel with those referred to in my article. I was treating of the use of the organ in conjunction with the orchestra. In Mendelssohn's "Ave Maria," Op. 23, No. 2, the score of which lies before me, it is distinctly stated that the clarinets, bassoons, violoncellos, and bass were added as a substitute for the organ, when the latter instrument is not available. The proper form of the work is with organ only; and the *continuo* is, of course, merely the "short-hand" method of writing the organ part, which was mostly adopted by Handel and Bach.—EBENEZER PROUT.]

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CONSTANT READER.—Counterpoint should be written both above and below the canto fermo; but we recommend our correspondent to consult a good work on the subject.

A. J. CORRIE.—In any work on Temperament, in the Appendix to Mr. Ellis's Translation of "Helmholtz," and in Mr. R. M. Bosanquet's article on "Temperament" in Stainer and Barrett's "Dictionary," our correspondent will find the general reason why a sound we call D flat may be lower in pitch than a C sharp. A C sharp seven-fifths up is higher than a D flat five-fifths down. Hewitt, in his "True Science of Music," gives a system of twenty-one and many others in a comparative table or diagram. Everything depends upon the system of Temperament.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AYLESBURY.—A fine performance of Spohr's *Last Judgment* was given by the members of the Vale of Aylesbury Sacred Harmonic Society in the Corn Exchange on the 10th ult. The band included Messrs. Buziau, Van Heddeghem, Webb, Woolhouse, and Egerton. Miss Stedman presided at the pianoforte. The solo vocalists were Mrs. Wootton, Mrs. Webb, Mr. Hales, Mr. Ingram, and Mr. E. Roberts; Conductor, Mr. R. B. Bateman.

BIRMINGHAM.—The third of Messrs. Harrison's Subscription Concerts was given in the Town Hall on Monday, January 24. The artists were, vocalists: Miss Minnie Hawk, Miss Orridge, Mr. Maas, and Mr. Santley; pianoforte, Mdle. Marie Krebs; violoncello, Mons. Van Biene; organ, Mr. Stimpson; and Mr. W. Ganz, Conductor. The programme, which was of a miscellaneous character, was thoroughly appreciated.—The fourth of Mr. Stratton's Popular Chamber Concerts took place in the Masonic Hall on Tuesday, the 1st ult. The programme comprised, Cherubini's String Quartet in E flat, Reinecke's Suite for violin and pianoforte, Op. 153, and Charles E. Stephens's Piano Quartet in B minor, Op. 2. All these were performed for the first time in Birmingham, the composer of the last-named work being present. The strings were Mr. T. M. Abbott, Mr. W. Griffin, violins; Mr. F. Ward, viola; and Mr. Owen, violoncello. Dr. C. S. Heap was the pianist, and, besides taking part in the works mentioned, gave a masterly rendering of Schubert's Fantasia in C, Op. 15. Mr. Owen performed with taste Mendelssohn's "Lied ohne Worte" for violoncello, accompanied by the director. The attendance showed a decided increase upon that of the previous Concerts.—The Festival Choral Society gave the second of its current series of Concerts at the Town Hall on Thursday, the 3rd ult. Mendelssohn's *Lobgesang* and Gade's *Crusaders* constituted the programme. The vocal principals were Miss Anna Williams, Miss Emilie Harris, Mr. Barton M'Guckin (who replaced Mr. Vernon Rigby, prevented by sudden indisposition from appearing), and Mr. Frederick King. The performances were very good, the orchestral parts of both works being given in an admirable manner. Mr. Stimpson was, as usual, invaluable at the organ, and Mr. Stockley conducted with his accustomed tact and skill.

BOURNEMOUTH.—A performance of Mr. T. Arthur Burton's new Oratorio *Jonah* was given at the Town Hall on January 28, by the Bournemouth Musical Society. The composer conducted the Oratorio, and was twice called before the audience. The choruses were tolerably steady, though somewhat lacking in attack. The bass solos were taken by the Rev. — Brackenbury, and the band was led by Mr. Levason.

BRISTOL.—On Monday, the 7th ult., the band of the Grenadier Guards gave, for the third time this season, two Concerts in the Colston Hall. The programmes included the Overture to *Masaniello* (Auber), and selections from *The Pirates of Penzance* and *Olivette*. The bands of the Bristol Volunteer Artillery Corps, the Rifle Volunteer Corps, and the rifle and drum bands of the Artillery Volunteer and Royal Naval Artillery Volunteers also assisted. Mr. H. Roe played a concertina solo, and Mr. F. Roe a piccolo solo. Some glees were given by Messrs. B. Gay, W. J. Kidner, S. H. Morgan, and H. J. Dyer.—On Tuesday, the 8th ult., Mr. Augustus Simmons gave his annual Concert at the Colston Hall, the first part comprising Haydn's *Imperial Mass*, and the second part consisting of a miscellaneous selection. The principal vocalists were Miss Jessie Royd, Miss Emily Dones, Mr. E. T. Morgan, and Signor Montecco. The band and chorus consisted of 200 performers. Mr. Frederic Watts led the band, Mr. W. R. Nicholas accompanied, and Mr. Augustus Simmons conducted.—On Monday, the 14th ult., Mr. George Risleley gave the eighth of his excellent Monday Popular Concerts at the Colston Hall. Wagner's Overture to *The Flying Dutchman*, Hérold's Overture to *Zampa*, and Massenet's *Scènes Pittoresques* (Suite d'Orchestra, No. 4), were excellently rendered. Mr. George Risleley also played, in conjunction with the band, Prout's grand Concerto in E minor for organ and orchestra, under the direction of the composer, and Miss Chute took

the pianoforte in Mendelssohn's *Serenade* and *Allegro Giojoso* (Op. 43) for pianoforte and orchestra. In addition to this selection, a new MS. Overture to Shakespeare's *Twelfth Night* composed by Mr. Prout, was performed for the first time, under the direction of the composer. The overture is written in the customary classical form, except that an episode in D minor, in slow time, is substituted for the "free fantasia" or "working out." The vocalists were Miss Arthur and Mr. Henry Pope. Mr. A. W. Waite led the band, and Mr. George Riseley conducted.—On Saturday, the 19th ult., two Concerts were given in the Colston Hall, by the band of the Coldstream Guards, assisted by the bands of the Bristol Artillery Volunteers, the Bristol Rifle Volunteers, and the pipers of the Scots Guards. The principal pieces in the programme were the Overtures to *Der Freischütz* (Weber) and *William Tell* (Rossini), Wagner's *March Tannhäuser*, Gounod's *Processional March La Reine de Saba*, and Michaelis's *March "Turkish Patrol."* Miss Hilda Wilson, R.A.M., was the vocalist, and Mr. C. Thomas conducted.

CLIFTON.—On Monday, the 7th ult., Mrs. Viner Pomeroy gave her third Classical Chamber Concert at the Victoria Rooms, when the performers were Mr. Henry Holmes, first violin; Mr. Alfred Burnett, second violin and viola; Mr. J. Pomeroy, violoncello; and Mrs. Viner Pomeroy, pianoforte. The programme included Mendelssohn's *Trio in C minor* (Op. 66) for pianoforte, violin, and violoncello, and Schumann's *Pianoforte Quartet in E flat*, Op. 47. Mr. J. Pomeroy gave, as a violoncello solo, an arrangement by Kummer of the *Romance* by Spohr "Rose, softly blooming." The attendance was very good.—On Tuesday, the 15th ult., a most enjoyable Pianoforte Recital was given in the Victoria Rooms by Herr Xaver Scharwenka. A large audience was present and thoroughly enjoyed the performance of Herr Scharwenka, who played selections from the works of Beethoven, Mendelssohn, Schumann, Liszt, Pergolesi, and Chopin, in addition to four pieces of his own composition.—On Thursday, the 17th ult., the annual Concert of the choir of St. Mary's, Tyndall's Park, was given in the Victoria Rooms. A sacred Cantata *Nicodemus*, by Dr. F. E. Gladstone, was included in the programme, which was a good one, and very well rendered. Mr. Frank Smith, the Organist of the church, conducted.

CORK.—The second Concert of the Cork Orchestral Union for the present season was given in the Assembly Rooms on Tuesday evening, the 8th ult. The orchestra is now the largest and most important in Ireland, and its excellence may perhaps be attributed to the fact of its members for the past five years constantly playing together under the same Conductor. The programme included, besides other works, Schubert's Overture to *Rosamunde*, and the *Romance* from the same work, excellently sung by Fraulein von Kapffs. An Overture, written for Longfellow's "Spanish Student" by Arthur O'Leary, was received with great enthusiasm. Mr. Arthur Hill achieved a perfect success in the pianoforte part of Beethoven's B flat Concerto (No. 2), for pianoforte and orchestra. The Ballet Music from Gounod's *La Reine de Saba* caused a perfect *furor*; the third movement, with its expressive violin solo, charmingly played by Mr. R. D. Howard, being warmly encored. Signor Bonicoli's grand Concerto Fantasia for orchestra, and Mendelssohn's Wedding March completed the instrumental items. The vocal music was most excellently given by Miss Phedra Mortel, Fraulein von Kapffs, and Mr. Harry Roche. Mr. C. A. Pridmore was the accompanist; Mr. R. D. Howard, leader; and Mr. W. Ringrose Atkins, the indefatigable Conductor of the Society, occupied his usual post.—On Monday, the 14th ult., the Cork Musical Society gave a benefit Concert to Miss Lucy Ashton Hackett, under the conductorship of Dr. Marks. The programme consisted of solos, concerted pieces, and choruses of a miscellaneous character. Miss Hackett, who is a pupil of the Royal Academy of Music, sang in a very finished manner; and at the conclusion of the Concert Sir John Arnott forwarded the secretary a cheque for one hundred guineas to be added to the proceeds.

CORNWOOD.—Under the able tuition of Mr. Elford, principal cornet of the Royal Marine Band, the members of the brass band have so far progressed as to be able to give their first Concert on the 14th ult. The leading feature of the programme was the performance by the band of several pieces, under the guidance of their Conductor, Mr. Elford, assisted by Mr. Ough, of Plymouth. Messrs. Elford and Ough also contributed greatly to the success of the evening by their cornet solos and duets. Miss Bundock and Messrs. Vivian and Glover sang several songs, and Master W. Glover played a violin solo, which was encored. Mrs. Parker, of Delamore, presided at the pianoforte.

DOVER.—The fifth Concert of the Dover Catch Club was given on Thursday, the 3rd ult., before a large audience. The artists, Miss Blanche Elliott, Mr. Henry Parkin, and Mr. Prenton, rendered with much effect an excellent and well arranged programme. The orchestra, under the direction of Mr. C. Jarrett (who accompanied the songs, &c.) played several pieces during the evening.

DUNDEE.—The members of the select Choir gave a Concert on the 4th ult., in the Kinnaird Hall before a large audience. The choir is gaining in tone and precision, and their rendering of Smart's "Stars of the Summer Night," Edwards's "In going to my lonely bed," Hatton's "When evening's twilight," and Mr. J. M. Smeton's part-song "Under the stars" was much appreciated. Mr. J. B. Macdonald conducted.

EXMOUTH.—On the evening of the 12th ult., after a Concert in the Hall of the Commercial Coffee Palace, the Chairman informed the audience that he had been asked to make a presentation to Miss Stewart, who was about to leave Exmouth, in recognition of the kind manner in which she had supported the Exmouth Winter Concerts. Mr. Stewart handed his sister on to the platform, and General Bartlett, the chairman, addressing her, said: Miss Stewart, I have been requested by a number of the townspeople of Exmouth to offer for your acceptance this travelling clock, which bears the following inscription: "To Miss Stewart, on leaving Exmouth, in grateful memory of the active interest she has so kindly taken in the success of the Winter Concerts. Exmouth, 12th February, 1881." The subscribers trust that it may prove a good and faithful servant, and that it will sometimes remind you of your three years' residence among them. They also desire me to offer to you and your family their sincere and hearty congratulations on the well merited honours it has pleased Her

Majesty to bestow on your father, for his great services in Afghanistan, ending in his appointment to the splendid position of Commander-in-Chief of Her Majesty's Forces in India; and, in conclusion, they beg me to wish you a prosperous passage to India, a pleasant sojourn there, and a happy return to Old England. On behalf of his sister Mr. Stewart returned thanks in a few earnest and appropriate words.

FOLKESTONE.—The new organ, so kindly presented to Christ Church by the liberality of a lady in the congregation, was opened on Wednesday, the 16th ult. The proceedings consisted of an afternoon Service, and a grand Organ Recital in the evening. An able and eloquent sermon was preached by the Rev. Field Flowers Goe, M.A., Rector of St. George's, Bloomsbury. The musical portions of the Service were exceedingly well rendered by the choir of ladies, gentlemen, and boys. The Canticles (Cantate and Deus) were sung to Hopkins in E flat, and the Anthem was Goss's "Stand up and bless the Lord your God." The organ is a beautiful instrument, built by Mr. Hunter, of Kennington Park Road. At the Recital, given by Mr. John Hopkins, assisted by the Organist, Mr. T. Pulleyn, an excellent programme was performed with great artistic skill. Mr. Hopkins effectively showed the capabilities of the organ, in respect to the execution of classical music, whilst the adaptability of the instrument for the expressive rendering of church music, as exemplified in the hymns played by the Organist, Mr. T. Pulleyn, was fully displayed.

GOLCAR.—On Saturday evening, the 12th ult., a musical Festival was given in the Baptist Chapel by the Golcar Choral Society and the Chapel choir, assisted by members of the Huddersfield Choral Society and other local vocalists and instrumentalists, together making up a band and chorus of about 150. The solo vocalists were Miss Smythe, Mr. T. H. Beaumont, and Mr. W. Martin. Mr. J. H. Pearson presided at the organ, and Mr. Henry Pearson conducted. The first part of the programme consisted of selections from the *Creation*, and the second of selections from the *Redemption*, an Oratorio compiled from different works of Handel's, and both parts were interspersed with organ solos by Mr. J. H. Pearson. As an introduction the band and organist played the Andante movement from Haydn's *Surprise Symphony*. The choruses were sung with admirable spirit and precision, "The heavens are telling" and "Achieved is the glorious work" being especially noteworthy.

HARROGATE.—An excellent Choral Society has been recently established in this town. Already above 100 members have been enrolled, and Bennett's *My Queen* is being rehearsed, under the conductorship of Mr. R. S. Burton.

HERTFORD.—On Tuesday, the 15th ult., a most successful entertainment was given by the St. Andrew's Choral Society and the Hertford Shakespearean Reading Society. The programme consisted of a large portion of *Macbeth*, interspersed with Locke's music, excellently rendered by the Choral Society, and Mr. Holmes, Miss Scales, Miss Silversides, Miss Oram, Mrs. Durrant, Messrs. Hervey, Neeves, and Durrant. Mr. Holmes, Organist of St. Andrew's Church, conducted.

ILFRACOMBE.—On Monday, January 31, after the ordinary practice of the Ilfracombe Choral Society, Mr. B. P. Willis, who has for some time been honorary Conductor of this Association, was presented by the members with a testimonial, as an earnest of their appreciation of his valuable services. The Vicar, after a highly complimentary speech, said that they were all naturally desirous to let their chief know that they were thankful to him for what he had done, and he had, therefore, great pleasure in handing to Mr. Willis the purse he then held, containing fifteen sovereigns. Mr. Willis, who was completely taken by surprise, returned thanks in a few words, saying that he was extremely obliged for the kindness done him, and thanking the members for the hearty and consistent manner in which they had worked with him. It was also mentioned that an illuminated address is to be presented to Mr. Willis with the following inscription: "We, the undersigned members and subscribers take this opportunity of expressing our gratitude to Mr. B. P. Willis for his labours on behalf of the Ilfracombe Choral Society, and beg his acceptance of the accompanying purse, in token of our esteem and appreciation of his valuable services as honorary Conductor of this Society."

LANCASTER.—Madame Lemmens-Sherrington gave a Ballad Concert on the 9th ult., assisted by Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson.—The Lancaster Choral Society under the direction of Mr. F. Dean is actively engaged in rehearsing Gade's *En-king's Daughter*, which, with a miscellaneous selection, is to form the material for the next Concert.—The Burton-in-Lonsdale Choral Society has placed in rehearsal the *Ode to the North-east Wind*, by Alice Mary Smith. Mr. Aldous, of Lancaster, is the Conductor.

LIMERICK.—The second Concert of the Limerick Musical Society was given at the Athenæum on Thursday evening, the 17th ult., under the direction of the Conductor, Mr. Joseph Smith, Mus. Bac. The programme included Dr. Arthur Sullivan's Festival Te Deum, and a setting of the 95th Psalm which was awarded the first prize of the London Church Choir Association in 1879, composed by Mr. Smith. The orchestral works included Beethoven's *Symphony in C major*, and a "Concertmarch," the work of Mr. W. Ringrose Atkins, of Cork, in which the band of the 57th Infantry Regiment ably assisted, together with the orchestra and organ; the composer conducting. The piece was received with great enthusiasm, and loudly encored.

LINCOLN.—In the Free Methodist Chapel, Saxon Street, on the 13th ult., Services were held in connection with the opening of the new organ, built by Mr. H. Jackson, of Lincoln. Mr. J. Turner Smith, Organist of the parish church, Skipton, Yorkshire, presided, and brought out the fine qualities of the instrument with good effect.—On Monday, the 14th ult., Mr. John Farmer's Oratorio, *Christ and His Soldiers*, was performed by an efficient choir, Mr. Williams, Organist of Wesley Chapel, ably presiding.

OLDHAM.—On Tuesday evening, the 8th ult., a Concert with readings was given in the Co-operative Hall, King Street, to a very large audience. The vocal music was rendered by Mr. J. Greaves's Choral Society, Miss Greaves, and Mr. Springthorpe. Mr. J. Greaves accompanied.

SALISBURY.—The members of the Salisbury Vocal Union gave a Concert in the Assembly Rooms on the 1st ult., to a large and highly appreciative audience. The special feature of the Concert was the

unaccompanied part-singing of the Society. The solo vocalists, Miss Copp, Messrs. Wade, Hayden, and Crick, were highly successful in their songs. The solo pianists were Misses R. and F. Thomas, and the accompanists Misses Parsons, Sutton, and Davis. Mr. John M. Hayden conducted the Concert, which was in every respect a complete success.

SOUTHAMPTON.—A fine performance of the *Messiah* was given at St. Mary's Church on Friday, the 18th ult., under the conductorship of Dr. Arnold, of Winchester. It being the first time of an oratorio performance within a church, the event attracted considerable attention. A small band, led by Mr. C. Fletcher, supplemented the organ played by Mr. Sharp. The solo vocalists were Miss Sumner, Miss Wakefield, Mr. McCheane, and the Rev. W. Duncombe, of Hereford.

SOUTHPORT.—Mdlle. Laporte's *début* on Thursday evening, the 3rd ult., at the Cambridge Hall, was a marked success. Her four songs were sung in a manner so finished as to call forth warm applause from a large audience. The pianoforte playing of Miss K. Ockleston, and Mr. De Jong's flute solos were also features of the selection. Mr. Thurley Beale contributed some songs, which were well received.

STOCKBRIDGE.—On Friday, the 4th ult., a Concert was given in the Schoolroom, in aid of the funds of the Stockbridge Social Club, with much success. Messrs. R. and J. Dear, Wells-Lillyman, and Mrs. Brown received unanimous encores for their songs. The pianoforte pieces were well rendered by the Misses Dixon and Miss Butler, as also were some songs by Miss Edwards. Mr. Brown gave two cornet solos in a very artistic manner.

TROWBRIDGE.—Mr. H. Millington's fourth Subscription Concert was given, with great success, on Tuesday, the 1st ult., on which occasion he was assisted by Miss Marian Burton, Mr. H. Horscroft, Mr. L. Waite, and a local band and chorus. A well selected and diversified programme was performed to the satisfaction of the subscribers and general audience.

WELLINGTON, NEW ZEALAND.—Handel's Oratorio, the *Messiah*, was performed by the choir of St. Peter's Church, almost in its entirety as part of a religious service, in the church, on December 22. The experiment was a new one in Wellington, but proved successful. One feature of especial difficulty which presented itself, was that the Oratorio had to be given for the first time here without a conductor, the choir-master, Mr. Angelo Forrest, presiding at the organ. Notwithstanding this disadvantage, the choruses were sung with remarkable precision and steadiness. The solos were taken by amateurs, all members of the choir. Mr. Forrest's magnificent execution of the accompaniments arranged by Best, from Mozart's additions to Handel's score, excited general admiration. He also performed, as an introductory voluntary, the first two movements of Mendelssohn's Second (*Lobgesang*) Symphony, in B flat; as an offertorium, Spohr's Nocturne in F (Op. 34); and, at the conclusion, Batiste's grand Offertoire in C minor.

WEYBRIDGE.—A Concert was given at the Literary Institute on Tuesday evening, the 15th ult., under the direction of Mr. J. H. Cornish, Organist of the church of St. Michael and All Angels, assisted by a few friends. A varied programme was excellently performed. Songs were given by Miss Edith Maas, Mr. W. B. Morton, Mr. A. Colbourne, Mr. G. Doughty, and Mr. C. Alexander; and pianoforte and clarinet solos were admirably played by M. de Fontaine and Mr. J. O'Brien. Mr. Cornish is to be congratulated upon the results of this his first Concert.

WOLVERHAMPTON.—The second Concert this season of the Festival Choral Society was given on Wednesday evening, January 26, in the Agricultural Hall. The programme was charming in its variety and quality. The instrumental executants were Madame Norman-Néruda, M. Vieuxtemps, and Mr. Hallé. The vocalists were Miss Clara Samuël, who was highly successful in Sterndale Bennett's "Dawn, gentle flower," and Bache's "Lebewohl"; and Mr. Hilton who sang Gounod's characteristic song "The Valley" with taste and feeling. The singing of the choir was exceptionally good, especially in Leslie's "Lullaby of Life" and Hatten's "Tar's Song." Dr. A. H. Mann accompanied, and Mr. Stockley conducted. The instrument used was one of Messrs. Broadwood's "iron grans."

WOODFORD WELLS.—A special evening Service was held at All Saints' Church, on the 9th ult., at which Farmer's Oratorio, *Christ and His Soldiers*, was performed as the anthem, Mr. Austin Blake (Organist of the church) conducting, and Mr. Smith (of Loughton) presiding at the organ. The choruses were well sung by the choir of the church, augmented by some members of the congregation; and the solos were most ably rendered by Miss Trevena, Mr. Sidney Barnby (of St. Paul's Cathedral), and Mr. Prenton (of the Bencher's Chapel, Gray's Inn).

WORCESTER.—Prevented by the recent fire from holding his Concert, as originally announced, at the Music Hall, Mr. Spark was fortunate in obtaining the use of the Shire Hall for the evening of the 17th ult. The principal vocalists were Mdlle. Ilma di Murska, Madame Vogri (who has a fine contralto voice), Madame Sinico, Signori Vidal, Susini, and Campobello; and the instrumentalists, Herr Lowenthal (pianoforte), and Herr Marcell Herwegh (violin). The Concert was highly successful, and Mr. Spark is to be congratulated on the enterprise which he has displayed during the season, and the appreciation which has rewarded his endeavours.

YORK.—The third and last Concert for the season, of the Musical Society, was given on Wednesday evening, the 9th ult., to an audience filling the concert-room in every part. The programme was miscellaneous. The vocalists were Miss Anna Williams, Madame Trebelli, Signor Vizzani, and Signor Zoboli. Signor Bisaccia contributed pianoforte solos, and also played the accompaniments in a very judicious manner. M. Ovide Musin was very successful in his violin solos, and the singing of the part-songs by the chorists reflected the highest credit on Mr. Burton, the Conductor.

ORGAN APPOINTMENTS.—Mr. B. Vine Westbrook, Organist and Choirmaster to Holy Trinity, Greenwich.—Mr. T. A. Barrett, Organist and Choirmaster to St. John's Cathedral, Salford.—Mr. D. Colley, Organist and Choirmaster to Dunham-Massey Church, Cheshire.—Miss E. L. McKnight, to the Parish Church, Alfreton.—Mr. Fred.

Monk, Organist and Choirmaster to Holy Trinity Church, Lyne, Chertsey.—Mr. W. T. Essex, to the Church of St. Bartholomew's Hospital.—Mr. John Francis FitzGerald, Mus. Bac., to the Cathedral, Waterford.—Mr. G. Hermann Lott, to St. Mary, Plympton, South Devon.—Mr. Oswald J. Smiles, Organist and Choirmaster to the Parish Church, Cheshunt.—Mr. F. Herbert Taylor, Organist and Choirmaster to St. Mary's Church, South Shields.

CHOIR APPOINTMENT.—Mr. A. Mackenzie, Assistant Lay-Clerk (Tenor) to St. Mary's Cathedral, Edinburgh.

OBITUARY.

On January 22, GEORGE BATES, aged seventy-nine, for forty-one years Organist of Ripon Cathedral.

On January 26, at Glasgow, H. C. COOPER, violinist, after ten days' illness (acute bronchitis), in his sixty-first year.

On January 28, at Euston Road, EDOUARD MARLOIS, of Boulogne-sur-Mer, in his thirty-fourth year.

On January 30, at his residence, Château de Linterpoort, near Malines, Belgium, JACQUES LEMMENS, aged fifty-eight.

On the 10th ult., Mrs. SINIBALDI, for several years Organist of the French Protestant Church, St. Martin's-le-Grand.

On the 15th ult., G. F. WALKER, of Fern Lea, Mannors Road, Hampstead, senior member of the firm of J. W. Walker and Sons, organ builders.

MISS SARANAH COOPER (Soprano).

For Oratorios, and Concerts, Portland Place, Nighgate, near Birmingham.

MISS ANNIE CHATER (Contralto).

Address, 9, Finborough Road, South Kensington, S.W.

MDLLE. JULIE PELLETIER (Mezzo-Contralto).

For Concerts, Dinners, &c., Lessons in Piano and Singing, address, Czerny, Oxford Street.

SOLO BOY WANTED, for Christ Church, Blackfriars Road. Liberal salary. Apply at the Church any evening, 8.30.

TO SOLO SOPRANOS (Amateur).—The Mare Street Musical Society, Hackney, will perform Mendelssohn's "Athalie" the first week in April, with a choir of about 100. Any Lady capable of sustaining either First or Second Soprano solos in this work will confer a favour by sending name and address to Secretary, Jas. Richardson, 20, Broke Road, Dalston.

WANTED, occasionally on a Sunday, a LADY, to help in the Singing at a Congregational Chapel in the country. Full particulars to H. R., Manchester House, Ilford, Essex.

THE ORGANIST and CHOIRMASTER (Communicant and experienced Choir-Trainer) of an important Parish Church, desires an APPOINTMENT to a Church near London, where there is Full Choral (Anglican) Service, and where earnest work would be appreciated. Testimonials as to character and ability from the clergy and cathedral organists. Address, M. W. G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER desires RE-ENGAGEMENT. Church of England. A Communicant. Accustomed to Full Choral Service, and Choral Celebrations, large organ, good choir. Has had much experience in training choirs. Excellent testimonials and references. Address, J. Ding, Market Drayton, Salop.

WANTED, for a new Church in one of the best suburbs of Leeds, an ORGANIST, who would also be capable of acting as Choirmaster. Apply, stating terms, to Rev. F. C. Kilner, 4, Oak Road, Newton Hill, Leeds.

ORGANIST.—A Lady, able to Train Choir and conduct good services, is now DISENGAGED. Highest references as to musical abilities and position. By letter, to Organist, 84, Mount Street, Grosvenor Square, W.

SINGING LESSONS by CH. BISHENDEN (author of "How to Sing"), at 16, Newman Street, Oxford Street. Elementary, finishing, songs, &c. Recommended by 450 successful pupils. Terms moderate.

CLASS-SINGING.—A Lady (pupil of Randegger and Miss J. Elton), well accustomed to teach Class and Solo Singing desires an ENGAGEMENT in a Private or High School. Address, A. M., 52, Osnaburgh Street, Regent's Park, N.W.

WANTED, a PIANOFORTE TUNER, for a Midland county district. One experienced in Harmoniums and American Organs, thoroughly competent, and with good references. P. M., B. Williams and Co., 60, Paternoster Row, London.

WANTED, an experienced PIANOFORTE TUNER (one who understands Harmoniums and American Organs preferred), about 25 years of age. Apply to Mr. W. A. Boucher, Castle Street, Shrewsbury, stating salary required, age, references, and inclosing carte.

WANTED, a SITUATION (indoors), in a MUSIC WAREHOUSE, for a Youth of 17. Total abstainer. Plays Organ and Pianoforte. Will give the first six months. Address, A. B., Mr. Badigne, Great Southsea Street, Southsea, Hants.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

PARRY, C. HUBERT H.—“Prometheus Unbound.” Scenes from Shelley's Poem. 8vo, paper cover, 3s.

NOVELLO, EWER AND CO.'S PIANOFORTE ALBUMS. Edited by BERTHOLD TOURS. No. 4. Compositions by G. F. HANDEL. 1s. For contents, see p. 112.

BISHOP, A. E.—Benedicite. 8vo, 3d.

CROFT and ELVEY.—(in A.) Benedictus. As a sequel to Croft's Te Deum in A, by A. H. D. PRENDERGAST. 8vo, 6d.

DRIFFIELD, E. TOWNSHEND.—(in B flat.) Magnificat and Nunc dimittis. 8vo, 4d.

DOCKER, F. A. W.—Benedicite, in Chant Form. Post 8vo, 1½d.

DYER, W. F.—Benedicite (for Parish Choirs). 8vo, 3d.

HIRD, F. W.—A Set of Introits, Kyries, Hymn-Tunes, and Chants. Part III. Hymn-Tunes and Chants. 1s. 6d.

HORNER, B. W.—Benedicite. 8vo, 1½d.

HOUSELEY, H.—(in E.) Magnificat and Nunc dimittis. 8vo, 4d.

LATHAM, M.—(in F.) Te Deum. 8vo, 3d.

SMITH, THOMAS.—(in F.) Te Deum. 8vo, 3d.

TOZER, FERRIS.—Benedicite. 8vo, 2d.

LOYD, C. H.—“Art thou weary.” Anthem for eight-part choir, unaccompanied, for Lent. 8vo, 6d.

SMITH, THOMAS.—“It is a good thing to give thanks.” Full Anthem. 8vo, 3d.

—“Lift up your heads.” Ditto. 3d.

—“Like as the hart.” Ditto. 3d.

—“My heart is fixed.” Ditto. 3d.

—“O send out Thy light.” Ditto. 3d.

—“The Lord is my Shepherd.” Ditto. 3d.

SWIFT, G. H.—“Show us Thy mercy.” Anthem. 8vo, 6d.

CORNER, F.—(Novello's Part-Song Book.)

No. 464. Autumn is come again (A vintage song). S.S.A.T.B. 3d.

DAVIS, GABRIEL.—“Who's for the Queen?”

Four-part Song. T.T.B.B. 8vo, 3d.

DRIFFIELD, E. TOWNSHEND.—“Tom, he was

a piper's son.” Glee for male voices. A. or T.T.B.B. 4d.

FANING, EATON.—“There is dew for the

flow'ret.” Part-Song. 8vo, 6d.

PINSUTI, CIRO.—(Novello's Part-Song Book.)

No. 458. Kings and Queens 3d.

“459. Would you ask my heart 3d.

“460. The Rhine raft song 3d.

“461. The silent tide 3d.

“462. In April time 2d.

“463. The song to Pan... .. 3d.

GAUL, A. R.—“Old Neptune.” Part-Song for

unaccompanied singing. 8vo, 3d.

ABT, F.—“Only to love thee.” Song. Words by

E. OXENFORD. 2s.

CRAMENT, J. M.—“The Betrothal Ring”

(Mizpah). Song. 2s.

DYE, A. J.—“The king of the night.” Song.

Words by BARRY CORNWALL. 2s.

HANCOCK, B. J. W.—“Dunkerry Beacon.”

Song. Words by F. HANCOCK. 1s. 6d.

SYNGE, REV. E., Mus. D.—“Where go'st thou.”

Song. 1s. 6d.

JERVIS, ST. VINCENT.—March No. 2

(Triumphal), in F minor, for four hands, for Pianoforte. 1s. 6d.

No. 3 (Slow, Quasi Funèbre), in G minor. 1s. 6d.

BERNARD, EMILE.—Suite in E major, for the

Organ, 3s.; or, singly: No. 1. Andantino, 1s.; No. 2. Scherzo-
Caprice, 1s. 6d.; No. 3. Introduction and Fugue, 1s.

REDUCED PRICES:—

NOVELLO'S SELECT ORGAN PIECES, in Three Volumes.

Cloth gilt, 21s. each. Numbers, 1s. each.

NOVELLO'S SHORT MELODIES for the Soft Stops, in One

Volume. Cloth gilt, 21s. Numbers, 1s. each.

LEFEBURE-WELY'S MODERN ORGANIST. Cloth, 12s.

DURING THE LAST MONTH—Continued.

TOURS, B.—HANDEL'S MESSIAH. Arranged for the Pianoforte, 3s.

	Covers.	Boards.	Cloth.
BEETHOVEN.—“Ruins of Athens” ...	1 0	1 6	2 6
GADE, N. W.—“Erl-King's Daughter” ...	1 0	1 6	2 6
GOUNOD.—“Gallia” ...	1 0	—	—
MACFARREN, G. A.—“May-Day” ...	1 0	1 6	2 6
SCHUBERT.—Mass in G ...	1 0	1 6	2 6

Now ready.

NEW AND REVISED EDITION, 1879, with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., etc., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.

Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. Words only. 1½d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for “REVISED EDITION, 1879.”

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the “Psalter,” and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon.

8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

FOR LENT.

ART THOU WEARY. Anthem for Eight-part Choir, unaccompanied. The words from the Greek, by the Rev. J. M. Neale, D.D. The music by CHARLES HARFORD LLOYD, M.A., Mus. Bac., Oxon., Organist of Gloucester Cathedral. 8vo, 6d.

London: NOVELLO, EWER and Co.

ALBERT LOWE'S EASTER ANTHEM.—The LORD IS MY STRENGTH. Short, easy, full, and effective. Composed expressly for Parish Choirs. Octavo, 3d.

London: NOVELLO, EWER and Co.

NARCISSUS and ECHO. Cantata for mixed Voices, with Pianoforte Accompaniment. Words by MIRIAM ROSS. Music by EDWIN C. SUCH, Mus. Bac., Cantab. Price 3s.

London: NOVELLO, EWER and Co.

WANTED, an ENGAGEMENT, in a MUSIC WAREHOUSE or PIANOFORTE MANUFACTORY. Advertiser is 37 years of age, and has had over twenty years' experience in the trade. Good accountant and correspondent. Can tune. Would not object to travel. Good salesman, but not a Pianist. Address, B. B. E., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and MUSIC BUSINESS for SALE, N.W. Handsome fronted shop and large premises on a leading thoroughfare of one of the best neighbourhoods in the district. Rare opportunity. Would suit a small manufacturer admirably. Rent, £80. Incoming for fixtures, goodwill, and tunings, £200. Stock optional. For further particulars apply to Messrs. Fredk. Lucas, Son, and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

FOR DISPOSAL.—A PIANOFORTE and MUSIC Business in the North of England, doing a large trade in Pianoforte and Sheet Music. The business will be sold as a going concern for about £1,600, or arrangements would be made for taking in a partner with a smaller capital. For further particulars apply to Messrs. Fredk. Lucas, Son, and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

TO be SOLD, Cheap, an ORGAN, one-manual, containing principal Lieblich flute, Lieblich gedackt, salicional, open diapason, pedal bourdon, and coupler; inclosed in general swell; full compass of pedals; and nearly new. Apply, Alfred Kirkland, Organ Builder, Wakefield.

ORGANS for SALE or HIRE.—Three-manual Organ: 14 stops, 30 bourdon pedal pipes, 16 ft. in pitch pine case, French polished, decorated front pipes; height, 10 ft.; width, 8 ft.; depth, 5 ft. New. Suitable for a church or chamber. A Second-hand three-manual Organ, 36 stops, with 2 pedal stops; also a 20-stop two-manual Organ; an 18-stop, two-manual organ. These three organs can be fitted up to suit any position, and contain all the modern requirements and equal to new. Organs built to any specifications. Estimates free. A. Monk, Organ Builder, Sussex Terrace, Great College Street, Camden Town, London.

SEVERAL ORGANS for SALE or HIRE.—1, 2, and 3 manuals, new and second-hand. Apply to A. Hunter, Organ Builder, 379, Kennington Road, S.E.

Recent addition to Ashdown & Parry's
Yellow Catalogue.

LYRA STVDENTIVM.

PIANOFORTE PIECES

OF VARIOUS DEGREES OF DIFFICULTY

SELECTED FROM THE WORKS OF

EMINENT COMPOSERS.

CONTENTS.

No. 1.	GIGUE (from the Fifth French Suite) ...	J. S. Bach	2s.
" 2.	SONATA in A	Paradies	3s.
" 3.	ALLEGRO VIVACE (from Concerto in F, Op. 17) Dussek		3s.
" 4.	INTRODUCTION and GAVOTTE... ..	Dr. Arne	5s.
" 5.	FANTASIA in C	Handel	3s.
" 6.	SARABANDE and ALLEMANDE in E ...	J. S. Bach	2s.
" 7.	MINUET with VARIATIONS and ALLEGRO	Dr. Arne	4s.
" 8.	SONATA in E minor	Paradies	2s.
" 9.	ADAGIO	J. B. Cramer	4s.
" 10.	MINUET and TRIO in E major	Haydn	3s.
" 11.	AIR (from Gluck's " Armida ") with Variations	Hummel	4s.
" 12.	FIRST MOVEMENT from CONCERTO in F (Op. 45)	Moscheles	5s.

EDITED, REVISED, AND FINGERED

BY

FREDERICK WESTLAKE.

LONDON : ASHDOWN AND PARRY, HANOVER SQUARE.

Ashdown and Parry's
CATALOGUES OF MUSIC.

- Part 1. PIANO, ORGAN, HARMONIUM.
Part 2. VOCAL.
Part 3. HARP, CONCERTINA.
Part 4. VIOLIN, VIOLONCELLO, ORCHESTRA, &c.
Part 5. FLUTE, CORNET, CLARINET, &c.

Sent Gratis and post-free to any part of the world.

1881.

ASHDOWN AND PARRY'S
Yellow Catalogue

Compiled expressly for the use of the Trade, Profession,
and Schools, comprises

A SELECTION OF UPWARDS OF 5,000
STANDARD MUSICAL WORKS.

SENT GRATIS and POST-FREE to ANY PART of the WORLD.
All applications for trade terms must contain card, circular, or
reference.

LONDON: ASHDOWN AND PARRY,
HANOVER SQUARE.

THE "HANOVER EDITION"

OF

POPULAR & STANDARD WORKS

FOR THE

PIANOFORTE.

THIS Edition has been thoroughly revised, fingered, and re-engraved, so as to avoid the introduction of half-sheets (always objectionable). It is printed on the best paper, and the correctness, uniformity, and style of production encourage the Publishers to believe that the "Hanover Edition" will be preferred to any other. The following are now ready:—

Air, Louis XIII.	...	...	...	Henri Ghys	s.
Andante and Allegro, in A	...	...	...	Mendelssohn	3
Arabesque	...	...	...	R. Schumann	4
A Ray of Sunshine	...	...	...	C. Leduc	3
Blumenlied	...	...	...	Gustav Lange	3
Caprice Hongrois (Etude de Concert)	...	...	...	E. Ketterer	4
Duet in D	...	...	...	A. Diabelli	5
Edelweiss (Idylle)	...	...	...	Gustav Lange	3
Exercises and Scales	...	...	...	Henri Herz	4
Fairies' Wedding Waltz	...	...	...	J. W. Turner	3
Five Finger Exercises	...	...	...	Aloÿse Schmidt	3
Gaëtana (Mazurka)	...	...	...	E. Ketterer	4
Gavotte in A	...	...	...	H. Fliege	3
Gipsy Rondo	...	...	...	Haydn	3
Harmonious Blacksmith, The	...	...	...	Handel	3
Heimliche Liebe (True Love) Gavotte	...	...	...	Johann Resch	3
Il Corricolo Galop	...	...	...	Durand de Grau	4
Impromptu in A flat	...	...	...	F. Schubert	3
Indispensable Scales	...	...	...	F. Kalkbrenner	3
I Frattani	...	...	...	J. Leybach	4
La Chataigne (Fantaisie à la Valse)	...	...	...	A. Leduc	3
La Gazelle (Polka de Salon)	...	...	...	H. A. Wollenhaupt	4
La Prière d'une Vierge	...	...	...	T. Badaczewski	4
La Sonnambula	...	...	...	J. Leybach	4
La Sympathie (Valse Sentimentale)	...	...	...	Oscar Comettant	3
L'Argentine (Fantaisie Mazurka)	...	...	...	B. Ketterer	4
Les Cloches du Monastère (Nocturne)	...	...	...	Lefébvre Wély	3
Les Hirondelles	...	...	...	Henri Streich	3
Le Zéphyr	...	...	...	J. W. Harmston	3
Lucrezia Borgia	...	...	...	T. Oesten	4
Martha	...	...	...	T. Oesten	4
Minuet and Trio (Mozart)	...	...	...	Jules Schulhoff	3
One Hundred and One Exercises, Book I.	...	...	...	C. Czerny	4
" " " " " " " " " " " "	...	...	...	Book II.	4
" " " " " " " " " " " "	...	...	...	"	8
Presto in E minor	...	...	...	Mendelssohn	3
Pupil's Daily Exercises	...	...	...	J. B. Cramer	3
Rigoletto	...	...	...	T. Oesten	3
Rivulet, The	...	...	...	Mendelssohn	3
Rondo in C	...	...	...	Beethoven	3
Shepherd Boy, The (Idyl)	...	...	...	G. D. Wilson	3
Signal March, The	...	...	...	H. Kleber	3
Silvery Waves	...	...	...	A. P. Wyman	4
Slumber Song (Schlummerlied)	...	...	...	R. Schumann	3
Tarantelle in A flat	...	...	...	S. Heller	3
Wedding March, The	...	...	...	Mendelssohn	3
Zur Guitarre (Impromptu)	...	...	...	F. Hiller	3

(To be continued.)

(To be continued.)

SAMPLE COPIES SENT POST-FREE AT ONE-SIXTH.

DUFF & STEWART, 2, HANOVER STREET, LONDON, W.

CLASSICAL PIANOFORTE PIECES

FROM THE CONCERTPROGRAMM OF

HANS VON BÜLOW.

IN THREE VOLUMES	...	...	...	...	each, net	5s.
DITTO. Cloth	...	...	...	...	" "	7s.

Or, singly: VOL. I.		
No. 1.	BACH.—Suite (F major)	3s.
" 2.	— Fantasia (C minor)	1s.
" 3.	BEETHOVEN.—Sonata (C sharp minor). Op. 27, No. 2 . . .	4s.
" 4.	SCARLATTI.—Cat's Fugue	3s.
" 5.	BEETHOVEN.—Sonata (A flat). Op. 26	5s.

VOL. II.				
19	6. HAYDN.—Fantasia (C major)	3s.		
19	7. FIELD.—Rondo (E flat)	3s.		
19	8. BEETHOVEN.—Variations (C minor)	4s.		
19	9. HANDEL.—Gigue (G minor)	3s.		
19	10. BEETHOVEN.—Sonata pathétique (C minor). Op. 13...	5s.		

VOL. III.			
11.	II. SCHUBERT.—Impromptu.	Op. 90, No. 3...	3s.
12.	12. MENDELSSOHN.—Capriccio (F sharp minor).	Op. 5...	4s.
13.	13. WEBER.—Momento Capriccioso.	Op. 12...	3s.
14.	14. MOZART.—Fantasia (C minor)	...	4s.
15.	15. BEETHOVEN.—Sonata (E flat).	Op. 31, No. 3...	6s.

The single numbers are sold at half-price.

London: NOVELLO, EWER and Co.

NEW FOREIGN PUBLICATIONS.

- ADAM, A.—Le Postillon de Lonjumeau. Vocal Score. 8vo. s. d.
With French and German Words ... net 10 0
- ASCHER, F.—La Diva. Valse for Piano Solo. Op. 133 ... 4 6
—Pompejana. Valse for Piano Solo. Op. 139 ... 5 0
—Vineta. Rêverie fantastique for Piano Solo. Op. 141 ... 3 0
- BACH.—Violin Concerto in E major. Arranged for two Pianofortes, eight hands, by Waldersee ... 14 0
- BEETHOVEN.—Cavatine et Alla Danza Tedesca from the Quartet, Op. 130. Arranged for Piano and Violin by Haddock ... 4 0
- CHERUBINI.—Scherzo from the first Quartet in E flat. Arranged for Piano and Violin by Haddock ... 4 0
- DUSSEK.—Sonatas for Pianoforte Solo. Two Vols., each, net
- GARIBOLDI, G.—Transcriptions of favourite Pieces for Flute and Piano:—
No. 1. Weber—Invitation to the Dance ... 6 0
2. Haydn—Austrian Hymn ... 4 0
3. Chopin—Valse Brillante (Op. 34, No. 1) ... 6 0
4. " " " (Op. 34, No. 2) ... 5 0
5. " " " (Op. 34, No. 3) ... 4 6
- GOLTERMANN, G.—Three Romances sans paroles, for Violoncello and Piano. Op. 90 ... 5 0
- HANDEL.—Concertos (Suites for Orchestra). Arranged for Pianoforte Solo, after the original score, by Ludwig Stark. Four Books ... each 2 6
- HERBERT, TH.—Collection of favourite compositions, arranged for Pianoforte, six hands:—
No. 1. Boieldieu—Overture, Dame Blanche ... 7 0
2. Mendelssohn—Overture, Midsummer Night's Dream ... 8 0
3. Mozart—Overture, La Nozze di Figaro ... 6 0
4. Mozart—Overture, Don Giovanni ... 6 0
5. Rossini—Overture, Le Barbier de Séville ... 6 0
6. Rossini—Overture, La Gazza Ladra ... 9 0
7. Weber—Jubilee Overture ... 6 0
8. Rakoczy March ... 3 6
9. Weber—Invitation à la Valse ... 6 0
10. Haydn—Two Minuets ... 4 0
- HERMANN, F.—Decameron. Ten Pieces for two Violins. Op. 16 ... 10 0
- HUBER, H.—Suite for Pianoforte Solo. Op. 57:—
No. s. d. No. s. d.
1. Prelude ... 5 0 4. Menuet ... 4 0
2. Gavotte ... 3 0 5. March ... 4 6
3. Romance ... 2 6
- JADASSOHN, S.—The Hundredth Psalm, for Eight-part Chorus, Contralto Solo, and Orchestra. Op. 60:—
Full Score ... 17 0
Orchestral Parts ... 16 0
Chorus Parts ... 10 0
- KAFKA, J.—Aus alter Zeit. Gavotte for Pianoforte Solo. Op. 188
—Die Vespersglocke. Idylle for Pianoforte Solo. Op. 189 ... 3 0
—Des Försters Haus. Styrienne for Pianoforte Solo. Op. 190 ... 3 0
- LALO, E.—Concerto Russe, for Violin, with Accompaniment of Piano. Op. 29 ... 14 0
- LEYBACH, J.—Dom Sebastian. Fantasia for Pianoforte Solo. Op. 211 ... 4 6
—Idue Foscari. Fantasia for Pianoforte Solo. Op. 212 ... 4 0
—Regrets. Barcarole for Pianoforte Solo. Op. 224 ... 3 6
—Sontaglied by Mendelssohn, transcribed for Pianoforte Solo. Op. 225 ... 3 0
—Chanson Slave, for Pianoforte Solo. Op. 227 ... 3 6
- LISZT, F.—A Symphony to Dante's Divina Commedia. Arranged for two Pianofortes, eight hands ... 29 0
—Second Concerto, A major. Pianoforte Part ... 10 6
- POPPER, D.—Papillon. Characterstück, for Violoncello and Pianoforte. Op. 3, No. 4 ... 3 0
—Andante Serioso, for Violoncello Solo, and Gavotte, No. 3, for Violoncello and Pianoforte. Op. 27 ... 3 0
- RUBINSTEIN, A.—Two Marches from Nero. Orchestral Parts
—Liebeswunder. Song (German words), for Voice and Pianoforte ... 2 0
—Fatme. Song (German words), for Voice and Pianoforte ... 1 0
- SARASATE, P. DE.—Caprice Basque, for Violin and Pianoforte. Op. 24 ... 6 0
- SCHULHOFF, J.—Second Valse Brillante. Arranged for two Pianofortes, eight hands ... 9 0
- STEPHENS, C. E.—First Quartet, for two Violins, Viola, and Violoncello. Op. 21 ... 9 0
—Second Quartet for ditto. Op. 22 ... 15 0
- TERSCHAK, A.—Sonata for Flute and Piano. Op. 168 ... 9 0
—Second Polka-Caprice, for Flute and Piano. Op. 170 ... 5 0
—Six Lieder ohne Worte, for Flute and Piano. Op. 171 ... 8 0
- Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

F. CHOPIN.

SELECTION OF PIANOFORTE STUDIES

EDITED, REVISED, AND FINGERED BY

HANS VON BÜLOW.

Five Shillings, net.

London: NOVELLO, EWER and Co.

J. CURWEN AND SONS' LIST.

STUDIES IN WORSHIP MUSIC, by J. SPENCER CURWEN, A.R.A.M., gives the history of congregational singing in the Church of England and the various Nonconforming bodies; contains advice on the use of the organ and harmonium in worship, on chanting, on harmonies for Congregational music, on the notation of hymn tunes, on training boys' voices, and on training congregations; describes seventeen typical services in London churches, thus collating the practice of the best organists and choirmasters. "A good deal of interesting information has been got together, which those who are interested in the subject would do well to study."—*Fall Mail Gazette*. "A record of the past, a chronicle of the present, and a valuable means of reference for the future."—*Monthly Musical Record*. "A work which is evidently the result both of patient labour and earnest thought."—*Musical Times*. Price 5s.

MECHANISM OF THE HUMAN VOICE, by EMIL BEHNKE, Lecturer on Vocal Physiology at the Tonic Sol-fa College. Second edition, enlarged and partially rewritten. Price 3s. "In clear and untechnical language the author gives an accurate account of the construction and mode of action of the human larynx."—*Medical Press and Circular*. The author's successful lectures in all parts of the country have necessitated the rapid issue of the second edition, which has been improved and revised.

RED RIDING HOOD'S RESCUE, a Drawing-room Operetta for School Parties and Festivals. The words by John Guard; the music by J. A. BROAD. "A very prettily written cantata. The tuneful music is adapted for children's voices."—*The Graphic*. Teachers find the ordinary school cantatas too difficult for young children. The easiness of its music recommends this cantata no less than its tunefulness. Price, staff notation, pianoforte score, 1s. 3d.; Tonic Sol-fa, vocal score, 6d. The right of performance granted to all purchasers without charge.

TEXT-BOOK OF COUNTERPOINT, by GEORGE OAKLEY, Mus. Bac., Cantab. Second edition, revised. Mr. Ebenezer Prout says: "It gives us, within the space of 32 pages, a résumé of the whole subject of simple counterpoint, which is at once concise and clear." Price 1s.

STANDARD ANTHEMS, by MACFARREN, SMART, HOPKINS, and LAHEE. Eleven numbers ready. List gratis on application.

EIGHTY MUSICAL SENTENCES to illustrate chromatic chords, by G. A. MACFARREN, M.A., Mus. Doc., Professor of Music in the University of Cambridge, and Principal of the Royal Academy of Music. Third edition. Price 3s.

POPULAR MUSIC in the Staff Notation, embracing Anthems, Choruses, Glee, &c. List gratis.

THE CHORAL SINGER, a course of practice in the Staff Notation, on the principles of progression and arrangement adopted in the Tonic Sol-fa method, by JOHN CURWEN and J. SPENCER CURWEN. A teacher writes: "This is the most carefully graduated course of exercises and pieces that I have met with." Price 1s.

LONDON: J. CURWEN & SONS, 8, WARWICK LANE, E.C.

ROBERT COCKS & Co.'s
Green Catalogue.

Containing a large and important Collection of Music, particularly suited to the requirements of the Profession and Schools.

ALSO CATALOGUES OF

ELEMENTARY MUSIC.

PIANO MUSIC.

VOCAL MUSIC.

PART MUSIC.

VIOLIN MUSIC.

ORGAN MUSIC.

FLUTE MUSIC.

CLASSICAL MUSIC.

Gratis and Post-free.

MUSIC PUBLISHERS TO THE QUEEN AND H.R.H. THE PRINCE OF WALES.

LONDON: 6, NEW BURLINGTON STREET.

F. LISZT.

LIEBESSCENE UND FORTUNA'S KUGEL

AUS

DIE SIEBEN TODSÜNDEN

VON

ADALBERT VON GOLDSCHMIDT.

FANTASIESTÜCK FOR PIANOFORTE SOLO

Six Shillings.

Sold at half-price.

London: NOVELLO, EWER and Co.

DER RING DES NIBELUNGEN IN LONDON.

LETTERS FROM BAYREUTH

BY

JOSEPH BENNETT

Special Correspondent of the *Daily Telegraph*.

WITH AN APPENDIX.

Price 2s. 6d.

In addition to a notice of the performance at Bayreuth in 1876, this work contains a full description of the plot of Wagner's greatest Musik-Drama, a critical notice of the music, and a full discussion of the artistic principles involved.

London: NOVELLO, EWER and Co.

Now ready.

THE VILLAGE FAIR AN ALPINE IDYLL

CANTATA FOR FEMALE VOICES, IN PIANOFORTE SCORE
WORDS BY JETTY VOGELTHE MUSIC COMPOSED BY W. H. LONGHURST, Mus. Doc.,
CANTERBURY.

The work contains Solos, Duets, Trios, and Choruses; is of a popular, light style; occupies about one hour in performance, and is well adapted for Public or Drawing-room performance. To Subscribers, 3s. net; to Non-subscribers, 4s. net. Bound in paper boards, 6d. extra. Subscribers' names to be forwarded to the Composer.

London: NOVELLO, EWER and Co.

JACK AND THE BEANSTALK

A COMIC CANTATA BY

EDMUND ROGERS

Three Shillings net.

"The Cantata is a very good thing in its way, and will, if we mistake not, have a wide acceptance. Four solo voices (S.A.T.B.) and chorus are called into requisition for its performance; and the music, although written in a humorous spirit, is never coarse. On the other hand it is tuneful, never flags for a moment, and is composed throughout with the ease and fluency of an accustomed hand."—*The Queen*.

Special terms to Choral Societies on application to the Composer, 4, Melrose Gardens, West Kensington Park, W.

SONGS OF LOVE

(LIEBESLIEDER)

WALTZES

BY

JOHANNES BRAHMS

ARRANGED FOR PIANOFORTE SOLO BY

THEODOR KIRCHNER

Two Books, each 9s. Sold at half-price.

London: NOVELLO, EWER and Co.

OUR FAVOURITES

A COLLECTION OF THE MOST

POPULAR ANCIENT & MODERN MELODIES

EASILY ARRANGED

FOR PIANOFORTE SOLO, by REINECKE. 4 Books, each, net 3s.

FOR PIANOFORTE DUET, by REINECKE. 3 Books, each, net 5s.

FOR PIANOFORTE AND VIOLIN, by REINECKE. 2 Books,
each, net 5s.FOR PIANOFORTE AND VIOLONCELLO, by KLENGEL.
2 Books, each, net 5s.

London: NOVELLO, EWER and Co.

COMPOSITIONS

BY

HERMANN GOETZ

BY THE WATERS OF BABYLON (Psalm cxxxvii.). Svo ... s. d.
NENIA. Svo 1 0

SIX SONGS FOR SOPRANO AND TENOR. Two Books,
each, net 2 6

GENREBILDER. Six Pieces for the Pianoforte 2 6

London: NOVELLO, EWER and Co.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, cloth gilt, 21s.

MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, cloth gilt, 12s. Cheap edition, paper cover, 5s.; cloth gilt, 8s.

BEETHOVEN'S SONATAS. Edited by AGNES
ZIMMERMANN. Cloth gilt, 21s.

MOZART'S SONATAS. Edited by AGNES ZIM-
MERMANN. Cloth gilt, 18s.

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, paper cover, 7s. 6d.; cloth gilt, 10s. 6d.

MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, paper cover, 4s.; cloth gilt, 6s. Cheap edition, paper cover, 2s. 6d.; cloth gilt, 4s. 6d.

BEETHOVEN'S SONATAS. Edited by AGNES
ZIMMERMANN. Paper cover, 5s.; cloth gilt, 7s. 6d.

MOZART'S SONATAS. Edited by AGNES ZIM-
MERMANN. Paper cover, 3s.; cloth gilt, 5s.

London: NOVELLO, EWER and Co.

REDUCED TO ONE SHILLING EACH

NOVELLO'S OCTAVO EDITIONS

OF

SCHUBERT'S MASS IN G

GADE'S ERL-KING'S DAUGHTER

MACFARREN'S MAY-DAY

BEETHOVEN'S RUINS OF ATHENS.

London: NOVELLO, EWER and Co.

REDUCED PRICE, CLOTH, 12s.

OR IN TWELVE NUMBERS, 1s. 6d. AND 2s. EACH.

THE

MODERN ORGANIST

BY

LEFEBURE-WELY

A Collection of Thirty-Four Pieces in all styles. The adaptation to
English Organs by

W. T. BEST.

London: NOVELLO, EWER and Co.

REDUCED PRICE, THREE SHILLINGS.

HANDEL'S MESSIAH

ARRANGED FOR THE PIANOFORTE BY

BERTHOLD TOURS.

London: NOVELLO, EWER and Co.

WEBER'S OPERA

PRECIOSA

IN CANTATA FORM FOR CONCERT USE.

The condensed libretto by C. O. STERNAU. Translated into English
by the Rev. J. TROUTBECK, and adapted for

RECITATION IN CONCERT PERFORMANCES.

Octavo, Paper Cover, 1s. 6d.

London: NOVELLO, EWER and Co.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.				s. d.
1.	Hymns only.	Royal 24mo.	Bourgeois Antique. Cloth, red edges ...	1 0
2.	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Cloth, red edges ...	0 6
"	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Limp cloth ...	0 4
"	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Paper cover ...	0 3
3.	Hymns with Tunes.	Demy 8vo.	Cloth ...	4 0
4.	Hymns with Tunes.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges ...	5 0
5.	Tunes only.	Demy 8vo.	Cloth ...	3 0
6.	Tunes only.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges ...	4 0
7.	Hymns with Tunes.	Treble part only.	Royal 24mo ...	1 6
"	Hymns with Tunes.	Treble part only.	Royal 24mo, cloth, bevelled boards, gilt lettered, red edges ...	2 0
8.	Hymns with Tunes.	Small post 8vo, to bind with the Pearl 8vo Prayer Book.	Cloth ...	2 6
9.	Hymns with Tunes.	Ditto.	Cloth, bevelled boards, gilt lettered, red edges ...	3 0
10.	Hymns with Tunes.	Large type. Imperial 8vo.	Cloth, bevelled boards, gilt lettered, red edges ...	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

Tunes and 85 Chants.	s. d.
No. 1. Limp cloth, turned in ...	2 6
" 2. Cloth boards, red edges, gilt lettered ...	3 6
TONIC SOL-FA EDITION.	
" 3. Limp cloth, turned in ...	2 0
" 4. Cloth boards, red edges, gilt lettered ...	2 6

About 250,000 copies have already been sold.

THE BRISTOL TUNE-BOOK (Second Series), containing 298 Tunes and 74 Chants.

No. 5. Limp cloth ...	2 6
" 6. Cloth boards, red edges, gilt lettered ...	3 6
TONIC SOL-FA EDITION.	
" 7. Limp cloth ...	2 0
" 8. Cloth boards, red edges, gilt lettered ...	2 6

FIRST AND SECOND SERIES BOUND TOGETHER.

No. 9. Limp cloth ...	4 0
" 10. Cloth boards, red edges, gilt lettered ...	5 0
" 12. Tonic Sol-fa, cloth ...	3 0

SMALL EDITION OF THE COMPLETE WORK.

715 Tunes and Chants, providing for nearly 200 Varieties of Metre.

No. 11. Cloth ...	3 0
-------------------	-----

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London: NOVELLO, EWER and Co.; Bristol: W. and F. MORGAN; and all Booksellers and Musicians.

Now ready.

THE LONDON TUNE-BOOK. A Companion for all Hymnals.

Cloth, 3s.; red edges, 3s. 6d.

London: NOVELLO, EWER and Co.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4d.

London: NOVELLO, EWER and Co.; and SIMPKIN and MARSHALL.

CHEAP FESTIVAL and CHOIR MUSIC.—

Surplus Copies of Festival Service Books, £1 per 100; 2s. 8d. per doz. Two specimens, post-free, 8d. Rev. W. M. BARNES, Monkton Rectory, Dorchester.

O PRAISE THE LORD. A short, easy, and effective Anthem for Parish Choirs. Full music size. Post-free of the composer, Kirkhampton Rectory, Carlisle, for 12 stamps.

Just published.

MAGNIFICAT and NUNC DIMITTIS in F, for PARISH CHOIRS, by JOHN E. BURGESS, Organist of St. Michael's Church, Worcester. Price 4d. "Short, easy, and effective." Post-free of the Composer.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. London: NOVELLO, EWER and Co., 1, Berners Street, W. Sold also at 66, Paternoster Row.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.

TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London: NOVELLO, EWER and Co.

In small quarto, 330 pages.

THE BURNLEY TUNE-BOOK, containing nearly 700 original Tunes, Chants, Kyries, &c. Adapted to the wants of all choirs and congregations. Prices, plain, 4s.; gilt, 5s. London: F. PITMAN. Burnley: T. SIMPSON.

Now ready, revised and enlarged, price 7s.

PARR'S PSALMODY, containing 401 Tunes, 301 Chants, 15 Responses, and 12 Doxologies, with above 400 Memoirs of Composers, and descriptions of over 220 Works used in the compilation, affording an amount of authentic information on the history and bibliography of Psalmody nowhere else to be found.

London: NOVELLO, EWER and Co.

BROWN, COLONEL C. L.—HYMNS selected from various Authors, with original Melodies. The Harmonies by ROBERT HAINWORTH. Cloth, 3s.; Quarto Edition, 5s.

"The Melodies are generally tuneful, and in some cases quite original. The harmonies are extremely good, far superior to those found in some popular hymnals we could name."—*Court Circular*.

"This little volume contains a large number of tunes which are pleasing and melodious, and of a character well suited to the words with which they are associated. Colonel Brown's melodies have been skilfully harmonised by Mr. Robert Hainworth, and are well adapted for use in either public or private worship."—*Daily News*.

"The melodies are simple and tuneful, and will soon make their way in public favour, and in the home circle."—*Graphic*.

London: NOVELLO, EWER and Co.,

And TONIC SOL-FA AGENCY, Warwick Lane.

HERRING'S METRICAL TUNES, &c.

8vo, 12 pp., 6d. London: NOVELLO, EWER and Co.

CONGREGATIONAL SINGING.—"FREE CHANT" CADENCES for the Recitation of the Psalms without "pointing." By JOHN CROWDY. Price 1s.

London: NOVELLO, EWER and Co.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d.

London: NOVELLO, EWER and Co.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d.

London: NOVELLO, EWER and Co.

S. C. COOKE.—TE DEUM LAUDAMUS in S. Chant Form. No. 1, in D; No. 2, in E flat. Price 4d. each.

London: NOVELLO, EWER and Co.

Books I. to VIII., New Series, 1s. each.

COLLECTION of KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

London: NOVELLO, EWER and Co.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. London: NOVELLO, EWER and Co.

JUST REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices.

No. 1. Come and let us return (Advent or Lent).

" 2. I will look unto the Lord (Advent or Lent).

" 3. Behold the tabernacle (Christmas).

Second Series. Female and Male Voices.

No. 1. Unto us was born (Christmas).

" 2. Blessed is the soul (Whitsuntide).

" 3. Come ye, and let us go up (Festival).

" 4. Blessed be the name of God (Harvest).

These Anthems are available as Duets for private use.

London: NOVELLO, EWER and Co.

Now ready.

BY G. H. SWIFT, Organist of the Parish Church, Lambourne, Berks.

Anthem, **SHOW US THY MERCY, O LORD.** Treble solo and chorus. Price 6d.

Anthem, **O SING UNTO THE LORD.** Price 6d.

Part-Song, **THOUGHTS OF HOME.** Price 3d.

London: NOVELLO, EWER and Co.

Third Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.
This work contains nearly 400 Chants; which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.
London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.
Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1jd. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.
The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

OFFICE of HOLY COMMUNION, Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, and Gloria in excelsis. Set to music in the key of F, by HENRY HOUSELEY, F.C.O. Price 1s. London: NOVELLO, EWER and Co.

Just published, post-free, 2jd. (Special terms for quantities.)

A NEW HYMN, suitable for all occasions, tracing the Fall in Eden, the Promise of a Saviour, His Birth, Life, Death, Ascension, and promised Second Coming. Words by A. G. WOOD. Music by W. J. E. PEMBROKE. C. DUNTON, Music and Bookseller, 352, Clapham Road, S.W.; City Depot, F. PITMAN, 20, Paternoster Row, E.C.

The Cathedral Psalter

POINTED FOR CHANTING.

Imperial 32mo, cloth	s. d.
Ditto, with Proper Psalms, cloth	0 9
Demy 8vo, large type, with Proper Psalms, cloth	1 0
Proper Psalms, separately. Paper cover. 32mo	2 6
Canticles, 32mo	0 3
Ditto, 8vo	0 1

The Psalter, with Chants, Post 4to, cloth	5 0
Canticles, 4to, with Chants	0 6

THE CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2 0
Ditto, cloth	3 0
Foolscap 4to, paper cover	1 0
Ditto, cloth	1 6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

- | | |
|---|--|
| No. 1. Let your light so shine. | 13. Charge them who are rich. |
| 2. Lay not up for yourselves. | 14. God is not unrighteous. |
| 3. { Whatsoever ye would that men. | 15. { To do good. |
| 4. { Not every one that saith unto Me. | 16. { Whoso hath this world's good. |
| 5. { Zacchæus stood forth. | 17. { Give alms of thy goods. |
| 6. { Who goeth a warfare. | 18. { Be merciful after thy power. |
| 7. { If we have sown. | 19. { He that hath pity upon the poor. |
| 8. { Do ye not know. | 20. { Blessed be the man. |
| 9. { He that soweth little. | 21. { Let your light so shine. |
| 10. { Let him that is taught in the word. | Festal Setting. |
| 11. { While we have time. | |
| 12. { Godliness is great riches. | |

London: NOVELLO, EWER and Co.

Just published.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

- | | |
|-------------------------------|-----------------------------------|
| 1. Let your light so shine. | 11. While we have time. |
| 2. Lay not up for yourselves. | 12. Godliness is great riches. |
| 3. Whatsoever ye would. | 13. Charge them who are rich. |
| 4. Not every one. | 14. God is not unrighteous. |
| 5. Zacchæus stood forth. | 15. To do good. |
| 6. Who goeth a warfare. | 16. Whoso hath this world's good. |
| 7. If we have sown. | 17. Give alms of thy goods. |
| 8. Do ye not know. | 18. Be merciful after thy power. |
| 9. He that soweth little. | 19. He that hath pity. |
| 10. Let him that is taught. | 20. Blessed be the man. |

Price One Shilling.

London: NOVELLO, EWER and Co.

TO ORGANISTS.

THE UNIVERSAL ORGANIST, a Series of Shilling Volumes, averaging 20 to 25 pages each. Full music size:—

- No. 1. Eight Original Pieces and Arrangements—*F. Archer*.
 " 2. Ten Gavottes and Minuets of the Great Masters—*Dr. Spark*.
 " 3. Thirty-two Introductory Voluntaries (entirely new)—*Arthur Johnson*.
 " 4. Eight Original Pieces and Arrangements (second selection)—*F. Archer*.
 " 5 & 6. Lefebvre Wely's Six Celebrated Offertories (Op. 34). Edited by *F. Archer*. (Double Number.)
 " *7 & 8. Batiste's Six Grand Offertories. Edited by *F. Archer*. (Special Number, price 2s. 6d.)
 " 9. Celebrated Marches, arranged by *F. Archer*.
 " 10. Arrangements—*F. Archer*.
 " 11. Arrangements—*F. Archer*.
 " 12. Arrangements—*F. Archer*.

Detailed lists of contents, free on application.

* Published by arrangement with Messrs. Ashdown and Parry.

Price One Shilling each, Nos. 7 and 8 excepted.

CUNINGHAM BOOSEY & SPRAGUE, 296, Oxford Street, W.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R.

BEXFIELD, Mus. Doc., Cantab.
 "Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"A work which is an honour to its author and his countrymen."—*Orchestra*.

London: NOVELLO, EWER and Co.

WILFORD MORGAN'S GRAND MARCHES.

"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kuhe's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI
 MARCHE JOYEUSE
 MARCHE MILITAIRE
 MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN's semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

Price 5s., paper cover; or 7s. 6d., handsomely bound in scarlet cloth, gilt lettered, gilt bordered, and gilt edges.

THE VILLAGE ORGANIST. New Edition, complete in One Volume. 142 Pages. It contains 78 Voluntaries, all of which, except four, were composed expressly for the work by nearly all the most eminent English musicians.

All orders should be addressed to the Publishers.

London: NOVELLO, EWER and Co.

WORKS ON PLAIN-SONG, ETC.

BY THE

REV. THOMAS HELMORE.

Now complete, the Super-Royal 18mo Edition of

THE MANUAL OF PLAIN-SONG

CONTAINING

- I. A BRIEF DIRECTORY for Morning and Evening Prayer, Litany, and Holy Communion. Sold separately, 2d.
 - II. THE CANTICLES NOTED, First Set, 4d.
 - III. THE CANTICLES NOTED, Second Set, 8d.
- N.B.—In these three portions of the Manual there are 22 settings of the Venite; 8 of the Te Deum; 14 of the Benedicite; 14 of the Benedictus; 2 of the Jubilate; 1 of the Easter Anthem instead of the Venite; 2 of the Miserere; 12 of the Quicunque vult; 17 of the Magnificat; 2 of the Cantate Domino; 18 of the Nunc dimittis; 2 of the Deus misereatur; to which an endless variety may be added, if required, by following the directions of the closing portion of this Manual. (See below, VII.)
- IV. THE PSALTER NOTED; the widely disseminated and earliest portion of the Manual, published with its Accompanying Harmonies in 1849.
 - V. THE FIRST APPENDIX TO THE PSALTER NOTED; being the Proper Psalms for Ash Wednesday, Good Friday, and the four Great Festivals, set to the same Tones as before, but placed in their proper order, for greater convenience.
- IV. and V. together, 2s. 6d.
- VI. THE SECOND APPENDIX TO THE PSALTER NOTED; the Psalms for the Four Greater Festivals reset to different Tones. 4d.
 - VII. THE THIRD APPENDIX TO THE PSALTER NOTED, 6d.; completing the design of which the foregoing have successively furnished the other component parts. Herein are ample directions for changing one Tone for another, with a proper rearrangement of the words. Also a Table in which all the Tones, or Chants, used in the Manual and its Accompanying Harmonies are classified according to their similarity of accent and form; thus showing which are most conveniently interchangeable for the same words, and a similar number of accents.

N.B.—These seven parts are now to be had in one neat volume, cloth, price 4s. 6d.; and those not contained in the former incomplete Manual may be had as a second volume by such as do not require the earlier parts. This Manual may thus be had, either in one complete volume, price 4s. 6d.; or, as before, in the incomplete form, Vol. I. containing the "Brief Directory," "First Set of Canticles," "Psalter," and "First Appendix" (*i.e.*, the old Manual), 3s. 6d.; and the remaining parts forming Vol. II., *i.e.*, "Second Set of Canticles," 8d.; "Second Appendix to the Psalter Noted," 4d.; and the "Third Appendix," just now published, and completing the "Manual of Plain-Song," 6d.—price 2s. 6d. The several Numbers of this work will be still kept on sale, in six separate parts, IV. and V. constituting but one.

The greater portion of this Manual was, from the first, published also in Super-Royal 8vo; and it is hoped that encouragement may be given for the completion of that larger-sized and handsome edition, suited alike for the Bookcase and the Organ and Choir Desks.

The Manual has also, as its companion Book of Words only, the "Canticles Accented," price 3d., and the same, together with the "Psalter Accented," price 1s. 6d. paper; 2s. 6d. cloth; and they are also bound up with the Small Pica 16mo Oxford Edition of the Book of Common Prayer, in a convenient and portable volume, most suitable for general use, 5s.

The Manual has its Accompanying Harmonies, partly corresponding to the Seven Portions of which it consists, thus:—

- No. I. has THE ACCOMPANYING HARMONIES TO THE BRIEF DIRECTORY, with an explanatory Preface, 1s. 6d.; also
 - THE FIRST APPENDIX TO THE ACCOMPANYING HARMONIES TO THE BRIEF DIRECTORY. 4d.
 - Nos. II., III., IV., and V. have Accompanying Harmonies in THE SECOND APPENDIX TO THE ACCOMPANYING HARMONIES TO THE BRIEF DIRECTORY. 2s.
 - THE ACCOMPANYING HARMONIES TO THE PSALTER NOTED, and its FIRST APPENDIX. 3s.
- This First Appendix separate, 4d.
- No. VI. has THE ACCOMPANYING HARMONIES TO THE SECOND APPENDIX TO THE PSALTER NOTED. 4d.
 - No. VII. as II., III., IV., and V. above.
- There are also some Special Accompaniments to certain Canticles, viz., to the—
- TE DEUM, Nos. VII. and VIII., from BAINI and ALFIERI. Folio, 3s.
- MAGNIFICAT, Nos. VII. and XV., from ORLANDO DI LASSO. 8vo, each 4d.; and No. VIII., from PALESTRINA, 8vo, 8d.

Published under the sanction of the Ecclesiological Society.

THE HYMNAL NOTED.

- I.—A HYMNAL NOTED; or Translations of the Ancient Hymns of the Church, set to their proper melodies. Parts 1 and 2, 2s. 6d. each, in paper cover; or the two parts bound in one vol., cloth, 5s.
- II.—ACCOMPANYING HARMONIES TO THE HYMNAL NOTED. Parts 1 and 2, bound in cloth, 6s. 6d. each; or the two parts bound in one vol., cloth, 10s. 6d.
- III.—THE WORDS OF THE HYMNAL, in a cheap form. Part 1, 2d.; part 2, 4d.
- IV.—THE WORDS OF THE TWO PARTS combined in the proper sequence of the whole course of the Church's Year. Cheap edition, cloth, 8d.; roan, 1s.
- V.—THE WORDS OF THE TWO PARTS combined, with the addition of Scripture References. Cloth, 1s. 6d.

1s. each, folio size.

"Peace, it is I,"

"The day is past and over,"

"The Day of Resurrection."

Three Hymns of the Eastern Church.

Translated by the Rev. J. M. NEALE, D.D.; set to Music for Four Voices.

ST. MARK'S CHANT-BOOK

(Used for 30 years in the College Chapel, Chelsea), 4s. 6d.; or in two parts—I. The Chants in order for the Daily Services, 3s. 6d. II. The Table of the Chants, 1s. (useful for the Canticles).

CADENCES

For the Order of the Administration of the Lord's Supper or Holy Communion. Super-Royal 8vo, 6d.

Twelve Carols for Christmas-tide.

Twelve Carols for Easter-tide.

Each Set, folio, 4s. 6d. Vocal Score, compressed, 18mo, 1s. Treble parts, 18mo, 6d.; ditto, in packets of 50, 20s. Words only, 32mo, 14d.; ditto, in packets of 50, 5s. Dedicated to the late Bishop Wilberforce. From the "Cantiones Ecclesiasticæ" of Peter Nyland, 1582, Sweden.

The Carol for Christmas Morning.

By the late Dr. NEALE; set to Music for Four Voices. Vocal Score, 18mo, 2d.; Melody, 18mo, 1d.

Price 1s., folio; octavo, 2d.

Short Graces before and after Meals.

Various arranged to suit every class of voice, and the case of many or few voices. For the use of Colleges and Schools. By the Rev. THOMAS HELMORE, M.A., and FREDERICK HELMORE, Esq. Together with the famous Canon, "Non nobis Domine."

Price 2d., 18mo.

The Responses, Psalms, Canticles, &c.,

For Evensong on Easter-Day, as arranged in harmony, from his complete Manual, &c., for Choir and Congregation, at the Frome-Selwood Festival, 1881.

A Treatise on Choir and Chorus Singing,

By F. J. FÉTIS, Chapel-Master to H.M. the King of the Belgians; Director of the Conservatory of Music, Brussels; Knight of the Legion of Honour, &c. Translated by the Rev. THOMAS HELMORE, M.A. Priest in Ordinary to H.M. Chapels Royal; late Precentor of St. Mark's College, &c. Dedicated to the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., Oxon., &c. 1s.

PLAIN-SONG PRIMER.

One of the Set of Elementary Instruction Books in Music, edited by Dr. STAINER. Price 2s.; in paper boards, 2s. 6d.

LONDON: NOVELLO, EWER AND CO.

"THE SACRIFICE OF PRAISE."

TWO PAPERS ON CHURCH MUSIC,

Read by the Rev. THOMAS HELMORE, M.A.—one at the Church Congress, held at Wolverhampton, October, 1867; and one at the Swansea Church Congress, October, 1879. 6d.

London: JOHN HODGES, 24, King William Street, Charing Cross.

A CATECHISM OF MUSIC,

Used for the instruction of the Children of H.M. Chapels Royal. 1878. Paper cover, 1s.; cloth, 1s. 2d.

London: LONGMANS, GREEN AND CO., PATERNOSTER ROW.

SEVENTY-SECOND EDITION.
PRICE ONE SHILLING, ENLARGED.

A specimen copy post-free for twelve stamps.

COLLEGIATE AND SCHOOL SIGHT-SINGING MANUAL.

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.
3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

COLLEGIATE AND SCHOOL SINGING MANUALS

Containing
ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

BOOKS I. TO VI., ONE SHILLING EACH.

VOLUNTARIES FOR THE HARMONIUM

ARRANGED BY

J. W. ELLIOTT.

EACH BOOK CONTAINS SIXTY VOLUNTARIES.

Also in 2 vols., cloth, 4s. each.

London: NOVELLO, EWER and Co.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S

Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

("The Well-Tempered Clavichord").

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Diss.

"Every page shows that Mr. Hemstock is master of his subject."—*Musical Standard*.

"Contains much useful information."—*Musical Times*.

"A practical and useful book."—*Music Trade Review*.

Now ready, large post 8vo, 256 pp., cloth, gilt, price 5s.; by post, 5s. 4d.

ORGANS AND ORGAN BUILDING; A Treatise on the History and Construction of the Organ, from its Origin to the present day. With important specifications. Illustrated. By C. A. EDWARDS. "THE BAZAAR" Office, 170, Strand, W.C.

SIGNOR PIATTI, after Frank Holl, A.R.A., engraved by Francis Holl. Messrs. THOS. AGNEW and SONS have the honour to announce the completion of the portrait of this eminent musician. An Artist's Proof may be seen at their Galleries, 39B, Old Bond Street, Piccadilly, W., and at Messrs. Chappell and Co., 50, New Bond Street.

Third Edition. Price 1s.

HOW TO LEARN TO PLAY THE PIANO WELL. By ONE WHO HAS TAUGHT HIMSELF.

"Here, in the compass of fourteen pages, is matter calculated to produce better results than half-a-dozen years' teaching."

London: NOVELLO, EWER and Co.

Price 1s.

THE ART OF PLAYING AT SIGHT. By ONE WHO HAS TAUGHT HIMSELF.

"Considering the number of persons who are taught to play the piano, it is astonishing how few can 'read' music. The author attributes this to the fact that no system is put forth by teachers. The method advocated in this little book is a novel one, and will undoubtedly produce success if persevered in."

"The author believes his system to be infallible; after a fair trial, we must say we believe so too."

London: NOVELLO, EWER and Co.

Price 1s.

HOW TO FORM AND TRAIN A VILLAGE CHOIR. By AN ORGANISING CHOIRMASTER.

"Thoroughly practical. A boon to choirtrainers generally."

London: NOVELLO, EWER and Co.

Just published, price 1s.

CONGREGATIONAL SINGING: Is it a Reality or only a Myth? By A LAYMAN.

London: NOVELLO, EWER and Co.

Just published, price 1s.

THE HARMONIUM: AND HOW TO PLAY IT.

London: NOVELLO, EWER and Co.

J. C. WALKER.—"DAILY PRACTICE for the VOICE," 2s. net.

BURNS and OATES, 17, Portman Street, W.

Also,

"SIGHT SINGING," 8d.

London: NOVELLO, EWER and Co.

FOR SCHOOLS AND SINGING CLASSES.

Now ready, Seventeenth Edition, price 1s. 6d.

SIXTY MELODIES for YOUTH. For two, three, and four equal voices. Composed by SILCHER. Adapted to English words by FRANCIS L. SOPER.

"One of the best publications of the kind."—*Athenæum*.

NOVELLO, EWER and Co. and SIMPKIN and Co.

SOCIETY OF ARTS EXAMINATION.—Set of SIX SPECIMEN EXAMINATION PAPERS. Price 1s. "Biographical Sketches of Musical Composers." Price 6d. By W. MESTONS. Will be found helpful to candidates.

London: J. CURWEN and SONS, 8, Warwick Lane, E.C.

Aberdeen: A. BROWN and Co., Booksellers.

HAIGH'S String Band Journal; HAIGH'S Fife and Drum Band Journal; HAIGH'S Brass and Military Band Journal. Published on the 1st of every Month. Catalogues post-free to any part of the World.

T. A. HAIGH, 1, St. George's Road, Hull.

WILLIAM J. YOUNG'S Popular Part-Songs for S.A.T.B.

		s.	d.
1. I love the merry springtime	21st thousand net	0	2
2. Gaily through the greenwood	38th do.	0	2
3. O welcome, merry May	6th do.	0	2
4. The mountain maid	6th do.	0	2
5. Come o'er the mountain	8th do.	0	2
6. Hail, merry, merry Christmas	17th do.	0	2
7. Songs of praise the angels sang	6th do.	0	3
8. Blow, ye balmy breezes, blow	8th do.	0	3
9. Fairy revels	10th do.	0	3
10. Oh! peaceful vale of rest	5th do.	0	1½
11. The merry bird	5th do.	0	3
12. Come, let us be merry and gay	5th do.	0	3
13. Forest echoes	8th do.	0	3
14. Haste, ye merry elves	5th do.	0	3
15. The streamlet (with soprano solo)	3rd do.	0	3
16. Sunshine and shadow	3rd do.	0	2
17. Sunny rays (with soprano solo)	3rd do.	0	3
18. A happy New Year	3rd do.	0	3
19. The coming of Spring	3rd do.	0	3
20. England's glory	5th do.	0	3
21. A merry Christmas to you all	3rd do.	0	3
22. The air resounds with music sweet	2nd do.	0	2
23. To a sleeping child	1st do.	0	2
24. Our National Church	2nd do.	0	3
Ditto (Organ copy)	1st do.	0	1

London: NOVELLO, EWER and Co.

NEW COMPOSITIONS, by **ALFRED J. CALDICOTT**, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—Out on the Waters	4d.
The Haymakers	4d.
Yule	4d.
Jack and Jill	4d.
Little Jack Horner	6d.
Humpty Dumpty	6d.
Winter Days	4d.
Songs—The New Curate and Two Spoons	each 2s.

Post-free of the Composer, Worcester. Special terms to societies.

PART-SONGS by STEPHEN S. STRATTON.

	s.	d.
Monarch Winter. (S.A.T.B.) Poetry by W. S. Passmore	0	3
May-Day. (S.A.T.B.) Poetry by Dr. Wolcott	0	1½
Merrily every bosom boundeth. (S.A.T.B.) Poetry by Thomas Moore	0	3
Summer is but fleeting. (S.A.T.B.) Poetry by E. Oxenford	0	3
Hark! the nightingale is singing. Serenade. (A.T.T.B.) Poetry by R. Crompton	0	6
Christabel. Glee. (A.T.T.B.)	0	6

London: NOVELLO, EWER and Co., and all Musicsellers.

POPULAR FOUR-PART SONGS by GABRIEL DAVIS.

THE THREE STARS	2d.
THE KNIGHT'S RETURN (4th Edition)	2d.
GOD SAVE THE PRINCE (17th ")	2d.
THE DISTANT SEA ... (5th ")	2d.
TO THE WOODS ... (6th ")	2d.
HARK! 'TIS MUSIC ... (5th ")	2d.
THE HOUR OF REST ... (4th ")	2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition) 2d.	
DAME TROT (3rd ")	2d.

London: NOVELLO, EWER and Co.

NEW PART-SONGS, by ALFRED R. GAUL.

THE POTTER. (Fourth Thousand).
"Thoroughly deserves all the popularity it is certain to obtain."—*Musical Times*.

THE ERL-KING.
"A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*.

JACK FROST. (Fourth Thousand). Words by Edward Oxenford.
"Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham."
Price 3d. each.

London: NOVELLO, EWER and Co.

NEW AND EASY SONGS.

HARK! SWEET BELLS ARE RINGING;
price 1s. 6d. net. **LITTLE ROSEBUD;** price 1s. 6d. net.
Poetry by EDWARD OXENFORD. Music by STEPHEN S. STRATTON.
The compass of these songs is from D to E, and will suit all voices of limited range, and the words are especially adapted for teaching purposes. London: NOVELLO, EWER and Co., and all Musicsellers.

SIX PART-SONGS

BY

SEYMOUR EGERTON.

Spring's approach 3d.	The rose and the soul 1½d.
Wild rose 3d.	Adieu to the woods 3d.
In the woods 3d.	King Winter 3d.

London: NOVELLO, EWER and Co.

POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (10th thousand)	3d.
The Stormy Petrel (soprano or tenor and bass solos)	3d.
The Coral Grove	3d.
Pibroch of Donuil Dhu (Sir Walter Scott)	3d.
Sweet Spring (madrigal)	3d.
The Ocean (Barry Cornwall)	3d.
Over the mountain-side (four-part serenade)	3d.
Soul of Living Music (soprano solo and chorus)	3d.
The Jäger Chorus (5th thousand)	3d.
The River	3d.
Departed Joys (Thomas Moore)	2d.
Summer and Winter	2d.
The Anglers (6th thousand)	2d.
Sweet to live amid the mountains (10th thousand)	2d.
The Dream of Home (Thomas Moore)	2d.
There's beauty in the deep (6th thousand)	1½d.
Soldier, rest! (Sir Walter Scott)	1d.
Woods in Winter (Longfellow)	1d.
Autumn (Montgomery)	1d.
The Sombre Shadows of the Night (trio for S.A.B.)	1d.

London: NOVELLO, EWER and Co.

Just published. Price 2d.

SWEET and LOW. Part-song for S.A.T.B. Words by Alfred Tennyson. Music by HENRY PIGGOTT, L.Mus., T.C.L.
"Simple, pleasing, and effective."

London: NOVELLO, EWER and Co.; or of the Composer, Alton, Hants.

SELECT COMPOSITIONS from the **GREAT MASTERS**, arranged for the Organ, with Pedal Obbligato, by **ARTHUR HENRY BROWN.**

- "Wedding March," by Mendelssohn.
- March from "Tannhäuser," by Wagner.
- Marches from "Scipio," and from Occasional Oratorio, by Handel.
- "Coronation March," from Meyerbeer's "Prophète."
- "Dead March" in "Saul" and "See the conquering," by Handel.
- Andantino, by Haydn, and "Waft her, angels," from "Jephtha."
- "As pants the hart," Spohr, and "Where'er you walk," Handel.
- "My heart ever faithful," by Bach.
- Andantino and Andante from Sonatas, by Pleyel.
- "The Hero's March," by Mendelssohn.
- "Quis est homo?" from Rossini's "Sabbat Mater."
- Air et Chœur, from "La Dame Blanche," by Boieldieu.
- Grande Marche Héroïque in C, by Fr. Schubert.
- Grande Marche Héroïque in D, by Fr. Schubert.
- Overture, "Berenice," by Handel.
- Overture, "Sosarmes," by Handel.
- Handel's Overture, "Alcina."
- Gavotte, from Handel's Overture, "Otho."
- "La Carità," by Rossini.
- "Angels ever bright," and "Pious orgies," Handel.
- "Ave Maria," by Franz Schubert.
- Aria, by Antonio Lotti. Circa 1700.
- "My soul thirsteth for God," from Mendelssohn's 42nd Psalm.
- "Gloria in excelsis," from Weber's Mass in G.
- "Fac ut portem," from Rossini's "Stabat Mater."
- "Pietà, Signore," from "San Giovanni Battista," by Stradella.
- Handel's Overture to "Julius Cæsar."
- Serenade, by Franz Schubert.
- Aria, by Cavaliere Gluck. 1765.
- Aria, from "Alcina," by Handel.
- Aria, from "Artaserse," by Leonardo Vinci. 1730.
- Cantata, by Alessandro Scarlatti.
- Aria, by Ch. Gluck. 1760.
- Aria, by Domenico Cimarosa. 1784.
- "Diedi il Coro," Aria by Handel.
- Siciliana by Long.
- Andante by Long.
- Aria, by Padre Martini. 1763.
- "Kyrie Eleison," from Schubert's Mass in G.
- Aria, by Gluck. 1767.
- "Sanctus" and "Hosanna," from André's Mass. Op. 43.
- Last Chorus, from Beethoven's "Mount of Olives."
- "He shall feed His flock," from Handel's "Messiah."
- "Quoniam Tu solus," by Vincenzo Righini. 1788.
- "Hallelujah" Chorus, from Handel's "Messiah."
- "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
- "The heavens are telling," from Haydn's "Creation."
- Andante and Allegretto, from Handel's Violin Sonata in A major.
- Slow Movement from Symphony 36, by Haydn.
- Andante con Variazioni, from Spohr's Notturmo. Op. 34.
- "Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain. 1760.
- "Marche Solennelle," by Franz Schubert.
- Adagio, from the Notturmo (Op. 34), by Louis Spohr.
- "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
- Overture and Minuet to "Samson," Handel. 1742.
- "The arm of the Lord," by Haydn.
- "Deh lascia o Core," from "Astianatte," by G. Buononcini. 1727.
- "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
- "Il pensier sta negli oggetti," Aria, by Haydn. 1792.
- "Gloria in excelsis," from Mozart's 12th Mass.

Nos. 3, 6, 8, 9, 11, 13, 14, 15, 16, 19, 22, 24, 25, 27, 36, 39, 41, 42, 44, 45, 47, 48, 49, 50, 51, 53, 54 to 60, are very suitable for performance from Easter to Advent.

[Continuing.]

Price Three Shillings each.

Volumes I., II., and III., bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.

London: B. WILLIAMS, 60, Paternoster Row.

COMPOSITIONS

BY

A. C. MACKENZIE.

ANTHEMS FOR FOUR VOICES.

s. d.

The blessing of the Lord	...	...	...	...	0	3
I will lay me down in peace	...	...	...	...	0	1½
The Lord gave, and the Lord hath taken away	...	...	...	...	0	2

PART-SONGS (S.A.T.B.) Op. 8.

No. 1. It is this	...	...	...	...	0	1½
" 2. How I love the festive boy	...	...	...	...	0	3
" 3. Autumn	...	...	...	...	0	1½
" 4. When Spring begems the dewy scene	...	...	...	...	0	4
" 5. The day of love	...	...	...	...	0	3½
" 7. The stars are with the voyager	...	...	...	...	0	1½

PART-SONGS FOR MEN'S VOICES.

A Franklyn's dogge (Op. 8, No. 6)	...	...	...	...	0	6
Great Orpheus was a fiddler	...	...	...	...	0	6

TRIOS FOR LADIES' VOICES. Op. 22.

No. 1. Waken! waken! day is dawning	...	...	...	...	0	4
" 2. Distant bells	...	...	...	...	0	3
" 3. Come, sisters, come	...	...	...	...	0	4

SONGS.

THREE SONGS. Op. 17. The Poetry written by CHRISTINA ROSSETTI:—

No. 1. The first spring day	...	...	...	...	3	0
" 2. When I am dead	...	...	...	...	3	0
" 3. A birthday	...	...	...	...	3	0
While my lady sleepeth. Serenade. Op. 12, No. 2. The words translated from the Spanish, by J. G. LOCKHART	...	...	...	...	3	0
In our boat, with Violin and Violoncello Accompaniment	...	...	...	...	4	0
The song of love and death, from Tennyson's "Idyls of the King"	...	...	...	...	3	0
The Old Grenadier. Sung by Mr. Santley	...	...	...	...	4	0

PIANOFORTE MUSIC.

FIVE PIECES: Impromptu, Gigue, Saga, La Coquette, Evening in the fields	...	...	...	...	4	0
Scenes in the Scottish Highlands. Three Pieces. Op. 23. each	...	...	...	...	3	0
No. 1. On the hill side. No. 2. On the loch.	...	...	...	...
No. 3. On the heather.	...	...	...	...

London: NOVELLO, EWER and Co.

Just published.

THE WISHING STONE

CANTATA FOR FEMALE VOICES

The Poetry by EDWARD OXFORD

THE MUSIC COMPOSED BY

FRANZ ABT.

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

Just published.

A SECOND SET OF

TEN TRIOS FOR FEMALE VOICES

COMPOSED BY

CARL REINECKE

Op. 156.

Price 1s. 6d.; or, singly:—

No. 86. From Venice	...	...	...	...	3d.
" 87. When two are lovers	...	...	...	...	2d.
" 88. How quickly sorrow is gone	...	...	...	...	2d.
" 89. A Maiden's song	...	...	...	...	3d.
" 90. O grateful evening silence	...	...	...	...	2d.
" 91. Song of the Graces, from "Faust"	...	...	...	...	2d.
" 92. Song from "Mirza Schaffy"	...	...	...	...	3d.
" 93. In summer go thy love to seek	...	...	...	...	2d.
" 94. Over a grave	...	...	...	...	2d.
" 95. Snow in Spring	...	...	...	...	2d.

London: NOVELLO, EWER and Co.

TRIOS FOR TREBLE VOICES.

The Butterfly's Ball and the Grasshopper's Feast. Sir G. SMART	...	...	...	...	net	1	0
From Oberon in Fairyland. R. J. S. STEVENS	...	...	...	...	...	0	6
Mermaid's Invitation. RIDLEY PRENTICE	...	...	...	...	...	0	6
Tyrolaise Evening Hymn. J. L. HATTON	...	...	...	...	...	0	6
Fallen is thy throne, O Israel. MILLICO	...	...	...	...	...	0	6
Sound the loud timbrel. AVISON	...	...	...	...	...	0	6
Blow, gentle gales. BISHOP	...	...	...	...	...	0	6

LAMBORN COCK, 23, HOLLES STREET.

NEW SONG

Sung by Mr. FRANK BOYLE

ONLY TO LOVE THEE

The Words written by EDWARD OXFORD

THE MUSIC BY

FRANZ ABT.

Two Shillings, net.

London: NOVELLO, EWER and Co.

THREE NEW SONGS

BY

LORD HENRY SOMERSET.

ONE MORE (in F and D)	...	...	...	...	2	0
DAWN, NOON, AND NIGHT (in F)	...	...	...	...	2	6
GOOD-BYE (in G minor and E minor). The words by Major G. J. WHYTE-MELVILLE	...	...	...	...	2	6

London: NOVELLO, EWER and Co.

O MOTHER DEAR, GOOD NIGHT

SERENADE.

COMPOSED BY

BERTHOLD TOURS.

Price 2s. 6d.

London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHT

Song for Baritone or Bass, by

ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

Sung by Miss ADA TOLKIEN.

NEW SONG

ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

New Patriotic Four-Part Song, for T.T.B.B.

WHO'S FOR THE QUEEN?

Written by FRED. E. WEATHERLY, M.A.

MUSIC COMPOSED BY

GABRIEL DAVIS.

Price 3d.

London: NOVELLO, EWER and Co.

SONGS

BY

SIR W. STERNDALÉ BENNETT.

TWELVE SONGS, with English and German Words.					Price,	s. d.
in paper cover, 2s. 6d.; cloth boards	...	...	...	...	4	6
Also separately, folio size	...	...	...	each net	1	6

Op. 23.

Op. 35.

1. Musing on the roaring ocean.
2. May-dew.
3. Forget-me-not.
4. To Chloe (in sickness).
5. The past.
6. Gentle Zephyr.
7. Indian love.
8. Winter's gone.
9. Dawn, gentle flower.
10. Castle Gordon.
11. As lonesome through the woods.
12. Sing, maiden, sing.

O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria") ... 3 0

O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen") ... 2 6

WITH THE CAROL IN THE TREE (ditto) ... 3 0

'TIS JOLLY TO HUNT (ditto) ... 3 0

London: NOVELLO, EWER and Co.

Now Ready. Small 4to, price 1s. Vocal Parts, 12mo, price 6d. each. 1st and 2nd Series, bound together, cloth, 2s. 9d. Vocal Parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE
CANTICLES AND HYMNS
OF THE CHURCH,

POINTED FOR CHANTING, AND SET TO APPROPRIATE ANGLICAN CHANTS, SINGLE AND DOUBLE

TOGETHER WITH

RESPONSES TO THE COMMANDMENTS,

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., M.A.,

AND

EDWIN GEORGE MONK.

This Work contains a Selection of *Double* (besides additional *Single*) Chants; together with special settings of "*Benedicite*," and a collection of *Kyrie Eleisons*, old and new.

This pointing of the Canticles is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER and CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 3d.; Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. I & 2, 1s. 6d. each, paper cover.

SONGS.—Vol. I. Cloth, 4s.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c.	...	...	1s.	3rd Set—Hunting Quadrilles: "John Peel," &c.	1s.
2nd Set—"Humpty Dumpty."	Duet	...	3s.	4th Set—Singing Quadrilles: "Girls and Boys," &c.	1s.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School.

London: NOVELLO, EWER & CO.

COMPOSITIONS

BY

EDWARD HECHT.

SONGS.

A Farewell.	Sung by Miss PALMER	...	...	...	3s.
An Old Song.	Sung by Mr. SANTLEY	...	...	...	3s.
The Fountain.	Sung by Mr. SIMS REEVES	...	...	...	3s.
Eleonore	...	...	...	...	3s.
Give.	Sung by M ^{lle} . TITIENS	...	...	...	3s.
A Lily thou wast.	Sung by Mr. SIMS REEVES	...	...	...	3s.
The Lord is my Shepherd.	Sung by Miss PALMER	...	...	...	3s.

DUETS, s.s. or s.A.

Life.	Op. 18, No. 1	...	...	...	3s.
A Lament for the Summer.	Op. 18, No. 2	...	...	...	3s.
The Pride of Youth.	Op. 18, No. 3	...	...	...	3s.
Morning Song (Morgenlied).	Op. 18, No. 4	...	...	...	4s.

PIANO SOLO.

Polonaise.	Op. 17	4s.
------------	--------	-----	-----	-----	-----

Sold at Half-price.

FOUR-PART SONG.

The Charge of the Light Brigade	4d.
---------------------------------	-----	-----	-----	-----	-----

London: NOVELLO, EWER and Co.

SONGS

COMPOSED BY

J. BARNBY.

Thou whom my heart adareth, in C and E.	Sung by Madame Patey	...	...	...	4 0
When the tide comes in.	Sung by Madame Antoinette Sterling	...	...	...	4 0
My summer-time, in C and B \flat .	Sung by Mr. E. Lloyd	...	...	...	4 0
The bells of St. Ethelred	...	...	...	...	4 0
Elizabeth's song	...	...	...	...	4 0
When I view the mother holding	...	...	...	...	3 6
Forget-me-not	...	...	...	...	2 6
How fades the light	...	...	...	...	3 6
I sit alone	...	...	...	...	2 6
In spring-time	...	...	...	...	3 0
My golden ship	...	...	...	...	3 0
The rainy day	...	...	...	...	3 6
The rose and the nightingale	...	...	...	...	4 0
The daughters of the city come ("Rebekah")	...	...	...	...	4 0
The soft southern breeze ("Rebekah")	in D \flat and E\flat	...	...	...	4 0
The wrecked hope	...	...	...	...	3 0

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S
ORIGINAL OCTAVO EDITION OF
OPERAS

Edited, Corrected according to the Original Scores, and
Translated into English, by

NATALIA MACFARREN, REV. J. TROUTBECK, and
BERTHOLD TOURS.

Price 3s. 6d. each; or in scarlet cloth, 5s.

	AUBER.	Paper cover.	Scarlet cloth.
FRA DIAVOLO. French and English words	3 6	5 0	
MASANIELLO. French and English words	3 6	5 0	
FIDELIO. German and English words..	3 6	5 0	
NORMA. Italian and English words ..	3 6	5 0	
LA SONNAMBULA. Italian and English words	3 6	5 0	
I PURITANI. Italian and English words	3 6	5 0	
LUCIA DI LAMMERMOOR. Italian and English words	3 6	5 0	
LUCREZIA BORGIA. Italian and English words	3 6	5 0	
LA FIGLIA DEL REGGIMENTO. Italian and English words	3 6	5 0	
MARTHA. German and English words..	3 6	5 0	
IPHIGENIA IN AULIS. French and English words	3 6	5 0	
IPHIGENIA IN TAURIS. French and English words	3 6	5 0	
L'ETOILE DU NORD. Italian and English words	5 0	7 6	
DON GIOVANNI. Italian and English words	3 6	5 0	
LE NOZZE DI FIGARO. Italian and English words	3 6	5 0	
DIE ZAUBERFLÖTE. German and English words	3 6	5 0	
IL SERAGLIO. German and English words	3 6	5 0	
IL BARBIERE. Italian and English words	3 6	5 0	
GUILLAUME TELL. French and English words	5 0	7 6	
IL TROVATORE. Italian and English words	3 6	5 0	
RIGOLETTO. Italian and English words	3 6	5 0	
LA TRAVIATA. Italian and English words	3 6	5 0	
ERNANI. Italian and English words ..	3 6	5 0	
TANNHÄUSER. German and English words	3 6	5 0	
LOHENGRIN. German and English words	3 6	5 0	
FLYING DUTCHMAN. German and English words	3 6	5 0	
OBERON. Italian and English words ..	3 6	5 0	
DER FREISCHUTZ. German and English words	3 6	5 0	
PRECIOSA. German and English words	1 6	3 0	

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

ORIGINAL
Compositions for the Organ
By E. SILAS.

No.		s.	d.
1.	Allegro Moderato	1	0
2.	Andante	1	0
3.	Prelude	1	0
4.	Andante	1	0
5.	Fantasia	1	6
6.	Pastorale	1	0
7.	Canzonetta	1	0
8.	Andante, in C	1	0
9.	Introduction and Fugue	1	0
10.	Prelude, in D	1	0
11.	Fugue, in C minor	1	0
12.	March, in B flat	1	0
13.	Sonata, in F	2	6
14.	Minuetto, in F	1	0
15.	Fantasia on St. Ann's Tune	1	6
15.	Melody in E minor	1	0

Nos. 8 to 15 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL
Compositions for the Organ
By FREDERIC ARCHER.

No.		s.	d.
1.	Andante, in D	1	0
2.	Andante, in F	1	0
3.	Andante, in A	1	0
4.	Concert Variations	2	0
5.	Allegretto, in E, and Prelude, in G	1	0
6.	Motivo, in B flat, and Fugue, in D minor	1	0
7.	Marche Triomphale	1	6
8.	Allemande	1	0

Nos. 5 to 8 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL
Compositions for the Organ
By HENRY SMART.

No.		s.	d.
1.	Choral, with Variations	1	6
2.	Two Trios	1	6
3.	Grand Solemn March	2	0
4.	Andante, No. 1, in G major	1	6
5.	Andante, No. 2, in A major	1	6
6.	Andante, No. 3, in E minor	1	6
7.	Six short and easy pieces, Nos. 1 and 2	1	6
8.	" " " 3 " 4	1	6
9.	" " " 5 " 6	1	6
10.	Air with Variations and Finale Fugato	3	0
11.	Twelve Short and Easy Pieces in various styles, Nos. 1 to 4	2	6
12.	" " " 5 " 8	2	0
13.	" " " 9 " 12	2	6
14.	Prelude, in A, and Postlude, in C	1	0
15.	Prelude, in Eb; Introductory Voluntary, in Bb; Andante } Grazioso	1	6
16.	Postlude, in D	1	6
17.	Twelve Short Interludes	1	6
18.	March, in G	1	0
19.	Easy Preludes: No. 1, in F; No. 2, in G	1	0
20.	Minuet, in C	1	6
21.	Festive March, in D	1	6
22.	Postlude, in E flat	1	6

Nos. 14 to 22 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL
Compositions for the Organ
By J. BAPTISTE CALKIN.

No.		s.	d.
1.	Andante (varied)	1	0
2.	Hommage à Mozart	2	0
3.	Choral Fugue	2	0
3.	Marche Religieuse	2	0
4.	Allegretto	2	0
4.	Andante espressivo	2	0
5.	Organ Study on Pleyel's Hymn-Tune	2	0
5.	Hommage à Haydn	2	0
5.	Allegretto Religioso	2	0
6.	Minuet and Trio	2	0
6.	Festal March	2	0
7.	Hommage à Mendelssohn	2	0
7.	Harvest Thanksgiving March	1	6
8.	Two-part Song without words	1	0
8.	Minuetto (from the <i>Organist's Quarterly Journal</i>)	1	0

London: NOVELLO, EWER and Co.

NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c., FOR FEMALE VOICES.

VOLUMES 1, 2, 3, & 4, BOUND IN CLOTH, GILT EDGES, 5s. EACH.

89	A MAIDEN'S SONG	CARL REINECKE	3d.	5	OH, SKYLARK, FOR THY WING	HENRY SMART	4d.
76	A MORNING WALK	JOACHIM RAFF	6d.	52	ON DEPARTURE	FRANZ ABT	2d.
62	A SONG OF THE FOUR SEASONS	B. LUARD SELBY	3d.	94	OVER A GRAVE	CARL REINECKE	2d.
51	A SPRING MORNING	FRANZ ABT	3d.	69	OUR HOME SHALL BE ("Bride of Dunkerron"), 4 voices, with solo	HENRY SMART	4d.
23	AVE MARIA ("Loreley")	MENDELSSOHN	2d.	99	PANGBOURNE	F. CORDER	3d.
30	AVE MARIA	MARCHETTI	3d.	36	PEACE	DR. HILLER	3d.
37	BELLS IN MAY	DR. HILLER	17.	64	PEACE	G. ROBERTI	3d.
78	BE STRONG TO HOPE	EDWARD HECHT	3d.	43	RISE AGAIN, GLAD SUMMER SUN (3 voices, with A. solo) ...	HENRY LESLIE	3d.
49	BLANCHE OF PROVENCE	CHERUBINI	3d.	26	SAY, WHERE IS HE BORN ...	MENDELSSOHN	2d.
41	CALL TO THE MOUNTAINS	DR. HILLER	3d.	16	SERENADE (4 voices, with solo)	SCHUBERT	6d.
63	CHARMING LITTLE VALLEY	G. ROBERTI	3d.	95	SNOW IN SPRING	CARL REINECKE	2d.
100	CLIEVDEN WOODS	F. CORDER	3d.	92	SONG (from "Mirza Schaffy") ...	CARL REINECKE	3d.
85	COME, SISTERS, COME	A. C. MACKENZIE	4d.	91	SONG OF THE GRACES ("Faust")	CARL REINECKE	2d.
13	CORONACH	SCHUBERT	3d.	101	SONNING LOCK	F. CORDER	3d.
71	DAY IS AT LAST DEPARTING	JOACHIM RAFF	3d.	25	SPINNING CHORUS ("Flying Dutchman"), 4 voices, with S. soli	WAGNER	3d.
79	DEPARTURE	L. SAMSON	3d.	73	SPRING IN THE LAND	JOACHIM RAFF	3d.
84	DISTANT BELLS	A. C. MACKENZIE	3d.	63	SUMMER DAYS	H. C. BANISTER	3d.
9	EVENING	HENRY SMART	2d.	21	SUMMER EVE (4 voices)	J. L. HATTON	3d.
59	EVENING REST	OSCAR WERMANN	4d.	50	SUNSET	FRANZ ABT	3d.
65	FARE THEE WELL!	G. ROBERTI	3d.	103	SWEET LAND OF THE MOUN- TAIN (Cambria)	DR. T. A. WALMSLEY	3d.
55	FLY FORTH, MY SONG	FRANZ ABT	3d.	82	TELL ME WHERE IS FANCY BRED	J. G. CALLCOTT	3d.
86	FROM VENICE	CARL REINECKE	3d.	47	THE APPROACH OF MAY	DR. WALMSLEY	3d.
46	GLORIOUS STAND THE MOUN- TAINS (3 voices, with soli S. and A.)	C. REINTHALER	2d.	6	THE BIRD AT SEA	HENRY SMART	4d.
17	GLORY TO THE LORD	SCHUBERT	3d.	1	THE CORALL'D CAVES OF OCEAN	HENRY SMART	4d.
15	GOD IN NATURE (4 voices)	SCHUBERT	4d.	80	THE ELF	L. SAMSON	3d.
44	GOOD NIGHT (3 v. with soli S. & A.)	HENRY LESLIE	3d.	53	THE FATHER'S WATCHFUL EYE	FRANZ ABT	3d.
22	HAIL TO THEE ("Bride of Dun- kerron")	HENRY SMART	2d.	8	THE FAY'S SONG	HENRY SMART	4d.
98	HARK! THE VILLAGE BELLS	JAMES SHAW	3d.	33	THE FISHER WIFE'S SONG	J. L. HATTON	3d.
56	HEAR, O HEAR MY PRAYER (Veni, Domine)	MENDELSSOHN	3d.	70	THE LAMENT	GABUSSI	3d.
27	HEARTS FEEL THAT LOVE THEE ("Athalie")	MENDELSSOHN	2d.	14	THE LORD IS MY SHEPHERD	SCHUBERT	4d.
2	HEAVEN	HENRY SMART	4d.	48	THE MERMAIDS	DR. WALMSLEY	4d.
3	HOPE AND MEMORY	HENRY SMART	4d.	67	THE NIGHTS	G. ROBERTI	3d.
39	HOURS OF REST	DR. F. HILLER	3d.	40	THE SECRET	DR. HILLER	3d.
88	HOW QUICKLY SORROW IS GONE	CARL REINECKE	2d.	31	THE SHADES OF NIGHT	SPOHR	4d.
102	HURLEY MILL	F. CORDER	3d.	81	THE SPRING	L. SAMSON	4d.
29	I WAITED FOR THE LORD	MENDELSSOHN	3d.	97	THE STARS BEYOND THE CLOUD	BERTHOLD TOURS	3d.
93	IN SUMMER GO THY LOVE TO SEEK	CARL REINECKE	2d.	45	THE SWALLOW	HENRY LESLIE	3d.
35	IN THE WOOD	DR. HILLER	3d.	10	THE WATER-NYMPHS	HENRY SMART	4d.
104	IN THY NAME SHALL THEY REJOICE	G. HENSCHEL	2d.	7	THE WOOD-NYMPHS	HENRY SMART	3d.
77	INVOCATION TO FAITH	A. G. GITS	3d.	66	TWILIGHT	G. ROBERTI	3d.
24	JESUS, HEAVENLY MASTER	SPOHR	2d.	54	TWILIGHT	FRANZ ABT	3d.
20	LORD, HOW LONG	BRAHMS	4d.	75	VICISSITUDE	JOACHIM RAFF	4d.
60	MAKE THE CAR OF A GOLDEN KING-CUP	SIR M. COSTA	4d.	83	WAKEN, DAY IS DAWNING	A. C. MACKENZIE	4d.
96	MORNING THOUGHTS	HENRY SMART	4d.	42	WANDERER'S NIGHT-SONG	DR. HILLER	3d.
4	NIGHT SINKS ON THE WAVE	HENRY SMART	3d.	28	WELCOME TO THIS PLACE (4v.)	SIR H. R. BISHOP	2d.
61	NOW MAY AGAIN (4 voices)	MENDELSSOHN	2d.	72	WHAT CAN THE STARS BE	JOACHIM RAFF	3d.
18	O CLAP YOUR HANDS	E. H. THORNE	6d.	38	WHEN DOES A MAIDEN WHEN GLOWS A HEART WITH SILENT LOVE	DR. HILLER	3d.
90	O GRATEFUL EVENING SI- LENCE	CARL REINECKE	2d.	87	WHEN TWO ARE LOVERS	CARL REINECKE	2d.
58	OLORD, THOU HAST SEARCHED (Surrexit Pastor Bonus), 4 voices	MENDELSSOHN	6d.	11	WHERE ARE THE ANGELS	J. L. HATTON	3d.
57	O PRAISE THE LORD (Laudate Pueri Dominum)	MENDELSSOHN	4d.	34	WITH A LAUGH ("May Queen")	W. S. BENNETT	4d.
19	OSING TO GOD (NOEL), 3 voices, with soli S. and A.	CH. GOUNOD	6d.	32	YET ONCE AGAIN ("Magic Flute")	MOZART	2d.
				12	YOUTH, JOY, AND HOPE	J. L. HATTON	4d.

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

WARD'S

PRICE 10s. 6d.

ROYAL

PRICE 10s. 6d.

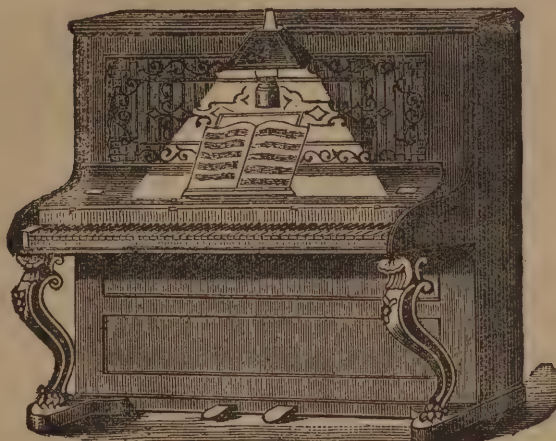
PIANOFORTE, HARMONIUM, & ORGAN LAMP

TESTIMONIAL

FROM

BERTHOLD TOURS, Esq.

"Your Lamp is a most ingenious contrivance, and only requires to be known to be universally adopted."



TESTIMONIAL

FROM

WILLIAM H. CUMMINGS, Esq.

"I have great pleasure in speaking of my experience of the admirable manner in which your Pianoforte Lamp illuminates the music; it is by far the best thing of the kind so far as I know."

REGISTERED.

"A very ingenious application of lamp-light to the desk of the pianoforte, harmonium, or organ has been registered by Mr. Thomas Ward. The lamp is so contrived, that it may be screwed on to any instrument, in a central position, so as to throw the full force of the light direct upon the music, the present system of side lights causing a waste of a great part of the illuminating power."—*Illustrated London News.*

CHAPPELL & CO., 50, NEW BOND STREET, W., AND 15, POULTRY, E.C.

NEW PART-SONGS

COMPOSED BY

CIRO PINSUTI.

Kings and Queens . . . 3d.	The Silent tide . . . 3d.
Would you ask my	The April time . . . 2d.
heart? 3d.	The Song to Pan . . . 3d.
The Rhine Raft Song 3d.	The Watchword . . . 1½d.

LONDON : NOVELLO, EWER AND CO.

CHALLEN AND SON'S GOLD MEDAL PIANOS, 20, OXFORD STREET, LONDON.

PRIZE MEDAL, LONDON, 1862.



FOR EXCELLENCE OF TOUCH AND TONE.

GOLD MEDAL.



SOUTH AFRICA, 1877.

PRIZE MEDAL, PARIS, 1878.



FOR GOOD AND CHEAP PIANOS.

CHALLEN & SON'S GOLD MEDAL PIANETTE WITH CHECK ACTION, IN ELEGANT WALNUT OR ROSEWOOD CASE. FROM 25 GUINEAS.

"The Pianettes manufactured by CHALLEN & SON are most satisfactory instruments."—*Anton Rubinstein.*

"I consider that Messrs. CHALLEN & SON have succeeded in providing at a most moderate cost pianos of high-class workmanship and pure tone. Their Pianettes are specially deserving of notice as being remarkable both for their cheapness and general excellence.

"The Instruments exhibited by Messrs. CHALLEN & SON, at Paris, were highly creditable, not only to them but to the English Section."—*John Stainer, M.A., Mus. Doc., one of the Jurors of the Paris Universal Exhibition, 1878.*

IRON-FRAME PIANOS

VERTICAL—OVERSTRUNG—AND DOUBLE OBLIQUE—
POWERFUL AND PURE IN TONE—TRICHORD—BEST CHECK ACTION—
REQUIRE BUT LITTLE TUNING—

AND, ON ACCOUNT OF BEING DAMP-RESISTING, ARE ESPECIALLY ADAPTED
FOR COUNTRY HOUSES AND THE COLONIES.

Prices very moderate.

EARLY ENGLISH—EBONISED—AND GOLD PIANOS

Kept in Stock, of Superior Make and Elegant Designs.

May be obtained from all Music-sellers. Illustrated List and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.

No.
458

THE

Price
3d.

MUSICAL TIMES

APRIL 1, 1881

THE FIRST PRIZE, QUEENSLAND INTERNATIONAL EXHIBITION, 1880; THE FIRST PRIZE FOR GRANDS, THE FIRST PRIZE FOR UPRIGHTS, AND THE SPECIAL DIPLOMA ABOVE ALL COMPETITORS, SYDNEY, 1880; THE CROSS OF THE LEGION OF HONOUR, AND ALSO THE GOLD MEDAL, PARIS, 1878; THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT, PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS, 1874; THE GOLD MEDAL, PARIS, 1870; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

JOHN BRINSMEAD & SONS' PIANOS

PATENTED 1862, 1868, 1871, 1875, & 1879, THROUGHOUT EUROPE & AMERICA.

"These excellent Pianos merit the approbation of all artists, as the tone is full as well as sustained, and the touch is of perfect evenness throughout its entire range, answering to every requirement of the pianist." "CH. GOUNOD."

"We, the undersigned, certify that after having seen and most conscientiously examined the English Pianos at the Universal Exhibition of 1878, find that the palm belongs to the Grand Pianos of the house of BRINSMEAD." "NICOLAS RUBINSTEIN."

"Paris, September 8, 1878."

"D. MAGNUS."

"CHEVALIER ANTOINE DE KONTSKI."

"The purity of the tone and the excellent mechanism of the Pianos exhibited by them called forth warm eulogies from all competent critics." "JOHN STAINER, M.A., Mus. Doc."

JOHN BRINSMEAD & SONS,

PIANOFORTE MANUFACTURERS,

18-20, WIGMORE STREET, LONDON, W.,

AND THE "BRINSMEAD PIANOFORTE WORKS," GRAFTON ROAD, KENTISH TOWN, N.W.

ILLUSTRATED PRICE LISTS POST-FREE.

CHAPPELL AND CO.'S IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.

35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.

18 TO 225 GUINEAS.

ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

Steam Pianoforte Works—CHALK FARM ROAD, N.W.

TO ORGANISTS, CHOIRMASTERS, AND THE CLERGY.

PEDAL ORGANS. CHANCEL ORGANS.

NEW AND SECOND-HAND.

PEDAL ORGAN, with 2 manuals, 23 stops, full pedal compass, 30 notes and accessories (style 800).

Price 160 Guineas.

Suitable for a congregation of 500 people.

PEDAL ORGAN, with 1 manual, 17 stops, and full pedal compass, 30 notes and accessories (style 432).

Price 80 Guineas.

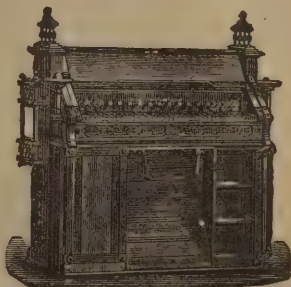
Suitable for organ practice.

PEDAL ORGAN, with 1 manual, 9 stops, and pedal compass, 27 notes and accessories (style 410).

Price 60 Guineas.

Suitable for a congregation of 300 people.

LIBERAL DISCOUNT
FOR CASH.



New Illustrated Catalogue
Post-free.

CHANCEL ORGAN, with 1 manual, 15 stops, and ventrillo chest (style 501).

Price 110 Guineas.

The most powerful organ with 1 manual.

CHANCEL ORGAN, with 1 manual, 13 stops, and accessories (style 431).

Price 50 Guineas.

Suitable for a congregation of 300 people. Used by Moody and Sankey.

CHANCEL ORGAN, with 12 stops and Venetian organ swell (style 350).

Price 38 Guineas.

Suitable for a congregation of 200 people.

CHANCEL ORGAN, with 8 stops, including 2 couplers (style 108).

Price 23 Guineas.

Suitable for a congregation of 100 people.

MASON & HAMLIN ORGAN COMPANY, 37, Great Marlborough Street, London, W.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP

CANTATA

(WORDS BY LONGFELLOW)

Composed for the Leeds Festival, 1880, by

JOHN FRANCIS BARNETT

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

GIDEON

ORATORIO

BY

W. G. CUSINS.

Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

IN THE PRESS.

RUTH

SACRED CANTATA BY

JOSEPH L. ROECKEL.

JUST PUBLISHED.

MARY STUART

DRAMATIC CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

WORDS BY

F. E. WEATHERLY

MUSIC BY

JOSEPH L. ROECKEL

Price, Vocal Score, Paper, 4s. net; Cloth, 6s.

ORCHESTRAL AND CHORUS PARTS ARE READY.

LORD LOVELL

HUMOROUS CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

BY

GEORGE FOX.

Price, Vocal Score, 2s. 6d. net.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 458.—Vol. 22.

Registered for transmission abroad.

APRIL 1, 1881.

Price 3d.; Post-free, 4d.

Annual Subscription, Postage-free, 4s.

MR. STEDMAN will give **THREE GRAND BALLAD CONCERTS**

CROYDON PUBLIC HALL, APRIL 4;

HOLLOWAY HALL, APRIL 6;

STRATFORD TOWN HALL, APRIL 7.

For which he has engaged the valuable services of Madame ANTOINETTE STERLING who will be assisted by Miss JOSÉ SHERRINGTON, Miss ELLEN DE FONBLANQUE, Mdle. GABRIELLE VAILLANT, Mr. STEDMAN, Mr. ARTHUR OSWALD, Mr. VICTOR BUZIAU, and Mr. A. H. THOULESS. Tickets, 4s., 3s., 2s., 1s., at the Hall.

ORGAN PERFORMANCE at the **LONDON ORGAN SCHOOL AND COLLEGE OF MUSIC**, on SATURDAY, April 2, at Eight o'clock.—Bach's A minor Prelude and Fugue (Miss Vogt), D minor (Miss Goulding), G minor (Miss Cowell), Mendelssohn's Second Sonata (Miss Kipps), Handel's "But the waters" (Mr. Antoine), and other pieces will be performed by the Rev. Scotsen Clark, in order to prove that all legitimate organ music can be performed, even by ladies, on an organ with ordinary straight and parallel pedals of ample dimensions. Organists and amateurs wishing to attend should write for invitation cards to the Secretary, 3, Princes Street, Cavendish Square, W.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY next, at Five o'clock, a PAPER will be read by W. H. STONE, Esq., M.D., M.A., "On the Causes of Rise in Orchestral Pitch and the Means of Preventing it."

JAMES HIGGS, Hon. Sec.

g, Torrington Square, W.C.

MR. JAMES SAUVAGE will sing Molloy's popular song, "ROSE-MARIE," at the City Temple, 4th Inst.; Holborn Town Hall, 6th; Portmadoc, 16th; Rhos, 18th; Whitchurch, 20th; and Stockton-on-Tees, 29th.

CHESTER CATHEDRAL.—There is a VACANCY for a SOLO BOY in the Choir. Age from 8 to 12. Must be a good reader, and fairly well versed in Cathedral music. Terms: Board and education free, and small quarterly payment. Apply to the Rev. Hylton Stewart, Precentor, Cathedral Precincts.

WINCHESTER CATHEDRAL.—There is a VACANCY for a CHORISTER. Board and education free. Apply, stating age and what knowledge of music, to the Rev. the Precentor, Winchester Cathedral.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

DERBY SCHOOL.—TWO CHORISTERSHIPS, each of the value of £40 per annum, will be offered for competition at the close of the Easter vacation. Candidates must have good, powerful TREBLE voices and be able to read music. Address, for particulars, W. L. Dodd, Esq., the School, Derby.

SOPRANO WANTED. Lady. West-end Choir. Musical service, Sunday morning only. Must read perfectly and be a thorough musician. Stipend, £15 or £20. Address, W. W., Messrs. Novello Ewer and Co., 1, Berners Street, W.

ALTO WANTED, immediately. Stipend, £10. Address, Alpha, Messrs. Novello, Ewer and Co.

HEREFORD CATHEDRAL.—An ASSISTANT VICAR-CHORAL (ALTO) WANTED. Stipend, £100 per annum. Two-thirds only of weekly duty. Apply, stating age, and with copies of musical and other testimonials (which will not be returned), to Mr. J. H. Knight, Chapter Clerk, 30, Castle Street, Hereford.

PETERBOROUGH CATHEDRAL.—There is a VACANCY in the Cathedral Choir for a TENOR VOICE, as LAY CLERK. Salary: foundation stipend is £24 per annum, which sum is increased to £80 per annum, payable from year to year during the pleasure of the Dean and Chapter. Duties: the two daily services, Bishop's Confirmation, and all practices required by the Organist. On all occasions when the services are divided the Lay Clerks will be expected to take their part in such services. Age, not above thirty years. Candidates are requested to apply, inclosing testimonials as to musical ability and character, to H. P. Gates, Esq., Chapter Clerk, Peterborough.

TENOR desires RE-ENGAGEMENT. Good voice and reader. W. N., 106, St. John Street Road, E.C.

FIRST TENOR.—WANTED, at a Catholic Church, N.W. Must be accustomed to the Latin service and read well. Salary, £20 per annum. Apply to W. H. Wall, 1, St. Paul's Crescent, Camden Square.

TENOR WANTED (£10), for Choir of St. Luke's Church, Westbourne Park. Apply, by letter, to Mr. G. E. Bambridge, 18, St. Luke's Road, Westbourne Park.

WANTED, a TENOR, to take plain Church services on Good Friday and Easter Sunday. District of Canonbury. Address, S. W., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

ST. PETER'S, Eaton Square.—FIRST TENOR WANTED. Duties, Sunday services (11 and 7), chief festivals, and week-day rehearsal. Salary, £30. Apply to Mr. Sergison, Director of the Choir, The Vestry.

RIPON CATHEDRAL.—There will shortly be a VACANCY for a BASS (not Baritone) VOICE. One fully qualified to take the Solo and Verse parts in the daily services required. Stipend, £85 to £90. For full particulars apply to J. F. A. Coppin, Esq., Chapter Clerk, Ripon.

A FEW BASS VOICES REQUIRED to augment the Voluntary Choir of St. John the Evangelist, Waterloo Road, S.E. Semi-Cathedral service. Apply at the Church on Friday evenings from 8 to 9.30.

VOICES WANTED (Gentlemen and Boys) for the Choir of St. Mark's, Coburg Road, Old Kent Road. Please apply to Mr. Alfred Physick, Organist.

TO SINGERS.—WANTED, SOPRANOS and BARITONES, who would sing songs on a royalty arrangement with a composer, who has had several successes. Publishers willing to take popular saleable songs would be liberally treated with. Address, Beta, 153, Upper Thames Street, E.C.

ST. MARTIN'S, SCARBOROUGH.—Dr. Creser, the Organist and Choirmaster of this Church, having been appointed to Leeds Parish Church, applications for the vacant post should be sent to the Vicar by April 10. Daily Choral Evensong and Choral Celebrations.

MR. EYRE having resigned his appointment as Organist and Choirmaster at St. Peter's, Vauxhall, will be open to a similar ENGAGEMENT after Easter. Address, Melrose, the Avenue, Upper Norwood; or, the Crystal Palace, S.E.

THE ORGANIST of the Crystal Palace is prepared to receive a gentlemanly Youth, as ARTICLED PUPIL. Exceptional advantages and every home comfort. For terms address as above.

ORGANIST and CHOIRMASTER WANTED, for the Parish Church, Richmond, Yorkshire, in the first week in May. Excellent opening for tuition in town and neighbourhood. Applications, with testimonials, to be addressed to the Churchwardens.

ORGANIST WANTED, in leading Midland Town. Stipend, £80. Fine church and organ. Essentials: (1) good character, (2) cathedral or similar training and experience, (3) skill in training choir, especially boys, (4) good accompanist and player. Apply, by letter only, Vicar, 11, Duke Street, Portland Place, London.

ORGANIST WANTED, as soon as possible, for the Collegiate Church of St. Paul, Valletta, Malta. The post would suit either a Gentleman who is capable of giving lessons in music or one who is willing to undertake the education of English children. In either of these ways, or in both, the income may be materially increased. For further information, apply to Rev. E. A. Hardy, Malta.

ORGANIST WANTED for new Church of St. James, Forest Gate. Gentleman interested in Christian work. Salary, &c., to Rev. — Denovan, 39, Hamfrith Road, Stratford, E.

WANTED, early in May, an ORGANIST and CHOIRMASTER, unmarried. Good Churchman, energetic, and who will throw himself heartily into his work. He will also have the music pupils at the school. Suitable for any one wanting to read for his degree. Organistship, £50; pupils, £5 5s. a year; besides lodging (two rooms) close to school, and partial board. References required. For further particulars, apply to Rev. the Head-Master, St. George's School, Brampton, Huntingdon.

ORGANIST and CHOIRMASTER, experienced and reliable, DISENGAGED; or as Deputy. References and testimonials. C. Beale, 137, Stockwell Park Road, Brixton, S.W.

PROFESSIONAL NOTICES.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address,
1, Cavendish Place, Cavendish Square, W.

MISS MARIE COPE (Soprano).

Oratorios, Concerts, Lessons, 167, New Cross Road, London.

MISS ARTHUR (Soprano).

Pupil of Madame Sainton-Dolby.

4, Alma Square, St. John's Wood, London, N.W.

MISS LILY CALLAM (Soprano).

Pupil of Herr Schuberth.

Open to engagements for Concerts, &c., 35, Shrubland Road, Dalston.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road,
Brixton, London, S.W.

MISS MAUDE KELLY (Soprano).

For Concerts, Oratorios, and Lessons in singing, address, 41, Freegrove
Road, Upper Holloway.

MISS LAURA SMART (Soprano).

(Specially engaged to support Charles Hallé and Madame Norman-
Néruda. For Oratorio, Concert, or Operatic Recital, address,
28, Church Street, Liverpool.

MISS SARANAH COOPER (Soprano).

For Oratorios, and Concerts, Portland Place, Highgate, near
Birmingham.

MISS MARGARET BUNTINE, R.A.M. (Soprano).

For Concerts, Oratorios, &c., address, 3, Talma Road, Brixton.

MISS ELIZA THOMAS, R.A.M. (Contralto).

For terms, &c., address, 49, Upper George Street, Bryanston Square, W.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.

MADAME ARNOLD POTTER (Contralto).

Address, Sidney House, 257, Cambridge Road, E.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. S. FORD (Tenor).

For Oratorios, Concerts, &c., address, Penn Fields, Wolverhampton.

MR. ODOARDO BARRI (Tenor).

For Oratorios, Concerts, or Lessons in Italian Singing, address,
31, Langham Street, W.

MR. C. WIGG FREDERICKS (Tenor).

For Oratorios, Concerts, Dinners, &c., address, Cathedral, Hereford.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to
45, Portland Place North, Clapham Road, S.W.

MR. THOMAS KEMPTON (Bass).

(St. Paul's Cathedral.)

Provides Quartet Parties for Oratorio, Ballad, and Miscellaneous
Concerts, Masonic Banquets, &c. For names of artists and terms,
address, 6, Hallford Street, London, N.

MR. EDWARD GRIME.

(Principal Basso, Liverpool Hope Hall Concerts.)

For Oratorios, Concerts, &c., address, St. Helen's.

MR. JOSEF CANTOR.

(Conductor, Hope Hall Concerts.)

Humorous and Descriptive Vocalist. 28, Church Street, Liverpool.

MR. SEYMOUR KELLY (Bass).

For Oratorios, Concerts, &c., address, The Cathedral, Chichester.

MR. FREDERIC W. CLARKE, Mus. B., Oxon.

(Solo Pianist.)

For Concert Engagements and Lessons in Piano-forte-Playing, Har-
mony, and Composition, address, 7, Wigmore St., Cavendish Sq., W.

MR. HERBERT HAWKINS (Violoncellist).

For Oratorios, &c., address, 62, Lamb's Conduit Street, W.C.

MR. J. SHARPE (Oboeist).

For Oratorios, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.
N.B.—Bandmasters and others supplied with the New Model Oboe;
which contains important improvements for March, 1881.

MR. T. BLACK and MR. DENBIGH COOPER,
Primo Tenore and Baritone. All communications, 49, Kingsley
Road, off Parliament Street, Liverpool.

MR. FREDERICK BEVAN (Bass, H.M. Chapel
Royal, Whitehall) begs to announce that he is open to accept
ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad
Concerts, &c. Address, 94, Geneva Road, Brixton, S.W.

MR. HENRY J. B. DART, Conductor North
London Philharmonic Society, Organist and Choirmaster St.
John's, Waterloo Road, S.E., Choirmaster of St. Mary's, Brookfield,
N., for Lessons, Concerts, &c., Millfield Villa, Highgate Rise, N.W.

MR. FRANK BRADLEY, Organist, for Concerts
and Recitals, address, St. John the Evangelist, Wilton Road,
Pimlico, S.W. The musical press are unanimous in their praise of
Mr. Bradley as an organist. Mr. Bradley has a VACANCY for one
more RESIDENT PUPIL.

MR. ARTHUR DOREY (Organist of the
Alexandra Palace). For Pupils, Engagements for Concerts,
&c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—MISS LOCKWOOD, Harpist to
the Carl Rosa Opera Company and Teacher of the above instru-
ment. London address, 6, Frederick Place, Gray's Inn Road, W.C.

PIANO, SINGING, and ORGAN.—Miss N.
COWELL gives LESSONS in the above subjects. For terms,
address, 5, Pemberton Terrace, Junction Road, Holloway Road N.,
Schools attended.

DR. F. E. GLADSTONE has REMOVED to
No. 13, Walerton Road, St. Peter's Park, W.

MR. W. H. BURGON begs to give notice of his
REMOVAL to 12, Clapham Common Gardens, London, S.W.

AMATEURS ACCOMPANIED at their Homes
by Berlin Conservatoire Pianiste: duets, trios, &c. Very moder-
ate terms. Address, Madame Meyer, 33, Arundel Street, Strand.

MADAME ST. MARTIN (late Pupil of Signor
F. Schira and other eminent masters abroad; high-class tes-
timonials). Professor of Singing and Music, desires a NON-RESI-
DENT ENGAGEMENT at a College or School for Young Ladies.
Private Pupils received. Finishing Lessons given. Address, 38, Bed-
ford Place, Russell Square, W.C.

TO TEACHERS of the FLUTE.—WANTED,
LESSONS on Saturdays. State terms, &c., to A. G., care of
Mr. Pike, Hertford Street, Mayfair.

REQUIRED in a Lady's School, a good PIANO-
FORTE TEACHER. Apply, with references and salary ex-
pected, E. H., Summerbrook, Redland's Road, Reading.

A LADY, holding a Musical Engagement in a first-
class BOYS' SCHOOL, wishes to arrange with others (Boys'
or Girls') Surrey preferred, but locality no object. Address, Iris,
Messrs. Novello, Ewer and Co., 1, Berners Street, W.

YOUNG LADY WANTED as a RESIDENT
PUPIL, to be trained as a Professional Singer by a well-known
Professor. Letters only, to Signor, 15, Frithville Gardens, London, W.

A YOUNG GENTLEMAN, of good social position,
holding Honour Certificate of Cambridge Local Examination
good Pianoforte and Harmonium Player, and well acquainted with
Harmony, Counterpoint, and Musical Composition, desires a SITU-
ATION at Midsummer, in which his talents would be advantageously
employed. Apply to H. H., Messrs. Novello, Ewer and Co.

MUSIC SCHOOL.—CHURCH OF ENGLAND
HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker
Street, Regent's Park.—Head Mistress, Miss Macirone, late Professor
of Royal Academy of Music. Fees, two or three guineas a term. Pupils
not in the school pay an entrance fee of one guinea. MUSICAL
SCHOLARSHIPS were awarded in December to pupils of not less
than one year's standing in the school by Professor Macfarren. Trinity
term begins Thursday, May 5. F. J. HOLLAND, Chairman.

LONDON SCHOOL OF MUSIC, Beethoven Rooms,
27, Harley Street, W.—The Principal has much pleasure in an-
nouncing the following arrangements for the present year:—TWO
SCHOLARSHIPS for PIANISTS (Male and Female) will be competed
for the last week in April. The date will be announced in the *Times* and
Telegraph every Saturday during the month of April. Adjudicator,
Sir Julius Benedict. The successful candidates will be entitled to One
Year's Gratuitous Instruction in Pianoforte and Harmony in the
School. Candidates must be between the ages of 14 and 18, and must
call on the Principal, bringing music they can perform, on any Satur-
day morning, between 10 and 1 o'clock, when they will be entered if
sufficiently competent. Examination: Candidates will be required to
play Mendelssohn's Andante and Rondo Capriccioso, or a portion
thereof; a piece of their own selection, and to read a portion of a piece at
sight. A new feature during the present year will be the establishment
of a Junior Class for Pianoforte, limited to a dozen pupils between the
ages of 9 and 14, who must possess decided talent. This class will be
under the personal superintendence of the Principal, who will take
special interest in developing and encouraging the musical taste before
any bad habits have been acquired. At the conclusion of a twelve-
months' tuition a Scholarship will be competed for, entitling the suc-
cessful competitor to a year's gratuitous instruction. Candidates must
call on the Principal, bringing music they can perform, any Saturday
Morning during the month of April, from 10 to 1. Fee for the term,
£3 3s. The Prospectus of the School forwarded on application to the
Hon. Secretary, at above address.

HENRY BAUMER, Principal.

Lessons may be taken also in the French, Italian, and German
Languages in the School.

LADIES' SCHOOL, BEETHOVEN HOUSE,
Northampton.—Principal, Mr. BROOK SAMPSON.
English.—Mrs. BROOK SAMPSON and qualified Teachers.
Pianoforte, Organ, Harp, Singing, Harmony, and Theory of Music.—
Mr. BROOK SAMPSON, Mus. Bac., Oxon, F.C.O., and Certificated
Assistants.
German.—FRAULEIN REINHARDT.
French.—Mrs. BROOK SAMPSON, Mdle. COURTE, and Miss MAYGER.
Arithmetic.—Mr. B. THOMPSON, F.C.S. F.G.S.
Dancing and Calisthenics.—Professor BOWEN.
Botany.—Miss MAYGER and Miss MERRY.
Yearly Examinations for the whole school by the Rev. S. J. W.
SANDERS, M.A., LL.M., Head-Master of the Grammar School.
A Vacancy for a Musical Student.

LONDON ORGAN SCHOOL and COLLEGE of
MUSIC (established 1865), 3, Princes Street, Cavendish Square,
W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s.
per course. Lessons day and evening. Prospectus for one stamp.
SCOTSON CLARK, Mus. B., Principal.

DR. BENTLEY (St. Ann's Street, Manchester).
Lessons per post in Harmony, Counterpoint, Orchestration,
Form, Acoustics, and Analysis; also Correction of Musical MSS.

DR. ALLISON instructed by Post Candidates who
passed RECENT UNIVERSITY EXAMINATIONS for the
DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge,
and Dublin). Also F.C.O., Senior Local, and every other Musical
Examination open to the public. Dr. Allison will prepare Candidates
by post for *Licentiate* of the Royal Academy of Music. Harmony,
Acoustics, Form, Plan or Design, Choir Management, History of
Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Com-
position, by Post. Personal instruction in Singing, Organ and Piano-
forte playing. Preparation (personally or by post) in Languages, &c.,
by F. ALLISON, F.R.S.L., 206, Marylebone Road, London, W. Ad-
dress, Dr. Allison, Cambridge House, Nelson Street, Manchester.

MR. JOHN HILES, 51, Elsham Road, Kensing-
ton, W. (Author of the "Catechism of Harmony, Thorough-
bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for
the Pianoforte Student," and several other important musical works),
gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

LESSONS by CORRESPONDENCE. E. W.
TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

THE ORGANIST of RIPON CATHEDRAL
teaches HARMONY and COUNTERPOINT by Correspondence.
For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. E. BURRITT LANE, L. Mus., T.C.L.,
Tallis Gold Medalist, 1880, instructs in HARMONY, COUN-
TERPOINT, &c., personally or by Correspondence. 32, Avington
Grove, Penge, S.E.

MUSICAL EXAMINATIONS.—A Cambridge
Graduate gives Lessons by Correspondence in ACOUSTICS,
COUNTERPOINT, and HARMONY. References to successful
Pupils. Phone, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

HERR A. HOERING, Professor of Music, 18,
Sydney Villas, Richmond, Surrey, teaches the ART of PLAY-
ING every Composition from MEMORY, personally and by Cor-
respondence. For pamphlet on "Pianoforte-Playing to Highest Per-
fection," containing further particulars and terms, send to stamps to
the above address.

A few out of many Testimonials.

"Dear Sir,—I shall be glad to receive another lesson at your con-
venience, for which I inclose P.O.O. for 10s. 6d. I suppose the best sign
that the lesson has been understood is the fact, that I can play what I
had to learn.—Believe me, Yours faithfully, &c."

"E—Hall, M—, Cheshire, Dec. 7, 1880.
"Miss W. D. presents her compliments to Herr Hoering, and
thinks him for the lesson and pamphlet, which have been most useful
to her. . . . She is very much interested in Mr. Hoering's lessons,
which have given quite a new impetus to her practising. . . . She
incloses 10s. 6d. for another lesson."

"H. B. Lancashire, Feb., 1881.
"Dear Sir,—I am happy to say that I have received some very
excellent advice through reading your pamphlet on Pianoforte-play-
ing, &c."

"P. H., near B—y, Feb. 16, 1881.
"Dear Sir,—I am anxious to see your new work, 'The Pianoforte-
player's Indispensable,' as soon as it is out. I consider your other
treatise on Pianoforte-playing the most useful book I ever read on
the subject.—Yours very truly, "R. W."

THE EPIKLEIS! THE EPIKLEIS! (Pooley's
Patent). This wonderful invention is becoming the admiration
of all the leading professors. Mr. Lindsay Sloper says it is the best
guide to Pianoforte-playing. Does not touch the player. By post, 4s.
Handbook, with full instructions and exercises for beginners, 1s.
P.O.O. for safety, John Pooley, 3, The Terrace, Clapham Park Road,
London, S.W.

ORGAN PRACTICE or INSTRUCTION.—Three
manuals, each of 56 notes, pedal organ, 30 notes, 18 effective
stops, and blown by the Automatic Hydraulic Engine. Terms, which
are strictly inclusive, on application at Blennerhasset's Organ School
and Studio, 14, Vernon Street, Pentonville, W.C.
Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest,
simplest, best, and most effective ever invented. Full particulars, and
estimates as above, free. Inspection invited.

ORGAN PRACTICE, on a fine new instrument
with 2 manuals, 16 stops, and full compass of bourdon pedals,
blown by hydraulic engine. Terms (strictly inclusive), one shilling
per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

ORGAN PRACTICE (Private) on exceptionally
moderate terms. Three manuals, 34 stops; separate pedal organ
of 4 stops. Blown by engine-power. Five minutes' from the "Angel."
Apply to Ewald and Co., 16, Argyle Street, Regent Circus, W.

ORGAN LESSONS (including Practice), St.
Saviour's, Herne Hill Road, or Mr. J. Faux Boardman's Organ
Studio, 58, Herne Hill Road, near Loughborough Junction, S.E.
Modern organ, two manuals, concave pedals.

ORGAN PRACTICE.—The four-manual Organ
at Lancaster Hall, three minutes' walk from Notting Hill
(Ladbroke Grove) Station, can be hired for practice, the alterations
and repairs being now complete. 2s. per hour (inclusive). 40 stops
and pneumatic appliances. Address, the Proprietor, 133, Lancaster
Road, W.

ORGAN LESSONS, or PRACTICE, 36, STRAND
(four doors from Charing Cross), and at St. Michael's, Lorn Road,
Brixton Road, S.W., on fine two-manual C ORGANS (HILL and SON).
PEDALLING specially taught. W. VENNING SOUTHGATE,
"The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN PRACTICE.—Fine Three Manuals, blown
by engine. Inclusive terms, twenty-four hours, one guinea.
Entwistle's Organ Studio, 1, Charles Street, Camberwell New Road.

MUSIC accurately COPIED or TRANPOSED,
in a superior style, at 4d. per page. Specimen on application.
Breve, 10, St. Mary-at-Hill, London, E.C.

TO COMPOSERS.—THE LIBRETTO of an
original dramatic Oratorio for SALE; subject, Elisha. Address,
L. H. Brown, care of Mrs. Berg, Walton Villa, Aylesbury.

THE BRITISH GLEE UNION (Established 1875).
Mr. SIDNEY BARNEY (Alto), Mr. HENRY PARKIN (Tenor),
Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and
Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c.,
address, H. Prenton, 1, Albion Square, Dalston, London.

ROYAL CRITERION HAND-BELL RINGERS
and GLEE SINGERS are prepared to give a First-class Enter-
tainment at Garden Parties, Evening Receptions, Dinners, &c. Con-
ductor, Mr. Harry Tipper, 118, The Grove, Hammersmith.

MR. and MADAME EDWYN FRITH'S
ORATORIO and BALLAD CONCERT PARTIES, for
Town or Provinces (under Royal Patronage, 1880). Artists, Mesdames
Mathilde Ziméri, Giulia Welmi, Frances Brooke, Ernst, Hélène de
Lisle, Marie Brunelle; Messieurs D'Arcy Ferris, Arthur Wilnot.
Terms moderate. Alton, April 5; Brighton Aquarium (special engage-
ment), 16, &c. Series of bi-weekly Matinées et Soirées Musicales just
commenced for Charities, and will take place through the season, at Mr.
Frith's new residence, Yealm House, 73, Netherwood Road, West
Kensington Park, W. Artists willing to assist will much oblige by
writing. Vacancies for RESIDENT and other VOCAL PUPILS.

THE ORGANIST and CHOIRMASTER (Com-
municant and experienced Choir-Trainer) of an important
Parish Church, desires an APPOINTMENT to a Church near London,
where there is Full Choral (Anglican) service, and where earnest work
would be appreciated. Testimonials as to character and ability from
the clergy and cathedral organists. Address, M. W. G., Messrs.
Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST'S APPOINTMENT, for plain
Psalmody service, in or near London, required by Alfred
Mattacks, superannuated choirman of St. Paul's Cathedral. Reference,
The Very Rev. Dean. Park Villa, 409, Holloway Road, N.

ORGANIST DISENGAGED (London or Suburbs),
experienced and reliable. Moderate salary. Z. X., Messrs.
Novello, Ewer and Co., 1, Berners Street, W.

A LONDON ORGANIST (45) wishes to resign
his present ENGAGEMENT of 15 years, for one in Suburbs or
Country. To work with choirmaster preferred. Organist, 38, Mans-
field Road, N.W.

ORGANIST and CHOIRMASTER seeks an
APPOINTMENT. Highest testimonials. Very successful with
choirs and bands. Violinist. Gregorian. Sixteen years' experience.
Married. W. O., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER (Good
Churchman). An able Musician, with twelve years' experience
and high testimonials, who could leave present post between Easter
and June. Teaching essential: would arrange terms for same with
retiring Organist. Organist, 28, Eton Street, N.W.

THE ORGANIST of St. Mildred's, Lee, will shortly
have a VACANCY for an ASSISTANT (PUPIL). Address,
Mr. H. Corbett, 1, Oxford Terrace, Burnt Ash Lane, Lee, Kent.

WANTED, a YOUNG LADY, in a Pianoforte and
Music Warehouse in the country; to assist also in teaching
the pianoforte. Must be a first-class and brilliant pianist, and good
reader at sight. None other need apply. Address, with full particulars,
salary, experience, and carte, to Y., Messrs. Novello, Ewer and Co.,
1, Berners Street, W.

TRINITY COLLEGE, LONDON.

PUBLIC EXAMINATIONS FOR DIPLOMAS AND OTHER
HIGHER CERTIFICATES IN MUSIC,
JULY 4 TO 9, 1881.

The Revised Regulations are now printed, and may be had of the Secretary, Trinity College, London, W.

MUSICAL EXAMINATIONS OF CLERGY AND CANDIDATES FOR HOLY ORDERS.

These Examinations have been instituted to supply the need of a system by which the musical efficiency of Clergy desirous of undertaking the Priest's part in Choral Services may be duly tested and guaranteed.

For particulars, address the Secretary, Trinity College, London, W.

EXAMINATIONS OF CHORAL SOCIETIES, CHURCH CHOIRS, AND OTHER CHORAL BODIES.

The Academical Board is now prepared to undertake the Examination of Church Choirs and other Choral Bodies in any part of the United Kingdom.

For particulars, address the Secretary, Trinity College, London, W.

TRINITY COLLEGE, LONDON.

CHAMBER MUSIC COMPETITION. ADJUDICATOR, SIR MICHAEL COSTA.

The Academical Board will award a Prize of TEN GUINEAS and the GOLD MEDAL of the College for the best Sonata for Pianoforte and Violin.

PRIZE ESSAY ON A MUSICAL SUBJECT.

A Gold Medal is offered for the best Essay on "The Importance of General Culture to the Musician."

SACRED MUSIC COMPETITION.

A Prize of Three Guineas is offered for the best Chorale or Hymn-Tune to words provided for that purpose.

The Rules for all of the above Competitions are now printed, and may be had of the Secretary, Trinity College, London, W.

TRINITY COLLEGE, LONDON.

CLASSES AND LECTURES.

The names of new Students can now be received for the Trinity Term, which commences May 2. For Regulations and Forms of Application, address the Secretary, Trinity College, London, W.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.

Local Centres, under the care of Honorary Local Secretaries, have been established throughout the United Kingdom and the British Colonies.

The next Local Examinations in Elementary Musical Knowledge will take place on FRIDAY, June 17, 1881, and will be open to persons of either sex.

National Prizes of the values of £5 and £3 will be open to Candidates in each Division, Senior and Junior. The Examiners are also prepared to undertake the adjudication of certain Local Prizes.

The entrance-fee for every Candidate not connected with an Institution enrolled in union with the College is Five Shillings. The entrance-fee for every Candidate connected with an Institution in union is One Shilling. Honorary Members of the College who may be officially connected with an Institution can obtain the enrolment of such Institution in union without fee.

The Local Examinations are conducted as follows: The Examination Papers, inclosed in a sealed packet, are opened by the Local Secretary in the presence of the Candidates, and, at the close of the Examination, the work of the Candidates is placed in a cover, sealed up in their presence, and sent the same day to the Registrar of the College.

The Examinations are conducted in two divisions, Senior and Junior. The Examination Paper in the Senior Division is devoted to Elementary Theory, with a few historical questions. The Examination Paper in the Junior Division is limited to questions in notation, time, clefs, signatures, scales, terms, &c., and (in the Honours Section only) one or two easy historical questions will be set. Candidates may take their choice of entering for the Senior or Junior Division without consideration of age. Candidates born before the 12th of June, 1864, are not eligible for Prizes or other Honours in the Junior Division, but they may obtain the ordinary certificates with "special mention."

Candidates must send in their names (in full), with the entrance-fees, to the Local Secretary for the District not later than May 7, 1881.

The Regulations may be had of the Secretary, Trinity College, London, W.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

Just published.

SCENES FROM SHELLEY'S PROMETHEUS UNBOUND

SET TO MUSIC BY

C. HUBERT H. PARRY.

Price Three Shillings.

London: NOVELLO, EWER and Co.

Just published.

COLUMBUS

A DRAMATIC CANTATA

The Poetry written by W. GRIST; the Music composed by

HENRY GADSBY.

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

Just published.

ST. JOHN THE EVANGELIST

A SACRED CANTATA OR CHURCH ORATORIO

The words describing incidents in the life of St. John, as illustrated by his own writings, selected from the Scriptures by

THE REV. J. POWELL METCALFE, M.A.

THE MUSIC COMPOSED BY

PHILIP ARMES,

Mus. Doc., Oxon.

Octavo, Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

Just published.

COMMUNION SERVICE

(IN E FLAT)

The English adaptation by the Rev. W. RUSSELL

COMPOSED BY

CARL MARIA VON WEBER

The Pianoforte Accompaniment arranged from the Full Score by
BERTHOLD TOURS.

Octavo, paper cover, One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1881.

THE MUSIC OF ANTON DVORÁK

BY JOSEPH BENNETT.

IN considering the music of the Bohemian composer who, at forty years, has just come down to the footlights of the world's stage from the background of Prague, it is advisable to begin by separating the material into two grand divisions. Dvorák is eminently a national composer, and in the mass his utterances are couched in the national dialect. The reasons for this are not obscure. Till Brahms introduced him to cosmopolitan society in Vienna, he was in art as in blood a Czech. To his own countrymen he looked for such support as he seemed likely to get, and to them he appealed by means of Czech operas, arrangements of popular melodies, and the employment of national themes in the higher forms of his art. Independently of this, however, there is no room to doubt that Dvorák has much love for the characteristic music of his people and the diversified races bordering on the part of Europe in which they dwell. He may think—and, if so, he is not far wrong—that the melodic element in his art needs to recruit itself more and more by going to the source from which even its most cultured forms originally sprang. But whether he hold this opinion or not, the result of his work must be to strengthen the movement which is now so eagerly drawing thematic material from folk-music, and to enrich the common musical language of all countries with new, diversified, and precious resources.

Let us then look, in the first instance, at some of Dvorák's compositions which have obviously, not to say ostentatiously, derived their inspiration from local sources. We will begin with some examples of vocal music—a department in which, excluding the Bohemian operas, the master has not been as prolific as in that of instrumental work. A set of seven "Gipsy Songs" (Op. 55) does not serve our purpose, perhaps, as regards melody, since we may assume that these pieces belong to Dvorák only as far as their accompaniment extends. But they afford ample indication of the profound sympathy the composer has for such wayward and characteristic themes, and his own, we had almost said natural, fitness for dealing with them. The very essence of the spirit of one joyous ditty, "I chant my lay," is expressed in the opening bars of the prelude:—

Moderato.

ffz fz fz

Ped. Ped.

fz &c.

With equal aptness Dvorák shows how he appreciates the independence of tonality often noticeable in gipsy music. Seizing upon this feature we some-

times find him introducing it where not absolutely demanded by the melody itself. Thus, one piece, "Songs my mother taught me," opens with a simple diatonic theme in D major, but in his introduction the composer coquets with B minor, making also a most touching and pathetic passage out of the first bar of the vocal melody. It should be noted that Dvorák affects the peculiar form of syncopation here shown, and has used it again and again in his piano-forte works:—

Andante con moto.

mf dim.

Ped. Ped. Ped. Ped.

&c.

The master's method when dealing with national music is more fully shown in a set of thirteen duets for soprano and alto, entitled "Echoes of Moravia." Taking one of these at random we discover a trait as subtle as it is beautiful. A lover, separated from his mistress, sends her a greeting by a bird, and his unrest and longing are suggested at the outset by the frequent use of inverted chords, prominently of the 6-4-2. Here is a passage in proof:—

pp Andante. *cres.*

Speed thee, bird - ie, fly a - cross the wooded

f tr dim.

vale be - yond, speed thee, bird - ie.

But when the lover prays Heaven that he may rejoin the object of his affection, something of hope and strength flashes out in the harmonic change:—

O that Heav'n would grant me . . . with my heart's be -

On this day would grant me . . .

- lov'd t'exchange a greet - ing fond. &c.

Changes of this sort are extremely characteristic of the composer. In another of the Moravian duets,

where a lover praises his mistress for her beauty, and she insists only upon her truth, the prelude contains a minor ninth in four out of six bars, its plaintive effect being noticeable also when the voice enters. The object is clear. As the mostly diatonic harmonies of the continuation proceed, *cresc.* and *string.*, the precise impression desired arises out of contrast:—

Larghetto.

Sweeter than the vio - let, Is my gentle maid - en,

Stringendo.

With the ro - ses dawn-ing blushes Fresh and comely

cres.

are her fair cheeks lad - en.

A further example of delicate art is found in a duet which represents a young couple alternately despairing and hoping as to their future. In the end they part, more in despair than hope, but with mutual vows of eternal truth. Here we have, to express the situation, a gradual lowering of the pitch of the voices: alternation from major to minor, and *vice versa*; frequent change of key, and a final close not in the tonic (A minor), but in the dominant. The charm of this combination seems to us complete:—

Allegro.

When wilt thou, my heart's de-light, wilt thou be ev - er

true. Here's my hand, fare-well, my love, and may we

nev - er rue, And wilt thou, my heart's delight, oh!

wilt thou be true? Here's my hand, farewell, my love, And

be thou ev - er true.

Here's my hand, fare-well, my love, And may we

nev - er rue.

In yet another instance, a rejected lover wishes the grass were ripe for cutting, that he might go into the fields and in labour forget suffering. When the duet begins, his agitation is pictured by a "figure" which appears in the brief introduction:—

Allegro.

and is prominent in every bar, even when contemplation of the "sweet pastures" diverts the lover's thoughts. But how different its effect here:—

p Sweet pastures smil - ing,

Another passage in the same duet deserves notice for its singular pathos—we had well nigh said its desolate effect, and the expression certainly applies to the concluding phrase. The first two bars quoted below are three times repeated to the words there given:—

p Till the love had perished,
I so fond-ly cherished, For my dearest loves me not. &c.

The use of the last three chords, with the unresolved discord bringing in the agitated "figure," is masterful.

Turning from characteristic pieces to others in which Dvorák takes up classic ground, we see him to even greater advantage, and not unworthy, in some instances, of comparison with Schubert. Among a set of four Lieder for voice and pianoforte (Op. 3), one song "Mir traumt dass du gestorben bist," stands out conspicuous in its sombre grandeur. Its subject would have inspired Schubert's most mourn-

ful and passionate strains, but Dvorák has left nothing to desire—save, perhaps, a less obvious suggestion of the first movement in Beethoven's C sharp minor sonata. The effect, it will be observed in the passage cited below, is due rather to harmonic than melodic means—a feature often noticeable in the composer's vocal pieces:—

Mit Blu - men war dein Sarg - ge
schmückt dein Grab mit ei - nem,
Stei - - ne. Und dass ich
drauf ein Vers - lein
schrieb bin ich . . . bin
ich . . . er - su - chet fei . . .

A parallel and even more striking case is presented by a song called "Der Herr erschuf das Menschenherz," belonging to the same set. In this instance the composer is returning from a visit to the more distant members of the "tone-family," and wishes to reach the major of his key (E minor) for a Coda. This is how, through rich and glowing harmony, he makes his way:—

Più mosso.

We may close these references to Dvorák's vocal pieces by giving an example of one among their most obvious characteristics—that is to say, frequent modulation. Our illustration is taken from "Der Schmerz," a duet for equal voices forming one of a set of four (Op. 38). Each phrase of the quotation ends in a different key:—

Andante.
Als der Ap fel reif war, &c.

Turning now to Dvorák's works for the pianoforte alone, we find the composer's strong partiality for national and folk-music once more asserted. Here, however, owing to the greater freedom allowed, he uses popular themes chiefly as material for treatment *secundum artem*, after the manner so frequently adopted by Schubert, between whom and Dvorák the points of comparison are many. An excellent example may be found in a piece entitled "Furiante," founded on a Bohemian national dance. The dance-tune itself consists of not more than two eight-bar phrases:—

Allegro con fuoco.

With this simple and pretty theme our composer deals charmingly. After announcing the leading section, he constructs upon the first two measures a new melody similar in progression, but with a rhythm of seven bars; then, following a short episode, the first part of the theme is repeated in a varied form, and a codetta made upon its last three notes:—



—these two bars being three times repeated. The figure in the bass being taken up by the right hand, leads to the second section of the theme, which is duly announced and treated in a fashion strongly suggestive of the Vienna master, to whom we have already likened him of Prague. Schubert was addicted to repeating his subjects in different keys consecutively, so, here, Dvorák jumps from G major to E major, and thence to F sharp major, giving the theme in each tonality. Then the subject twice reappears in G, once for the left hand, and a *bravura* leads back to the first section. Dvorák now proceeds to further development of this part of his subject, taking it up in fragments. He sets out with the first two bars in this modified form:—



and again begins leaping or rather, in this case, gliding from key to key. From G the phrase passes to E minor, C major, A minor, and back to G. This done a fragment of the phrase—



is taken, and then a fragment of the fragment—



after which the entire theme again appears with its codetta and a return is made to the second section now in D major. This is worked out as a Coda to the whole.

We have dwelt thus at length upon the “*Furiante*” in D, because it exemplifies some of our composer’s most common characteristics—viz., the subordination of popular melodic elements to classic form, economy of thematic material, extreme partiality to tonal transitions, and entire freedom from the obscurity brought about by overcrowded details.

A second “*Furiante*,” in F, also founded upon a Bohemian dance-tune, is not so rich in illustrative matter, but contains one characteristic passage, which should not pass unnoticed, since it strengthens the examples already given of Dvorák’s fondness for Schubert, of his economical tendency to make themes go as far as possible, and of his indulgence in a restless tonality. The theme is in F, but a full close

has been reached in A flat, and what follows is a codetta:—

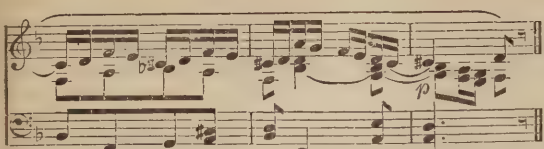


We next come to a piece entitled “*Dumka*”—in English, “*Elegy*”—the name given by Dvorák, as some amateurs may remember, to a movement in his Sestet, and another in his Quartet in E flat. Here, also, we meet with exhaustive treatment of fragments taken from the main theme. Substantially this theme is one of three bars only:—

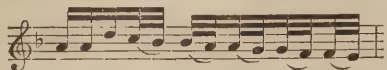


but throughout an entire section the melody of the first bar is alone heard variously modified. This example of our composer is valuable enough for quotation entire:—





Subsequently, this much-used scrap of tune is introduced and expanded in four different forms. First:—



Second:—



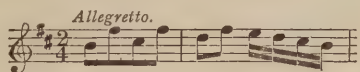
Third:—



Fourth:—



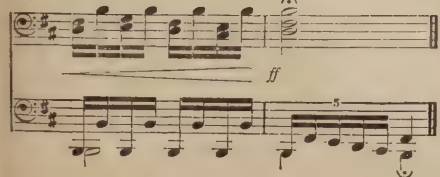
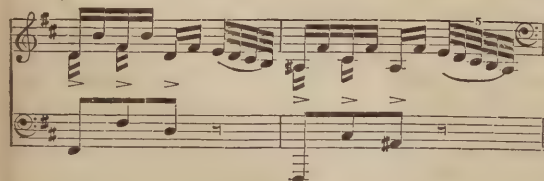
A better example of how a germ expands and brings forth in Dvorák's hands, for the purposes of a mere bagatelle, could hardly be presented. We find another scarcely less interesting in No. 8 of a set of twelve pieces, entitled "Silhouetten" (Op. 8). The distinctive notes of the theme are these:—



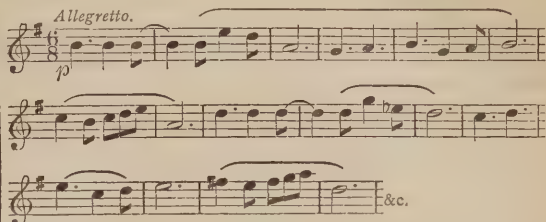
And they reappear, after the subject has been fully stated, under the subjoined new conditions:—



—the passage being six times repeated, each time in a new key, after what we now thoroughly understand as Dvorák's manner. But when this section recurs as a Coda, our composer, by a simple change in the bass, gives it a new character:—



We will add to the foregoing only an illustration of Dvorák's more wayward, yet withal graceful, melody. It occurs in No. 3 of the "Silhouetten," and is given with a careful transcription of the phrasing:—



Thus much for the Prague master as a writer of music for the voice and for the piano. In another and concluding paper we shall follow him into the higher branches of his art.

MR. PEPYS THE MUSICIAN

By FRANCIS HUEFFER.

(Continued from page 118.)

IV.

BEFORE passing on to more important matters, it is necessary to mention one or two more instruments which formed part of the Pepysian collection, or of which he had at least personal cognisance. We have already seen that his intended purchase of an organ came to nothing. A similar fate and for similar reasons frustrated his transactions for the acquisition of a harpsicon, of which an account is given in the following passage:—

"March 23, 1668. To the tavern and there bespoke wine for dinner, and so to Bishopsgate Streete, thinking to have found a Harpsicon maker, but he is gone, and I have a mind forthwith to have a little Harpsicon made me, to confirm and help me in my musique notions, which my head is now-a-days full of, and I do believe will come to something very good."

Unfortunately Mr. Pepys does not record the name of the instrument-maker in Bishopsgate Street. He, on the other hand, mentions that of another manufacturer sufficiently familiar to those interested in the subject. "To Whitehall," he writes less than a fortnight later. "Took Aldgate Street in my way, and there called upon one Hayward, that makes virginals, and there did like of a little espinette, and will have him finish it for me; for I had a mind to a small harpsichon, but this takes up less room."

Mr. Pepys, however, was not a man to be hurried into a bargain. Several months afterwards we still find him haggling over the same spinet. "I to buy my espinette," he writes, July 13 of the same year, "which I did now agree for, and did at Haward's meet with Mr. Thacker, and heard him play on the Harpsichon so as I never heard man before, I think;" and two days later we hear that the instrument has been brought home, and that its price is five pounds. The list of seventeenth century instrument-makers may be enriched by another harmonious name, that of Mr. Drumbleby, whose specialty seems to have been the flute. "To Drumbleby's, the pipe-maker," Mr. Pepys writes, January 20, 1668, "there to advise about the making of a flageolet to go low and soft; and he do show me a way which do do, and also a fashion of having two pipes of the same note fastened together, so as I can play on one and then echo it upon the other, which is mighty pretty."

The same Drumbleby soon after supplies a recorder "which I do intend to learn to play on, the sound of it being, of all sounds in the world, most pleasing to me." It will be seen that the instruments of the

Pepysian collection which have already been mentioned, and to which the lute ("Up before 4 o'clock and so to my lute") may be added, included most of the components of the orchestra as it existed in those days.

To bring this part of the subject to a dramatic climax, it will be well to mention the tremendous instrument which went by the still more tremendous name of trump-marine.

"October 24, 1667. To Charing Cross there to see Polichinelli, but it being begun, we in to see a Frenchman, at the house where my wife's father last lodged, one Monsieur Prin, play on the trump-marine, which he do beyond belief; and, the truth is it do so far outdo a trumpet as nothing more, and he do play anything very true, and it is most admirable and at first was a mystery to me that I should hear a whole concert of chords together at the end of a pause, but he showed me that it was only when the last notes were 5ths or 3rds one to another and then their sounds like an Echo did last so as they seemed to sound all together. The instrument is open at the end I discovered; but he would not let me look into it."

The trump or more correctly the trumpet marine is referred to at considerable length by Hawkins (Novello, Ewer and Co.'s edition, pages 329, 605, 763), who in the last-named place quotes an extract from the London Gazette (February 4, 1674) giving an account of "a concert of four Trumpets Marine never heard of before in England"; a statement which is rectified by the passage above quoted. Glareanus, in his "Dodecachordon," states that the instrument was much in vogue amongst the Germans, French, and Netherlands. Virdung, Agricola, and other writers of the sixteenth century also give descriptions of it, but no satisfactory etymology of the name has as yet been supplied.

From the relation of facts we proceed to the record of opinions expressed in the Diary, and our respect for the author increases as we go on. Mr. Pepys, as every one knows, was not a professional musician, and the time which he could spare from his office-work was occupied by numerous interests, artistic, literary, and scientific. It is almost a truism to say that such variety of tastes leads as a rule to superficiality. The most catholic mind is not always the most profound. It is said of Hegel the philosopher that his pupils collectively used to proclaim him the most learned man in Europe; the philologists calling him the greatest historian, the artists the profoundest natural scholar; only in his own individual branch, each would add, the master was slightly deficient. With Mr. Pepys the reverse is the case, as far at least as the present writer can judge. Much has been made of the fact that he speaks of some of the plays of Shakespeare in a slighting manner; but it should be remembered that his remarks always are based on performances of those plays; and who can tell what those performances were like, or how much of Shakespeare's original was preserved in the acting version. The Restoration epoch was the anticlimax of the great dramatic age preceding it; and the worst that can be said against Mr. Pepys is that in a few instances he was misled by the depraved taste of his time. At any rate it should be remembered in his favour that against the opinion of the fashionable *letterati* he upheld the beauty of our popular ballads, many of which he preserved from destruction.

In musical matters his judgment was singularly correct, and perhaps in no other art is it more difficult to predict the permanent value of contemporary phenomena. Let the candid musical critic open an old newspaper and see in how many cases his opinions will bear the test of a ten years' interval. Mr. Pepys's

criticisms have stood that of two centuries, and with few exceptions have been verified by posterity.

The soundness of Mr. Pepys's judgment is accounted for, amongst others, by the fact that he has that virtue rarest amongst critics—modesty. He did not immediately fall to abusing a thing merely because he did not understand it. Scotch music was such a thing. Ordinary Londoners in the seventeenth century knew less of Scotland than they now do of New Zealand. Even in the days of Goldsmith the Highlands were to the ordinary Englishman a wild, undiscovered country, from whose bourne few Southern travellers returned, because few went thither. Scotch (*i.e.*, Celtic) manners, and morals, and music were equally unknown, and accordingly looked upon with suspicion. No wonder therefore that Mr. Pepys is a little startled when for the first time, not on the other side of a big hill, but at a civilised supper-party, he hears one of those weird strains of which Mr. Gilbert sings:

It was wild, it was fitful, as wild as the breeze,
It wandered about into several keys;
It was jerky, spasmodic, and harsh, I'm aware,
And yet it distinctly suggested an air.

Yet even in this extremely trying situation Mr. Pepys's critical equilibrium is not upset. He feels that here he has to deal with a new phenomenon, which cannot be judged of at first sight. So, instead of having recourse to abuse, and talking of barbarians and the like—as most of his contemporaries and some of our contemporaries would have done—he merely expresses his surprise in perhaps the most adequate terms that could have been used in the circumstances: "the strangest ayre that ever I heard in my life, and all of one cast." But the entire passage is well worth quoting:—

"July 28, 1666. Being come thither (*i.e.*, to Highgate, where Lord Lauderdale's residence still stands) we went to Lord Lauderdale's house to speake with him . . . we find him and his Lady and some Scotch people at supper. Pretty odd company, though my Lord Brouncker tells me Lord Lauderdale is a man of mighty good reason and judgment. But at supper there played one of their servants upon the viallin some Scotch tunes only; several and the best of their country, as they seemed to esteem them by their praising and admiring them; but Lord! the strangest ayre that ever I heard in my life, and all of one cast. But strange to hear my Lord Lauderdale say himself that he had rather hear a cat mew than the best musique in the world;* and the better the musique the more sicke it makes him, and that of all the instruments he hates the lute most, and next to that the bagpipe."

The Earl, afterwards Duke of Lauderdale, was a bold, cruel man, as readers of "Old Mortality" and of history are aware. He must have needed all his courage to talk such heresy about bagpipes before a company of Scotch enthusiasts.

A single and not very instructive sentence contains all that Mr. Pepys has to say of Irish national tunes; it is in substantial and verbal agreement with his opinion of the Celtic music of the North. "Among other things," he writes, "Harris sang his Irish song, the strangest in itself, and the prettiest sung by him that ever I heard."

The Mr. Harris here referred to is an interesting character who frequently appears in the Diary. He was an actor, and originally belonged to Sir William Davenant's company, but growing, as Mr. Pepys says in another place, very proud, he demanded twenty pounds for himself more than Betterton or anybody

* I had rather be a kitten and cry mew,
Than one of these same metre ballad-mongers.

Lord Lauderdale is evidently quoting Shakespeare more or less consciously.

else upon every new play, and ten pounds upon every revival, which Sir William refusing to give, he swore he would never act there more, in expectation of being received in the other house. Pepys was fond of him, and had his portrait painted by Hales. At the time when he sang the Irish song he was an actor of the Duke's playhouse, and evidently a man of great and varied culture. "I find him a very curious and understanding person in all pictures and other things, and a man of fine conversation." The entry from which the last extract is quoted, describes a musical party at Mr. Pepys's house, and is so merry and pleasing in tone that it deserves quotation, although, not immediately connected with the subject. The Mrs. Knipp, to be presently mentioned, was an actress of whom more will be said anon; Mercer, who sings the Italian song, is the musical handmaiden of Mrs. Pepys, already known to the reader.

"So away with all my company down to the office, and there fell to dancing, and continued at it an hour or two, there coming Mrs. Anne Jones, a merchant's daughter hard by, who dances well, and all in mighty good humour, and danced with great pleasure, and then sung and then danced, and then sung many things of three voices—both Harris and Rolt singing their parts excellently. Among other things Harris sang his Irish song, the strangest in itself, and the prettiest sung by him that ever I heard. Then to supper in the office, a cold good supper, and wondrous merry. Here was Mrs. Turner, also, and Mrs. Markham. After supper to dancing again, and singing, and so continued till almost three in the morning, and then with extraordinary pleasure broke up. Only towards morning Knipp fell a little ill, and so my wife home with her to put her to bed, and we continued dancing and singing; and among other things our Mercer unexpectedly did happen to sing an Italian song I know not, of which they two sung the other two parts too, that did almost ravish me and made me in love with her more than ever with her singing. As late as it was, yet Rolt and Harris would go home to-night, and walked it, though I had a bed for them. And it proved dark and a misty night, and very windy. The company being all gone to their homes, I up with Mrs. Pierce to Knipp, who was in bed, and we waked her and sung a song, and then left my wife to see Mrs. Pierce in bed to her, in our best chamber, and so to bed myself, my mind mightily satisfied with all this evening's work, and thinking it to be one of the merriest enjoyments I must look for in the world, and did content myself therefore with the thoughts of it, and so to bed; only the musique did not please me, they not being contented with less than 30s."

Fancy Mr. W. H. Smith taking actors and actresses to the Admiralty, and dancing and singing with them till three o'clock in the morning.

We have seen how Mr. Pepys in the above extract is "almost ravished" by an Italian song. His position towards the art of that country was however not that of unbounded admiration. In the common opinion of his age, which despised English art compared with the foreign article, he was by no means prepared to acquiesce, and it is just possible that patriotic indignation made him somewhat reluctant to acknowledge the real merits of Italian music. Another reason why that music did not at first appeal to him is too characteristic of the man to be omitted. It shows his attitude as a critic of vocal music in the most striking light: "Went with Knipp to Mrs. Manuel's, * where Mrs. Pierce was, and her

boy and girl; and here I did hear Mrs. Manuel, and one of the Italians, her gallant, sing well. But yet I confess I am not delighted so much with it as to admire it; for not understanding the words I lose the benefit of the vocalities of the musick and it proves only instrumental; and therefore was more pleased to hear Knipp sing two or three little English things that I understood, though the composition of the other, and performance, was very fine." It will be seen that to Mr. Pepys words and music in a song were inseparable, and could not be enjoyed apart from each other. To the real merits of Italian art he was however by no means blind, and a few months after the last entry (March 22, 1668), we hear him speak in this exalted strain:—

"Here I met with Brisband, and after hearing the service at the King's Chapel, where I heard the Bishop of Norwich, Dr. Reynolds, the old presbyterian, begin a very plain sermon, he and I to the Queen's Chapel, and there did hear the Italians sing; and indeed their musick did appear most admirable to me beyond anything of our's: I was never so well satisfied in my life with it."

"Beyond anything of ours" may not be flattering to one's national pride, but it would be difficult to deny the justice of the criticism. Italy in those days was the heart and root of musical life just as Germany is now. There were in various countries branches with more or less indigenous fruit, but they all drew their nourishment from the common principle of life. Of this Mr. Pepys was well aware.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 121).

At the close of the previous chapter we left Berlioz still enraptured with Gluck. We now see him just as he received his first stimulus to the musical romanticism wherein he was destined to find his true orbit and to shine as a star. A mutilated version of "Der Freischütz" having been brought out at the Odéon, under the name of "Robin des Bois," by M. Castil-Blaze, our young musician went to hear it. Let him describe the result in his own words:—

"This new style, against which my intolerant and exclusive *cultus* of grand classical works had at first prejudiced me, caused extreme surprise and ravishment, despite the manner in which the opera was presented. Turned upside down as it was, there exhaled from this work a wild aroma the delicious freshness of which intoxicated me. I had become a little fatigued, I admit, by the solemn manner of the tragic muse, and the rapid movements of the nymph of the woods, at times marked by gracious *brusquerie*, her dreamy attitudes, her naïve and virginal love, her chaste smile, her melancholy, overwhelmed with a torrent of sensations till then unknown."

Upon this Berlioz neglected the Opéra for the Odéon, and they could mutilate Gluck at the greater house without fear of the terrible young man in the pit.

A *propos* to "Robin des Bois," Berlioz launches all the thunderbolts of his invective and sarcasm at those who tamper with the works of great masters. After describing the scandalous fashion in which Mozart's "Die Zauberflöte" was treated by a German, Herr Lachnith, who produced a garbled version of that masterpiece in Paris as "Les Mystères d'Isis," he goes on to exclaim:—

"Mozart has been assassinated by Lachnith; Weber by Castil-Blaze, who has also mutilated Gluck, Grétry,

* Mrs. Manuel, in August, 1667, "the Jew's widow, formerly a player," and in March, 1668, "the Jew's wife, and a mighty discreet sober carriages woman."

Mozart, Rossini, Beethoven, Vogel, and others. Beethoven has seen his symphonies corrected by Fétis, Kreutzer, and Habeneck. Molière and Corneille have been hacked about by unknown people at the Théâtre Français, and Shakespeare is still represented in England as arranged by Cibber. The corrections here are not, it appears to me, made from the high to the low, but from the low to the high, and perpendicularly at that. Let no one say that the arrangers, in their dealing with the masters, have produced some happy results, because no exceptional consequences can justify the introduction into art of a monstrous immorality. No, no, no, ten million times no; musicians, poets, prose writers, actors, pianists, *chefs d'orchestre* of the third, second, or even of the first order, you have no right to touch Beethoven and Shakespeare, to make them almoner of your science and your taste. No, no, no, a thousand million times no; a man, be he who he may, has no right to force another man, be he who he may, to abandon his personality and take another; to express himself in a fashion which is not his own, to wear a form which he has not chosen, to become a manikin moved by another's will living, and galvanised after death. If the victim be a mediocrity, why not leave him alone in his mediocrity? If he be a great man, let his equals, and even his superiors, respect him, and let his inferiors bow humbly before him. . . . Is not all this ruin, entire destruction, the total end of art? And ought not we, who are impressed by the glory and jealous for the imprescriptible rights of the human spirit, to denounce the guilty, to pursue him, crying with all our might, 'Thy crime is ridiculous! Despair!! Thy stupidity is criminal! Die!! Be scouted, be spit upon, be accursed! Despair and die!!'

Our worthy "arrangers" will not find the seat of such feeling as they may possess reached by even the sharpest words; but it is a pleasure to reproduce the French master's anathema, even though he himself scored for orchestra Weber's "Invitation à la Valse."

After the revelation to Berlioz of Weber and his romanticism came that of Shakespeare and his embodied creations—came also that of irresistible artist-woman in the person of an Irish girl named Henrietta Smithson, one of an English theatrical company which ventured to play our national poet in the French capital. Of this new experience, Berlioz says:—

"I attended the first performance of 'Hamlet' at the Odéon, and saw in the rôle of *Ophelia*, Henrietta Smithson, who, five years later, became my wife. The effect of her prodigious talent, or rather of her dramatic genius, upon my imagination and heart is comparable only to the revolution wrought in me by the poet of whom she was the worthy interpreter. I can say no more than this."

Our master now suffered the agony of seemingly hopeless love. The symptoms need not be described, nor need we insist that an attempt to get rid of them by excessive bodily exertion failed. There was some comfort, however, in setting music to Tom Moore's "When he who adores thee," and more self-denial than knowledge of human nature in resolving to keep away from the Odéon. Of course, Berlioz did not keep away, and at every visit his unconscious enslaver riveted closer the chains that bound him. His state of mind, at this time, is most clearly shown in a letter to Ferdinand Hiller, dated Paris, 1829:—

"I must write to you again this evening; and the letter will perhaps not be more cheerful than the others. Never mind. Do you want to know what is the power of the emotion, the faculty of suffering, which kills me? Ask your own angel—the seraphim who has opened to you the gates of heaven. Let us

not lament!—my fire is extinguished; wait an instant—O, my friend, do you know?—I have burned to relight it, my elegy in prose!—always tears, sympathetic tears; I see *Ophelia* at every turn; I hear her tragic voice; the light of her sublime eyes consumes me. O, my friend, I am very unhappy; my misery is inexpressible."

Addressing himself, the writer thus concludes:—

"Be tranquil, fool, in a few years there will be no more a question of thy sufferings than of that which thou callest the genius of Beethoven; the dreamy fancy of Weber; the passionate sensibility of Spontini; the colossal power of Shakespeare. Go, go, Henrietta Smithson and Hector Berlioz, be united in the forgetfulness of the grave; but that will not hinder others from suffering and dying."

Poor young man! he was very much in love.

But the tender passion, while it inflicted pain like a spur, stimulated like a spur to renewed effort. How could Berlioz, obscure and unknown, work his way to the side of the distinguished artist and attract her notice? That was the question which found an answer in the lover's resolution to give a concert of his own music so that thereby he might step out from the ranks of the indiscriminate crowd. It being desirable to give the concert at the Conservatoire, permission was asked and obtained from the Department of Fine Arts; but the redoubtable Cherubini proved less complaisant than his official superiors. Perhaps he had not forgotten the chase in the library. Let us see how the two men behaved in presence of each other this time:—

"C. You want to give a concert?"

"B. Yes, sir."

"C. You must have permission from the Superintendent of Fine Arts."

"B. I have obtained it."

"C. M. de Larocquefoucault consents?"

"B. Yes, sir."

"C. But I don't consent. I am against your having the hall."

"B. Why should you refuse. The Conservatoire holiday is now on, and for fifteen days the place will be free."

"C. But I will not let you give the concert. Everybody is in the country, and you will get no money by it."

"B. I don't expect to do so. The concert is intended to make me known."

"C. There is no need for you to be known. Besides you will want money for expenses. Have you got any?"

"B. Yes, sir."

"C. Ah! and what do you mean to perform?"

"B. Two overtures, parts of an opera, and my cantata, 'La Mort d'Orphée.'"

"C. That was the cantata I rejected. It is bad, it cannot be executed."

"B. So you say, sir, but I have my own opinion. If a bad pianist was unable to accompany it, that doesn't prove a good orchestra unable to play it."

"C. That's an insult to the Académie."

"B. It's a simple experience, sir. If the Académie was right in declaring my work impossible, of course it can't be performed. If, on the contrary, the Académie was wrong, people will say that I have profited by its advice and corrected the score."

"C. You can only give your concert on a Sunday."

"B. I will give it on a Sunday."

"C. But the servants of the Conservatoire want that day for rest. You will kill those poor people with fatigue."

"B. You are, no doubt, joking, sir. Those poor people you so much pity are delighted to earn a little money, and you will do wrong to prevent them."

"C. I won't consent, I won't consent, and I'll write to the Superintendent asking him to withdraw his leave.

"B. You are very good, sir, but M. de Larochefoucault will keep his word. I will write to him also, and narrate exactly the conversation I have had the honour to hold with you. He can then appreciate your reasons and mine."

So the two parted; and Berlioz wrote a letter to the Superintendent which made him laugh till the tears ran down his cheeks. In the result, our young man received a note from the official confirming permission to give the concert, and ending thus: "I charge you to show this letter to M. Cherubini, who has received the necessary orders in the matter." Away ran Berlioz to the Conservatoire without losing a moment, and handed the document to the Florentine. "Cherubini took the paper," he tells us, "read it attentively; re-read it, with a pale face; then turned green, and handed it back without a word."

The concert, thus troublous in preliminaries, was a sad experience for its giver. The services of Bloc as *chef d'orchestre*, and of Duprez and Dupont as vocalists, were obtained; but for soprano and bass Berlioz was obliged to be satisfied with two small people from the Opéra, without voice or talent. Then rehearsals and performance were alike indifferent, while the proceeds were no more than sufficient to pay bare expenses. And Miss Smithson all this time! What would poor Berlioz have felt had he known that the fair Irishwoman never heard a word said about him or his concert?

About this time Berlioz became acquainted with some of the symphonies of Beethoven, and his impressionable nature was once more stirred to the most extravagant demonstrations. He even, by sheer force of enthusiasm, persuaded his pedantic old master, Lesueur, to go and hear the "C minor" of the extraordinary German who had so recently passed away. After the performance, Berlioz met Lesueur in the lobby. He was very red, and taking long strides:—

"Well, dear master?" said I. "Ouf! I am going out; I want air. This is unheard of; marvellous! It has so moved and upset me, that in coming out of the box and essaying to put on my hat, I fancied I could not find my head. Let me alone now. Tomorrow!"

"On the morrow Lesueur was cooler, and did not care to talk about his experience. However, he said, 'One must not make music like that'; to which I answered, 'Be easy, dear master, one will not make much like it.'"

Berlioz now took what he calls the fatal step of becoming a musical critic on the staff of a new journal called *La Quotidienne*; and, in June, 1828, he gained the second prize for composition at the Institute. This was his third attempt, and his third failure, to reach the Grand Prix de Rome. Meanwhile his passion for Miss Smithson grew and overmastered him. Having no acquaintance with the young lady, he sent her letters, "which frightened rather than touched her," the result being that her servant was ordered to reject any more such amorous epistles. Then, as she was to perform at the Opéra-Comique for an artist's benefit, he offered to enrich the programme with a new overture, so that he might, at least, address her through his music:—

"The director and *chef d'orchestre* consented. When I went to the theatre, the English artists were rehearsing two scenes from 'Romeo and Juliet.' They were at the scene of the tomb. Just as I entered, *Romeo*, distracted, bore *Juliet* in his arms. My eyes fell involuntarily upon the Shakespearian group. I uttered a cry, and ran away wringing my

hands. *Juliet* both saw and heard me—I made her afraid. Pointing me out, she asked the actors on the stage to take notice of the gentleman whose eyes boded no good."

The overture was rehearsed in turn, and Berlioz adds, "The executants applauded me, and I hoped something from the effect of the piece on the public and from the influence of my success upon Miss Smithson. Poor fool!" Poor fool, indeed! On the night of performance Miss Smithson did not even know that such an overture was to be performed, and, in a day or two, she left with her company for Holland. Berlioz, who resided—by chance, he tells us—opposite her lodging, saw her start, and describes his feelings in burning words:—

"It is difficult to picture suffering like that which I endured—that rending of the heart, that frightful isolation, that empty world; those thousand torments which circulated in the veins as with freezing blood; that distaste for living and that impossibility of dying. . . . I composed no longer; my intelligence appeared to diminish as much as my sensibility increased. I could do absolutely nothing—but suffer."

The months rolled on, and, a fourth time, Berlioz tried for the Prix de Rome, but again without success. His subject was "Cleopatra after the Battle of Actium," and the music, in its author's opinion, was worthy of the prize. "Consequently it did not succeed." On the morrow of the failure Berlioz met Boieldieu in the street, and the two had a conversation worth recording:—

"Boield. Good God, my boy, what have you done? You had the prize in your hand and have thrown it away.

"Berl. I did my best, sir, I declare.

"Boield. That's just what I complain of. You shouldn't do your best; it is the enemy of the good. How could I approve such things?—I, who love above all things music that soothes me.

"Berl. It is difficult, sir, to make soothing music when a Queen of Egypt, devoured by remorse, and poisoned by the bite of a serpent, dies in moral and physical anguish.

"Boield. Oh! you know how to defend yourself, I don't doubt, but that proves nothing. One can always be graceful.

"Berl. Yes, the old gladiators knew how to die with grace, but Cleopatra was not so clever; that was not her condition. Besides, she did not die in public.

"Boield. You exaggerate. We didn't ask you to make her sing a *contredanse*. But what necessity was there to use such extraordinary harmonies in your invocation of the Pharaohs? I, myself, am not a harmonist, and confess that I didn't understand one of your chords from the other world. And, then, why such an unheard-of rhythm in your accompaniment?

"Berl. I did not think, sir, it was necessary to avoid new forms in composition, when one has the happiness to find them, and they are in the right place.

"Boield. But, my dear fellow, Madame Debadie, who sang your cantata, is an excellent musician, and she had need of all her talent and attention.

"Berl. *Ma foi!* I didn't know, I confess, that music was intended to be performed without talent and without attention.

"Boield. Well, well, you will not be content to stop short. Profit by this lesson next year."

Ever enlarging his experience, Berlioz now made acquaintance with the "Faust" of Goethe through a French translation, and setting the lyrics to music, published them as "Huit Scènes de Faust." Subsequently the master collected and burned all the copies of this work on which he could lay hands. It was,

however, under Goethe's influence that he composed, about the same time, his "Symphonie Fantastique"—taking three weeks to complete the *Adagio*, but writing the *Marche au Supplice* in a single night. Arrangements were made for the production of this piece at the Nouveautés, but at rehearsal so many chairs and desks were wanted for the big orchestra, that the managers backed out of the affair altogether. "Since then," says Berlioz, "I always look well to the *matériel* of my concerts. I know by experience that the least negligence in that respect may entail disaster." He next produced a dramatic fantasia, with chorus, on Shakespeare's "Tempest," and actually had it performed at the *Italien*. A real tempest, however, ruined the concert. The streets were flooded, and, counting every head in the theatre, not more than 300 persons heard the music. Some amend for these repeated disappointments was made when, in the following June (1830), the longed-for Grand Prix came to his hands. A cantata, having for subject "The Last Night of Sardanapalus," found favour with the judges, was duly performed, and brought to its author 3,000 francs yearly for five years, with the obligation to reside the first two years in Rome, and the third in Germany. Of course, the performance did not pass off without a hitch—none ever did when our master's music was in hand. Berlioz had arranged a grand effect for the explosion of *Sardanapalus's* palace, and upon this he counted much. In order to guard against mistakes he sat by the conductor's side, and Malibran, who could find no room in the hall, occupied a stool in the orchestra exactly facing him. The cantata went on, the *King* resolved to die, called his women around him, set fire to the palace, and all waited for the explosion.

"Five hundred thousand maledictions on musicians who don't count their bars. In my score, a horn gave the cue to the drums, the drums to the cymbals, these to the *grosse-caisse*, and the first blow on the *grosse-caisse* brought about the final explosion. My d—d horn missed his note, the drums not hearing it kept quiet; the cymbals and the *grosse-caisse* kept quiet also—nothing moved! nothing!! The violins and basses only continued their feeble *tremolo*, no explosion—a fire that went out without being lighted. . . . A cry of horror escaped from my panting breast; I flung my score across the orchestra; I upset two desks; Madame Malibran jumped back as though a mine had exploded under her feet. All was noise; the orchestra and academicians were scandalised; the audience mystified, and the composer's friends indignant. This was another musical catastrophe, and the worst I had experienced. If it had only been the last!"

The explosion was better managed at a second concert, conducted by Habeneck, at which the "Symphonie Fantastique" was also performed: Liszt, who had just then made the acquaintance of Berlioz, being among the most appreciative listeners. Of Liszt the master says: "I spoke to him of Goethe's 'Faust,' which he told me he had never read!" What sort of education, we wonder, did young Germans receive in those days, that a man like Liszt should be introduced to one of the masterpieces of his own literature by a Frenchman? The effect of Berlioz' music, and the discussions to which it gave rise, upon Cherubini was not agreeable to the old master. Said some one to him, as he passed the door of the concert-room while the public were entering, "Well, M. Cherubini, you are not coming to hear Berlioz' new work!" The answer was "I don't want to learn what not to do." Berlioz adds:—

"On the success of the concert he seemed like a cat that had swallowed mustard; he spoke no more, but sneezed. A few days later he sent for me and

said, 'You are going to Italy?' 'Yes, sir!' 'Your name is to be taken off the books of the Conservatoire. Your studies are finished. But it seems to me that you ought to pay me a visit. No one leaves here as though he were a groom.' I was on the point of saying, 'Why not? since he is treated like a horse,' but I had the good sense to restrain myself, and even to assure our amiable director that I never thought of leaving Paris without paying a farewell visit and thanking him for his kindness."

Before going to Rome, Berlioz visited his parents at Côte St. André, both father and mother having been thoroughly reconciled to his profession by the success of his efforts to win the Grand Prix. At this time some correspondence passed between the master and Ferdinand Hiller relative to a lady to whom Berlioz had become attached through the fair one's wiles, Henrietta Smithson being still enshrined in his heart. This matter appears to have troubled him much, but need only be mentioned as continuing the wear and tear of mind and spirit from which Berlioz ought to have escaped in the retirement and repose of home.

In due time the young composer sailed from Marseilles for Italy, and after a stormy voyage and some passport troubles, incidental to a time of political tempest, arrived in Rome, taking up his abode, with the other French students, at Villa Medici, where Horace Vernet reigned as king. The next day he was introduced to the *Café Greci*, the headquarters of the student class; and on the morrow he made the acquaintance of Mendelssohn. Three weeks passed and no letters came from Paris, where Berlioz understood that some trouble was brewing. This so harassed him that he resolved upon going back to France, despite the friendly warnings of the director, Vernet. Before he could carry this resolution into effect, however, a letter came:—

"The packet they gave me contained an epistle of such extraordinary impudence, and so wounding to a man of my then age and experience, that it had a frightful effect upon me.* Tears of rage filled my eyes, and my course was instantly taken. It was to go to Paris and, without mercy, kill two guilty women and one innocent. After this, of course, I was bound to kill myself. The plan of the expedition was settled in a few minutes. In Paris they would fear my return, and recognise me. I resolved, therefore, to take precautions and disguise myself."

Without losing a moment the hare-brained young fellow engaged a friend to procure a passport and a vehicle, and ran himself to a shop where he bought the complete dress of a *femme de chambre*, which was to be his disguise. But even in this headlong haste and fury the instinct of the composer asserted itself. He had been rewriting the "Scène du Bal" of the "Symphonie Fantastique," and could not go on his journey to murder and suicide without leaving directions for the conclusion of the work. Accordingly he wrote on the manuscript:—

"I have no time to finish this: if the Society of Concerts at Paris should care to perform the piece in the *absence* of the author, I beg Habeneck to double on the octave below, with clarinets and horns, the passage for flutes at the last reappearance of the theme, and to write the chords that follow for full orchestra. That will do for a Coda." Having thus cared for his work, packed up his feminine dress, and armed himself with a pair of double-barrelled pistols, Berlioz started for Paris. Between Florence and Genoa he lost his disguise, and had some trouble in getting another made within six hours. Moreover the Sardinian police

* The letter announced the approaching marriage of his fiancée to another man.

suspected him as a revolutionist, refused to endorse his passport for Turin, and ordered him to enter France by way of Nice. The reply to this was, "By way of Nice! what does that matter to me? I'll go by way of hell, if you like, so that I go somehow." Pursuing his route, Berlioz entertained himself with a mental rehearsal of the tragedy he was going to act:—

"I reach the house of my friends about nine o'clock in the evening, as they are taking tea. I am shown into the parlour as the *femme de chambre* of Madame la Comtesse M——, charged with an important message. I hand over a letter, and, as they are reading it, I take my two pistols from my bosom, I shoot one through the head, then another; then I seize the third by the hair, make myself known to her, and, despite her cries, I give her my third compliment. After that, before the concert of voices and instruments has attracted the curious, I launch at my right temple the fourth irresistible argument, and if the pistol should miss fire (I have provided for that) have recourse to my poison."

What a bloodthirsty young man to be sure! Antient Pistol was nothing to this wild-haired musician storming along the fair Mediterranean shore; save that he had a like regard for his own life. Berlioz, as he journeyed on, began to feel some doubts about the expediency of killing himself. He thought the necessity was "shameful," "Thus to say adieu to the world, to art; to leave no other reputation than that of a brute who did not know how to live; not to have finished my first symphony; to have others grander still in my head. Ah! 'tis"—Then the spirit of revenge would seize him and urge him on once more. On such an occasion the young man sprang up in his *voiture* and uttered a convulsive cry which made the driver jump aside, in the full belief that his passenger was "a devil obliged to carry about a piece of the true cross." The struggle between Berlioz' good and evil angels thus went on till, at last, the former induced him, in a moment of calmness, to commit his honour to a prudent course. When changing horses at a village, he hastily wrote a note to Horace Vernet, begging the director to keep his name on the list of students, and adding, "I bind myself upon my honour not to pass the frontiers of Italy till your answer comes to me at Nice, where I shall await it." This done, Berlioz returned to his carriage and discovered all at once that he was hungry. He had eaten nothing since leaving Florence. At Nice he received a friendly reply from Vernet. Nothing would be said about his escapade, and, getting rid of his feminine garments and his pistols, Berlioz breathed naturally again. The storm had blown over, and after it came a great calm. Reaction was complete. "I lived entirely alone. I wrote the overture to 'King Lear.' I sang. I believed in God. Convalescence!" Meanwhile the police kept their eyes upon him and, when they saw him familiar with officers of the garrison, summoned the suspected before them.

"P. What are you doing here, sir?"

"B. I am recovering from a cruel malady. I compose, I dream; I thank God for making such a bright sun, such a beautiful sea, and such verdant hills.

"P. You are not a painter?"

"B. No, sir.

"P. But you are seen everywhere with an album in your hand, and drawing a good deal. Are you engaged in collecting plans?"

"B. Yes, I 'collect' the plan of an overture to 'King Lear.' That is to say, I have 'collected' it, for the design and instrumentation are finished. I even think that the *entrée* of it will be formidable.

"P. What do you mean by the *entrée*? Who is this King Lear?"

"B. Alas, sir, a good old King of England.

"P. Of England?"

"B. Yes; he flourished, according to Shakespeare, about eighteen hundred years ago, and was weak enough to divide his kingdom between two wicked daughters, who showed him to the door when he had no more to give. You see there are so few kings—

"P. Don't speak of the king. What do you mean by that word instrumentation?"

"B. It's a musical term.

"P. Always that pretext. I know very well, sir, that people do not compose music without a piano, and only with an album and a pencil while walking stealthily along the shore. Therefore, if you will tell me where you are going, you shall have your passport. You cannot any longer stop here.

"B. Well, then, I will go to Rome, and still compose without a piano, with your permission."

So ended what Berlioz calls his "little comedy."

(To be continued.)

SACRED MUSIC IN ITALY.

THE death of Baron Ricasoli, the eminent Italian patriot and statesman, was signalled by a solemn funeral service at the church of Santa Croce in Florence, in the presence of an immense audience, which counted among its number notabilities from all parts of Italy. The Mass executed on the occasion was a Requiem in D minor by Commendatore Casamorata, the distinguished President of the Florence Academy of Music; and the choice was the more happy as Signor Casamorata's work is undoubtedly one of great merit, and offers a bright contrast to the feeble and hopeless attempts at sacred music with which the names of the Roman choir-masters of the day are associated.

The Requiem is essentially classical in form, though not without a certain dramatic element which at once mitigates the severity of style, and enhances the solemnity of the work. The Kyrie, Offertorio, and Benedictus—which latter was admirably sung by Signor Bichi, an excellent tenor—are very effective; the "Recordare Jesu Pie," and the "Oro Supplex," too, excel by beauty of expression and purity of style; but the palm belongs to the "Dies Iræ" and "Confutatis" which, by virtue of the noble and elevated tone pervading them, produced a profound impression. Concerted numbers and choruses predominate largely throughout the work, and the orchestral part is more or less descriptive, being marked by adequate colouring and, in some of the movements, by a very skilful treatment of the leading vocal subjects.

The managers of the ceremony had evidently taken pains to select a composition which should not only redound to the credit of a local musical institution, but also demonstrate to the numerous foreigners present that, after all, sacred music in Italy, or at least in Florence, is not quite in so hopeless a condition as is generally supposed. And, indeed, it is high time that something should be done in Italy to reform sacred music. With Signor Casamorata, Verdi and Bottesini are perhaps the only living Italian composers who have made an effort to infuse fresh vigour into the neglected Muse and save her from utter decay and ruin. Whatever may be said of the theatrical tendency of Verdi's Requiem, it is a luminous work, and an effort in the right direction. Bottesini's Requiem, although not so familiar, is undoubtedly the purer of the two. It was performed at the Teatro Regio of Turin during Holy Week last

year, and deserves to be made known beyond the borders of Italy. But when we have spoken of Verdi, Bottesini, and Casamorata, we have said all, for the rest are, with one or two exceptions, such as Bazzini and Pedrotti, scarcely worthy of notice. This sweeping condemnation was painfully verified, not only by the compositions executed during Holy Week, 1880, in Rome, but by the Palestrina festival in May last. This so-called "festival," organised by Mustapha, the choirmaster of St. Peter's, consisted of two concerts of the same programme, of which Palestrina's compositions were really the only ones of any importance. The numerous works which had been sent, and had for the greater part been written for the occasion by Italian composers of the day, were hardly worth the paper on which they were printed.

This deplorable condition of sacred music in Italy is owing partly to the *vis inertiae* of the Church and the slovenliness of the services, partly to the indifference of the public to sacred music as such. The latter is but the natural consequence of the former, for of the modern Church of Rome, as a promoter of sacred music, it may with truth be said in the language of Rousseau: "Qui s'endort dans le sein d'un père n'est pas en souci du réveil." It is well known that the music performed in the churches of Rome is worse than inferior, and but for some occasional singer of note, such as the late Fra Giovanni, it would often be beyond endurance. It is characteristic that the only exception to this rule is the service at the German College, whose choir, being specially and admirably trained, is unique in its way. Organ performances, both in Rome and in provincial towns, have fallen to the level of galops, polkas, marches, or similar lively strains; and when they are executed by an organist who hammers and strums on an instrument which is either antiquated or out of tune, creaking and labouring at every note, the effect may be readily imagined. The only occasion on which something like a respectable performance of sacred music may now be heard in Rome is the anniversary of Victor Emanuel's death, when a funeral mass is executed at the Pantheon. It is only within the last few years that efforts have been made in Rome to perform Protestant oratorios, such as Mendelssohn's "Elijah" and "St. Paul," in concert-rooms; but it need hardly be added that it is an extremely difficult, if not thankless and impossible task to make such music popular in Rome or Italy. The success of performances of that kind depends on the uncertain support of the educated few and of foreign residents or visitors; to the mass of the people the slovenly singing and operatic tunes at St. Peter's, St. Giovanni in Laterano, or other churches are naturally much more attractive.

It is satisfactory to notice that quite recently some enlightened musicians in northern Italy have directed their attention to this disgraceful and intolerable state of things, and that under the presidency of Professor Guerrino Amelli, a Society, the "Santa Cecilia," has been founded at Milan with the object of promoting the reform of sacred music in Italy. The first concert lately given on St. Cecilia's day, under the auspices of the Society, appears not to have been very brilliantly supported, but the programme, being selected from strictly classical works of the best Italian and foreign masters, attested at once the aim of the promoters and their intention to attain it.*

The danger in a radical reform of this kind lies in rushing from one extreme to the other. There

* It may be added that, following in the wake of Milan, a "Cherubini" Society has been started in Florence, under the direction of the eminent pianist, Signor Buonamici.

are not wanting those who advocate the views of Fétis and others, that the only style of music suitable for the Church, viz., sacred music in the strict sense of the term, is the Canto fermo, because it expresses that repose and immutability which are a fundamental principle of the Church of Rome. But to enforce Canto fermo in sacred compositions would be tantamount to denying to music the right of expressing feelings, passions, and affections, to impeding its progress and development, and to depriving it of all that constitutes, if not the beauty, certainly the essence and vitality of an art.

The principle of limiting sacred music to Canto fermo is therefore *ipso facto* absurd, and yet it has found acceptance with some, whilst others insist that the organ alone should be retained in the Church to the exclusion of all other instruments. Within the last two centuries music has made gigantic strides, and it would indeed be strange and inconceivable if in the temple "at whose altar," as Herder says, "music originated," if in the Church alone it were to be neglected or remain stationary. It is therefore only natural that sacred music should have the full benefit of the progress that has been made in music generally: to limit the means, to exclude this or that instrument, would only limit the power of expression.

Of course sacred music should not be operatic music, for its true object will always be to awaken in us the thought of the divine: indeed, it was in this sense that the Fathers of the Church, the Council of Trent, St. Bernard, and others, understood sacred music. But the mode of expressing religious feeling in music cannot be taught, and the degree of taste, refinement, and artistic education of the composer is the sole criterion: given those qualities, musical ideas may be enunciated in a thousand different forms.

Moreover, it would be impossible to draw a hard-and-fast line between sacred and secular music, and the truth of this is strikingly illustrated by the works of those composers who are universally accepted as masters in both branches of music. Many of the choruses of Mozart's Masses are in conception and treatment similar to the choruses of his operas; Handel's operatic airs are frequently reproduced in his oratorios, and *vice versa*; airs, such as Bach's "My heart, ever faithful," Mendelssohn's "Then shall the righteous," from "Elijah," &c., may be called strictly secular, so far as the music is concerned. Again, the airs of Pergolesi's "Olimpiade" do not differ materially from those of his "Stabat Mater"; parts of Cherubini's "Elisa al San Bernardo" are much more severe in style than the motett "Juste Die," and the "Gloria" of his Mass, not to speak of Rossini's, Gounod's, and Brahms's more modern works.

It is therefore to be hoped that the Santa Cecilia Society of Milan will not hamper its beneficial action by laying down narrow rules, or limiting the means of expression, and therefore the sphere of sacred music, which, as Schumann observes, should be after all the supreme aim of every composer. The Society should make it its object to diffuse a knowledge of the classical masters, to improve the taste for, and encourage the study and composition of, sacred music; and in this way it will alone be possible to gradually reform Italian Church Music, for the disgraceful and degenerate condition of which Rome is solely responsible.

THE benevolence which artists of all kinds show towards each other when help is needed lays them open to the wiles of *chevaliers d'industrie* in a special degree, and it would seem that just now musicians

cannot be too careful how they entertain strangers. Three letters have reached our hands almost simultaneously, exposing as many cases of rank imposture. In the first instance we learn that, two years ago, Montreal was favoured with the presence of a gentleman who gave his name as Stephens. In a little while, however, he announced that he had taken this name to inherit some English property, his real cognomen being Verrinder—as a matter of fact, he was the Verrinder enrolled among the graduates of Oxford as a Doctor of Music. Our correspondent writes: "He is a man of good address, and of sufficient ability to warrant the belief that he could easily get along as Mr. Stephens without assuming a name belonging to another." At present, Mr. Stephens, alias Dr. Verrinder, is acting as an organist out in Western Canada, and we hope he will stay there. In the second instance, a correspondent at Brighton desires to know if Mr. Dudley Buck is in England, a plausible gentleman giving that name having called upon him and tried to borrow money, pending the receipt of a remittance from Messrs. Novello, Ewer and Co., whom he represented as his agents in this country. In the next case, a Portsmouth correspondent describes a visit paid to him by "Mr. Samuel P. Warren, Organist of Grace Church, New York" (probably the "Mr. Dudley Buck" of Brighton). Mr. Samuel C. Warren had to state that he was visiting the English cathedrals, and having brought an introduction to Messrs. Novello, Ewer and Co., from Messrs. Ditson and Co., was permitted to use the name of that firm as a reference. Mr. Samuel P. Warren was so hospitably entertained by his brother organist at Portsmouth that, having lost his purse, he did not hesitate to go and pour the distressful story into his ears. The Englishman at once generously pressed the American to take £2 for immediate wants, and eventually succeeded in overcoming his scruples. A note soon after arrived stating that the purse had been found, and that the £2 would be returned the next morning; by which time, probably, Mr. Samuel P. Warren was in search of "fresh woods and pastures new." At any rate he was no more seen in Portsmouth. Transforming THE MUSICAL TIMES for the nonce into a *Hue and Cry*, we give a description of this ingenious practitioner: Medium height, brown hair, dark red moustache and beard, good teeth, grey tweed trousers and vest, grey flannel shirt, white cuffs, navy blue silk or satin scarf, black pilot coat trimmed with braid, fur-trimmed gloves, and low-crowned black felt hat. Should a personage answering this description call on any of our readers, they will do well to look after him with one eye while the other searches for a policeman.

Scribner's Magazine for March contains an interesting article on "Musical Possibilities in America," written by Mr. Theodore Thomas at the special request of the Editor. But for the great demand upon our space this month we should notice the article at length, and quote its more important passages. At present we can only indicate the purport of Mr. Thomas's observations. He starts by declaring that the Americans are a music-loving people, that their voices are good in quality though as yet undeveloped, and that they have of late shown a desire for serious purpose in music as in other arts. Improvement is more marked in connection with vocal than instrumental music, but Mr. Thomas has not much to say for the teaching of singing in the public schools. Large numbers of children learn by rote, while many more work on the "movable *Do* system," which he pronounces "fundamentally wrong" and a "make-shift invented by amateurs." He adds that school-

singing in America is mostly screaming, such as one never hears in Germany or England; and characterises the musical standard of the country as "generally low." Mr. Thomas further points out that there are two centres of musical culture in his adopted country—the church and the theatre. In the church the music is an attraction and an amusement. "It is largely operatic, it appeals to the senses only, and is too often of the sickly sentimental order;" while in the theatre "we have now a blatant cornet or trombone, drums, bells, wood and straw instruments, every one making the greatest possible noise. . . . We had better music in the theatres twenty years ago than we have at present." With the centres in this condition, the circles around them are sorely out of order, and Mr. Thomas goes on to discuss the means of improvement. He would establish singing classes everywhere, so as to cultivate public taste and enlist public sympathy on behalf of the art. He would supplement this machinery by good musical instruction in the home and the school, and remove the elements of amateurism from teachers and other professors. "Those who present themselves to guide the people must have thoroughly studied music, not dabbled in it." Finally he would have good music colleges so well endowed as to be independent of a mere commercial policy. This is the gist of Mr. Thomas's paper—one likely to do much good in America because, speaking with mingled authority and kindness, it exposes faults. Our cousins evidently lack a good deal of that which constitutes musical health, but they are a young people, and, to quote Mr. Thomas's wise words, "as the country advances in age and begins to acquire some of the repose which age brings there will come possibilities of development which cannot now be estimated."

UNDER the heading "A Musical Mission," an interesting article appeared recently in a morning contemporary, graphically describing a visit on a cold, bleak night to a front kitchen in a house at Islington where some forty children were assembled for an evening of singing. "Little maids of all work, nurses, general servants, the oldest veteran among them sixteen, and about four feet high" composed this cheerful group, under temporary shelter, at least, whilst the wind was howling piteously and the snow falling outside. "They had bright, pale, intelligent faces," it is said, "for the most part; many of them looked delicate, but they had not the dull look of workhouse children." A lady missionary started the music, and voice after voice joined in, the sorrowful forgetting their sorrows for the time, and the happy—if any could be called so—more joyful for the sound of sympathetic voices around. The songs they like best are gay and simple tunes. "One song they came to in the book," said the missionary, "was never sung again, for it set half the class crying. It was the story of a drunken father. 'Please 'm, Mary Anne's father, he leathers her,' says a poor little soprano. 'And Fanny's too,' says another; and then they all began to cry." They catch up all the tunes very quickly; and in passing through the district the children's voices are often heard singing the songs they have learnt at this humble school. Of late the benevolent lady who superintends this class has engaged a bandmaster for them twice a week, and she says that it has answered admirably. The narrator of this pathetic story says that "any who can pipe can come to the help of these patient, grateful little mortals, who are ready to dance, even though their hearts are heavy and their feet in rags." When we add that £300 would buy the room now wanted, a larger school-room, and a night refuge, it is earnestly to be hoped that all who can proffer monetary as well as artistic aid will do something to

help those generous and kind-hearted individuals who are labouring both night and day in so noble a cause.

THE lively contributor to our Gallic contemporary *Le Figaro*, who signs himself "Ignotus," has recently entertained its readers with a gossip about M. Gounod, his character, genius, and works. Amongst many other agreeable and flattering things, he says that the distinguished French composer is now in fuller possession of his means than at any previous time. "To-day," observes "Ignotus," "the artist who calls himself M. Gounod is neither tired nor idle. He has become more and more qualified for work. He has profited by the varied sufferings of the past." Referring to the "Tribut de Zamora," which has so long been in rehearsal at the Opéra, "Ignotus" points out that this is not M. Gounod's latest work, the character being sustained by "a sacred trilogy intended for production at the great London Festival of 1882." "Ignotus," of course, means the Birmingham Festival of 1882, but we must not expect accuracy in matters English from a French writer. The contributor adds "This work is entitled 'Redemption.' The last part is Calvary. M. Gounod sang some portions to us with his broken yet beautiful and penetrating voice. The work appears to me as—grandiose idea—a sort of March for the 'Way of the Cross.'" So much interest attaches to the forthcoming oratorio of the gifted Frenchman that even this scrap of testimony concerning its worth is very welcome, and will stimulate expectation. "Ignotus," after saying that we may not look for the creator of a tenth symphony, adds, "But our age has a character of its own, and I hope that a great artist will create an original work bearing its stamp. It will be the music of our grand *névrose*"—this medical term being used to express the extreme sensitiveness characteristic of modern life. "Such a musician is impatiently awaited by instruments, voices, and souls. Master, he is, perhaps, yourself!" Perhaps; but it suffices to hope that the "Redemption" will rise to the height of its great argument.

It may indeed be accepted as a bright and cheering sign of the progress of music in this country when we find its intimate and deep connection with the other arts acknowledged and eloquently enlarged upon by the President of the Royal Academy. On some former occasions Sir Frederick Leighton has taken care that, in a representative assembly of literature and art, music shall not be left out in the cold; but his thorough appreciation of its true mission in the world was more decisively shown at the recent dinner of the Royal Society of Musicians when, in response to the toast, "The Sister Arts," he boldly proclaimed his belief that music, of all appeals to the inmost nature of man, was the most forcible, because the least trammelled. When a number of speeches are made at an ordinary public dinner we may readily forgive reporters for chiefly directing their attention to those delivered by royal or political orators; but an artistic address at an artistic gathering may surely claim recognition; and it is surprising therefore that, in most of the newspaper accounts of the meeting in question, the record of Sir Frederick Leighton's part in the proceedings should have been confined to the fact of his having spoken. Trusting to our memory, however, we recall with pleasure his assertion that art, being a common language, swept aside those barriers created by speech and race; and to show the affinity between painting and music, that such terms as form, breadth, tone, and style were used alike by artists in colour and sound. The great significance of such a speech cannot be overrated; for a frank

avowal of the deepest sympathy with one art becomes doubly powerful when it emanates from a master so accomplished and eminent in another.

THE howlings of the band of fanatics known as the "Salvation Army" prove that music has its abuses as well as its uses. A short time since we recorded our encounter with a small detachment from the main body of these valiant champions in the cause of what they foolishly imagine to be religion; and we now find that they are spreading themselves over the country, many of the leaders assuming nicknames, reminding us of the time of "Praise-God-Barebones," when sacred and profane prefixes of this kind were rather the rule than the exception with those who enlisted under the so-called "holy" banner. But as music is presumed to be the animating spirit inciting these warriors to battle with the sinfulness existing around them, words which have been intensified by the genius of composers are usually chosen for the purpose of identification; and we hear, therefore, of a "Hallelujah Sweep," a "Hallelujah Butler," a "Hallelujah Footman," and a "Praising Page," all of whom are said to be performing prodigies of valour. We could add many other musical names to this list did we not feel that we are gratuitously advertising those who bring discredit upon the sacred calling they profess. The *Christian Herald* (an accredited organ of the fanatical party), after recounting the fearful story of a poor engine-driver who, in attending to his duties before the furnace during the progress of a train, became enveloped in flames, from the effects of which he expired in agony, says, "Is not this an illustration of the way in which destruction shall overtake the wicked? Suddenly shall it come upon them, and they shall not escape." Is this the kind of "Christianity" that would be preached by the "Hallelujah Sweep"?

WHEN, some years ago, it was proposed that criminal prisoners should be treated with more leniency, and that gaols should undergo periodical supervision as to their sanitary state, Sidney Smith expressed his fear that persons might break into prisons, in the hope of getting a more comfortable home than they could procure outside. This good-humoured piece of satire was of course before the time when our laws began to acknowledge the possibility of reforming those who had gone astray, and before the days of "ragged schools" and other institutions calculated to better the condition of the lower classes. Latterly we have drawn attention to the good work now going on around us; but the following paragraph, which appeared recently in an American paper, shows that in the United States an example has been set which, as far as we know, has not yet been followed in this country: "Miss Henrietta Markstein gave a concert for the entertainment of the convicts at Blackwell's Island, New York, a few evenings ago." We do not know the name of Miss Markstein here; but it is evident that she has faith in the powers of music even upon those who have proved themselves deaf to the moral teachings of the world against which they have sinned. "Music is well said to be the speech of angels," wrote the late Thomas Carlyle. Who knows but that the very persons who refuse to listen to the speech of men may be moved by the eloquence of a language to which they were before strangers? Be the effect, however, what it may, all honour to the artist who has sufficiently braved public opinion to make the experiment.

No doubt the reason for not invariably observing the advice conveyed in the old adage, "enough is as good as a feast," is the difficulty of knowing precisely

when we have had enough. But it must be remembered that when seated at a musical feast we cannot accept or refuse the various items in the *menu* offered to us, but must take them all or leave the room. Knowing this, concert-givers should be merciful; and we cannot help therefore calling attention to the programme of a performance which appears to us a curiosity. At first we thought it was a music-publisher's catalogue, but, on closely examining it, we found that it was actually the programme of a concert with an extensive list of artists, the degree of efficiency or of reputation of whom is indicated by the size of the type in which the names are printed. The concert is divided into three parts, and fifty pieces are to be performed. Amongst these are choral compositions—one a "Chorus of Spring Birds, with trills for all the voices"—songs, and pianoforte solos and duets, the concert-giver being largely represented as a composer. This is indeed a formidable programme; but a ray of sunshine illumines the first page, for there it is announced that there will be "no encores."

We had occasion last month to point out the inconsiderate way in which concert-givers sometimes claim the credit of being first with musical novelties. In their haste to pose before the public as enterprising and adventurous discoverers, they have no patience to look closely after possible traces of earlier explorers, and the result sometimes is that they appear ridiculous. The Bach Choir, for example, stated in the programme of its last concert that Schumann's "Requiem for Mignon" was then to be performed "for the first time in England." This statement having been repeated in the *Standard*, elicited a note from a correspondent asserting that the "Requiem" was given in April, 1878, by the Newcastle Amateur Vocal Society, under Mr. W. Rea. It was only fair that this should appear, and we are very greatly mistaken if the work in question was not performed also in St. James's Hall two or three years since, at a concert given by, if we remember rightly, Mr. Welch. Anyhow, these repeated exposures should teach caution and the advisability of research before making announcements likely to do injustice to others.

CRYSTAL PALACE.

THE most important feature at the Crystal Palace Concerts during last month has been the continuation and (on Saturday last) the completion of the chronological performance of Schubert's Symphonies. By a curious coincidence these symphonies, like those of Beethoven, are nine in number; the ninth and last being infinitely the finest in the case of both composers. But here the resemblance ends. The symphonies of Beethoven include the most perfect fruits of his genius from its early budding to its fullest maturity, those of the younger composer, with the exception of the two last, belong to his early years, when Schubert was not yet Schubert. The absolute value of the earlier works is therefore not very great, but their consecutive performance was nevertheless well warranted. For here the thoughtful listener was able to watch the gradual development of a great power, till at last the acme was reached in the great C major symphony, perhaps, of all the symphonic works produced since Beethoven, the one most worthy of being classed with the immortal nine of that master. Considering that even this wonderful piece was written at an age when most composers are still in their "first style," one felt the truth of what Grillparzer, the poet, inscribed on Schubert's tombstone, that the promise of his life was richer even than its achievement. To Mr. Grove who, of living men, has done most in rescuing Schubert's works from oblivion, thanks are due for the idea of performing the symphonies consecutively, and to Mr. Manns for the admirable way in which that idea has been carried out.

The rendering of the C major, on Saturday last, to quote but one instance, was a marvel of refinement and spirit, and fully deserved the prolonged and unanimous applause awarded to the excellent conductor.

The novelties produced at these Concerts during the past month have not been of very great importance, especially as regards importations from abroad. The first in order, although scarcely in merit, was a symphonic poem "Vlatava" (the Czech name of the River Moldau), by Mr. Smatana, a composer of Bohemian origin, and the author of several operas and other works. The music is pleasant, but not very original, and the instrumentation noisy. The fashion is becoming too common of giving a high-sounding title to intrinsically trivial music, and thus fitting it for the concert-room, a custom which the conductors of serious performances should not encourage. The same remark is suggested by another novelty, this time of Italian origin, which was produced at the Concert of the 12th ult., the symphonic poem "Leonora," by Signor Bandini, founded on the same ballad of Bürger which inspired Raff's beautiful work of that name. According to the programme, Signor Bandini's work received the prize out of seventy-eight compositions in Turin last year; and it is at any rate satisfactory to learn that there are in Italy seventy-eight writers—mostly young men, we should surmise—occupied in producing, or at least attempting to produce, serious instrumental music. Of the quality of that music no very high idea, however, can be formed from the best work out of so large a number, provided the judgment was fairly given. Signor Bandini is still in his teens, and has produced a piece of music full of crudities and imperfections, but creditable in one so young. If he had been satisfied with this success, and modestly called his work a concert-overture or fantasia, he might have claimed a lenient judgment; but by describing it as a *poema sinfonico* illustrative of Bürger's poem, with which it has nothing whatever in common, he makes himself liable to the charge of pretentiousness in addition to that of incompetence.

By the side of these two foreigners, two English musicians, who have contributed novelties to the Crystal Palace programmes, appear to decided advantage. Mr. H. Gadsby's Cantata for tenor solo, male chorus, and orchestra, although not a work of genius, is by no means without merit. The libretto, by Mr. Grist, is founded on a highly dramatic incident of Columbus's voyage and discovery, and opportunities for effective vocal writing are by no means wanting. Of these opportunities Mr. Gadsby has availed himself to good purpose. The tenor solo (admirably declaimed by Mr. Lloyd) is well written for the voice, and equally effective are some of the choral pieces, more especially a sailor's drinking song ("Ere the sun with visage red"), and the *ensemble*, in which the crew express their renewed confidence in the great captain whom shortly before they were on the point of throwing into the sea. Mr. Gadsby's Cantata was a decided success, and may be cordially commended to choral societies of even moderate accomplishments. The only difficulties of execution are in the solo part.

Another work by an English, or at least Scotch, composer was the chief novelty of last Saturday's concert. Mr. Mackenzie, differing in this from Mr. Gadsby, is evidently a disciple of the modern school. His Scottish Rhapsody (Op. 24), surnamed "Burns," belongs to the class of music called into life by Liszt's "Rhapsodies Hongroises," and the Hungarian master has spoken in very favourable terms of the work of his young admirer. The three parts of Mr. Mackenzie's work, Molto maestoso, Andante dolente, and Vivace, have each a separate motto selected from Burns's works; and the inspiration drawn from this source is evident no less in the chief melodies than in their orchestral and harmonic treatment. Mr. Mackenzie has, in a marked degree, what is generally called orchestral "colour"; and his work, besides being intensely Scotch, is absolutely speaking a praiseworthy piece of music, the Andante especially being full of charming sentiment. At the same concert Herr von Zur Mühlen, a Russian tenor, supplied an admirable rendering of "Tyranic love" in a German disguise, and Miss Mary Davies gave *Elizabeth's* Prayer, from "Tannhäuser," and two songs, by Sterndale Bennett, with that purity of intonation and sweet simplicity of feeling peculiarly her

own. Madame Montigny-Rémaury played Mendelssohn's Concerto in G minor in a highly finished style, to which she added a short Allegro for pianoforte and orchestra, by M. B. Godard, not very refined in character, although effective for the solo instrument. The remaining soloists worthy of notice during the month have been Herr Joachim (Beethoven's Concerto), on the 5th ult., and Herr Barth and Madame Patey on the 12th ult. Mr. Lloyd's excellent performance in "Columbus" has already been referred to.

MONDAY POPULAR CONCERTS.

THE more than usually crowded appearance presented by St. James's Hall on February 28 was sufficiently accounted for by the reappearance on this occasion of that unique and truly great artist, Madame Schumann. The reception accorded to the lady, on the part of the audience, was genuine and enthusiastic in proportion as her absence during three preceding seasons had been a matter of extreme regret to amateurs in this country, and especially to the frequenters of this institution. Among the several able pianists of a younger generation, who during this interval have become more or less established favourites at these Concerts, none may be said to have taken the place of the absentee. The reason for this we have already indicated. Madame Schumann's playing is unique, her every performance is an inspiration. With rare technical acquirements she combines the qualities of a true poet; and while her whole being appears to be absorbed in the ideas of the composer whose work she is interpreting, she, to a degree unequalled by any other living pianist, may be said to create anew while she interprets. Such qualities are likely to gain in depth and intensity with the advance of time, and that such is the case with Madame Schumann her present visit to this country has again proved. The lady, on the occasion referred to, gave an absolutely perfect rendering of her late husband's "Etudes Symphoniques," the well-known series of brilliant and interesting variations on a comparatively uninteresting theme, and was, of course, rapturously encored, when she substituted another piece. The same artist's association later in the evening with Herr Joachim, in the interpretation of Brahms's latest Sonata (Op. 78), for pianoforte and violin, assured every possible advantage to a work which, though unequal in its merits, is not unworthy of the somewhat exaggerated reputation of its author. We have spoken of the Sonata in question at some length on a previous occasion, this having been its third performance here. The Concert opened with a fine rendering of Mendelssohn's String Quartet in E minor (Op. 44, No. 2), and concluded with Haydn's Quartet in D minor (Op. 76, No. 2), the executants being MM. Joachim, Ries, Zerbini, and Piatti. Mr. Oswald contributed the vocal portions of the programme, viz., Smart's song "Estelle," and Buononcini's air "Love leads to battle." We have heard the young artist to better advantage before.

The first Concert of the past month opened with Mozart's String Quartet in C major (No. 6), the last of the set dedicated to Haydn, and an old-established favourite at these Concerts, as, indeed, with amateurs generally the quartet party being the same as on the previous Monday. Herr Barth was the pianist on this occasion, and played, in his admirable manner, Beethoven's Pianoforte Sonata in G major (Op. 29), and, in conjunction with MM. Joachim and Piatti, Schumann's Trio in F major (Op. 80), a work scarcely inferior in artistic merit to the earlier trio by the same composer (Op. 63) although less frequently heard. Herr Joachim's playing of four of Brahms's Hungarian Dances provoked, as usual, enthusiastic plaudits. Madame Isabel Fasset, a genuine contralto of a very sympathetic *timbre*, sang with much effect songs by Scarlatti and Taubert.

Madame Schumann was again the pianist on the following Monday (the 14th ult.), her only performance on this occasion being a rendering of Beethoven's Sonata in A major (Op. 101), which, we imagine, few of those present will easily forget. The consummate skill with which the artist surmounted the abnormal technical difficulties which abound in the work were entirely lost sight of in the grand general realisation of the composer's conception, a result which can only be achieved by that poetic insight and depth of feeling which characterise the present interpreter in such a

marked degree. After this splendid effort of the artist an encore, objectionable at all times, appeared peculiarly out of place. The audience, however, as usual, insisted upon it, and was gratified by the lady's fine rendering of Schumann's "Traumeswirren." Herr Joachim, who never plays more *con amore* than when he has Spohr to deal with, gave in his best style the Recitative and Adagio from that composer's Sixth Violin Concerto in G minor. No composer ever knew better how to write for an instrument of which he was himself such a consummate virtuoso. Schubert's beautiful Quintet in C major (Op. 163) was capitally rendered by MM. Joachim, Ries, Zerbini, Pezze, and Piatti; as was Haydn's Quartet in C major (Op. 33, No. 3), on the part of the usual quartet party, which concluded the programme. The vocal solos of the evening—songs by Mendelssohn and A. Thomas—were most pleasingly and artistically rendered by Miss Santley, whose fresh and brilliant soprano voice will, doubtless, be guarded against the dangers of a premature straining by her father.

The Concert of the 21st ult. included the first performance at this institution of a Quartet in G minor by Robert Volkmann, a composer of Hungarian birth, chiefly known in this country by some of his orchestral compositions. The quartet under notice, one of six from the same pen, is a fair specimen of the composer's powers in the domain of chamber-music, being throughout well written in thorough musicianlike style, while the opening and the concluding movements contain much that is truly original and indicative of a talent of no mean order. We doubt not that the quartet in question would gain on a second hearing. MM. Joachim, Ries, Straus, and Hausmann were the executants. Madame Schumann played, in conjunction with the artists just named, Robert Schumann's Pianoforte Quintet in E flat, her solo performance on this occasion being Bach's Prelude in B minor, and Prelude and Fugue in E minor, in the rendering of which the lady produced the usual marked effect. Mendelssohn's (posthumous) Andante and Scherzo, played by MM. Joachim, Ries, Straus, and Hausmann, concluded the proceedings of the evening. A very favourable impression was produced by the *début* of Herr von Zur Mühlen, who was the vocalist, and gave an expressive interpretation of songs by Schubert, and Robert and Clara Schumann. M. Zerbini officiated as Conductor on each occasion.

SACRED HARMONIC SOCIETY.

SINCE we last noticed the doings of this Society, two Concerts have been given, one on the 4th ult., when Sir M. Costa's "Naaman" was performed with the success which usually attends that work as executed under its composer's careful and zealous direction. There is little to say about the occurrences of the evening beyond such words as are necessary to do justice to the efforts of all concerned. The soloists were Mrs. Osgood, Miss Robertson, Madame Patey, Mr. Vernon Rigby, and Mr. Santley, by whom the various characters were most effectively sustained. Mrs. Osgood won much favour in the scene of *Elisha's* greatest miracle; Miss Robertson sang the music of the captive maid with charming freshness and *naïveté*; Mr. Vernon Rigby, as *Naaman*, was in his best form; and Mr. Santley, the original representative of *Elisha* at Birmingham in 1864, did his work with all the artistic finish for which he is so justly celebrated. The chief honours fell, however, to Madame Patey, whose delivery of "I dreamt I was in heaven" excited the warmest admiration and a perfectly irresistible encore. Sir Michael Costa had no reason for dissatisfaction with the hearing given to his work. Several numbers were repeated, and applause was frequent throughout the evening.

The second Concert to which we have referred took place on Friday last, when a varied programme was presented—more varied than those who made the original plan dreamed of when discharging their functions. They could not have known that an Emperor would be assassinated before the date of the performance, but, on learning that the sad event had taken place, arrangements were at once made to initiate the proceedings with the Dead March in "Saul." The propriety of this course seemed to be obvious, for, as the solemn strains began, all present rose and remained standing to the end. By a singular coinci-

dence the next piece was Handel's Coronation Anthem, "The King shall rejoice," which masterly example of the great Saxon's Church music received every justice from the band and chorus. It was keenly enjoyed by many who would know more of Handel than a few of his oratorios, but whose opportunities of gratifying their desire are rare. Cherubini's Requiem, in C minor, followed, and made its customary impressive effect. By no means as elaborate as the Requiem, in D minor, produced by the Bach Society last year, this work is perhaps more adapted for public performance on that very account. At any rate, it comes easily within ordinary comprehension without stooping from a place of highest dignity, while it is not so long as to prove a trial to average patience. The Mass was heard on Friday with great attention, and much enjoyed, thanks to an impressive rendering as well as to its own merits. Mendelssohn's music to "Athalie" brought the concert to an end; the illustrative verses being recited by Mr. Charles Fry, and the solos taken by Miss C. Penna, Miss Jessie Jones, and Miss Orridge. We must commend the general performance as quite worthy the Society's reputation. The overture was admirably given, the chorus was rarely at fault, and the soloists knew their work well. On his part Mr. Fry left nothing to desire. He delivered the verses—poor ones they are—with intelligence and point; his declamation *per se* was of a high order, and he showed a rare degree of skill in those passages which Mendelssohn has accompanied by music. Mr. Fry's effort was, in point of fact, a distinct success. Sir M. Costa conducted as usual.

PHILHARMONIC SOCIETY.

THE first Concert of the season, on February 24, contained two novelties, a MS. Pianoforte Concerto by Scharwenka, and Berlioz' overture to "Waverley" (Op. 1). The labour apparent in Herr Scharwenka's Concerto, both in the pianoforte part and the orchestral writing, induced a sense of weariness in the auditors which not even the clever playing of the composer could lessen; and the result was that, in spite of the warm applause which followed each movement, the relief at the conclusion of the work was tacitly indicated throughout the room. The "Adagio" has certainly some effective, if not very original, phrases; and the last movement is at least less dull than the first; but the want of spontaneous thought throughout the Concerto makes us wonder why so clever an executant should manufacture passages for the display of his powers instead of exhibiting them legitimately in the many standard compositions lying ready to his hand. Berlioz' Overture is no doubt suggested by Scott's novel, but any other title would fit it as well. As abstract music it merits a word of praise, if only as shadowing forth the composer's early command of orchestral resources; but the themes are not particularly winning. The programme of this Concert also contained Beethoven's fourth Symphony, and the Overtures "Melusina" and "Guillaume Tell," the execution of which showed a decided improvement in the band, although in delicacy and finish much is still wanting. The vocalists were Mdle. Friedländer (who chose a song inappropriate to the occasion from Bach's "Passion" music), Madame Enriquez, and Mdle. Orgeni.

At the second Concert, on the 10th ult, the "Romeo and Juliet" Symphony of Berlioz formed the principal item in the programme, and attracted a large and critical audience. Were the resuscitation of Berlioz' compositions due to the efforts of the Philharmonic Society it would be entitled to the thanks of all music-lovers—for assuredly the next best thing to the production of new works of merit is the revival of old ones—but as public attention has been awakened to the claims of this much-neglected composer for some time before the Society, could be roused into action, we can only award praise for discreetly following the fashion. It is good, however, that this Symphony should have been chosen for the occasion, as we believe that in its entirety it had never before been heard in this country. A verdict pronounced off-hand upon a work of such magnitude would be absurd; but a record of general impressions may be allowed even when such a summing-up can scarcely on the whole be

considered favourable. Berlioz was essentially a student of the orchestra, and to this idea all others were subservient. When he desires to express himself with all the eloquence of his art he speaks through his instruments, and "Romeo and Juliet" therefore—the most passionate, perhaps, of all his works—he truly calls a "Symphony," the vocal parts indeed being so feeble in comparison with those exclusively written for the orchestra as to make us wish that he had dispensed with voices altogether. It may certainly be a question whether it is within the province of music to describe, in the form of a Symphony, such a play as "Romeo and Juliet"; but it must be remembered that many of the modern German composers, who are held up as worthy successors of Beethoven, have done the same thing, and, in our opinion, with effects infinitely more disastrous to the foundations of art-structure than can be produced by any of the compositions of Berlioz. There can scarcely be a doubt that, as "programme music," the "Love Scene" is by far the best movement in the Symphony under notice, for here, at least, there is no straining after effect; melody, exquisitely coloured by the most delicate instrumentation, seems to have sprung up in the mind of the composer as spontaneously as did the passionate words of the lovers in the mind of Shakespeare; and so charming are the phrases, and so vividly is the scene represented, that even the sternest critic must be content simply to listen and admire. But the movement representing "Romeo alone," with the music indicating the feast at Capulet's house, although full of imagination, and in many places instinct with dramatic feeling, cannot but impress the hearer with a sense of the composer having been somewhat overweighted by his self-imposed task. In the "Queen Mab" Scherzo, however, we have an exquisitely light and fanciful piece, the remarkable instrumentation in which—notwithstanding our recent acquaintance with the Wagnerian effects—seems as novel as it is beautiful. This movement was loudly applauded, and indeed appeared to be more popular than any other purely instrumental piece in the work. The orchestral number descriptive of "Romeo at the tomb of the Capulets" is short, and remarkable for a passing reminiscence of the "love" theme, which is treated with much skill and effect. Of the vocal portions of the work we cannot speak in high praise; for, with the exception of the Scherzetto "Queen Mab," for *Mercutio*, and the Chorus "Oh! strew the flowers," in the piece descriptive of "Juliet's funeral," the voices appear scarcely to fit in with the artistic design of the work. The contralto solo in the "Prologue" is laboured and ineffective; the choral portions both in the "Prologue" and the "Finale," although beautiful and thoroughly dramatic in parts, are scarcely equal in writing to the instrumental numbers; and the music for *Friar Laurence*—especially the "Oath of Reconciliation" at the end—is rather heavy than impressive. As we have already said, these remarks must be accepted only for what they are worth on a single hearing of a work the complex nature of which taxes the listener to the utmost; but as the Symphony is announced to be repeated at the fourth concert, we shall in our next number claim the privilege of confirming or modifying our first impressions. Of the performance of the composition we must speak in the highest terms, and warmly congratulate Mr. Cusins, the Conductor, upon a success much of which was unquestionably due to his exertions. The orchestra, consisting of 100 performers, was excellent, especially in the string department; and the Upper Choir of the South London Choral Association (under the direction of Mr. Leonard C. Venables), although somewhat wanting in power, sang as if they had thoroughly studied the music. The principal vocalists—Madame Patey, Mr. Boyle, and Mr. F. King—were most efficient in the trying solo music, Mr. Boyle eliciting an encore for the Queen Mab song, which, although complimentary to the singer, completely marred the effect of continuity in the Prologue. Mr. Cusins was called forward at the conclusion of the work, and greeted with well-deserved applause. Beethoven's Overture to "Coriolanus" was played before Berlioz' Symphony; and in the second part Mr. Eugene D'Albert gave a brilliant rendering of Schumann's Pianoforte Concerto in A, the Concert concluding with Weber's Overture to "Der Freischütz."

At the third Concert, on the 24th ult., Spohr's Symphony "Die Weihe der Töne" (which is still translated "The Power of Sound") and Beethoven's Violin Concerto—finely played by Herr Joachim—were the principal attractions; but the charmingly descriptive Fantasia-Overture "Paradise and the Peri" (Sterndale Bennett), Spontini's Overture "La Vestale," and an Overture by Svendsen, "Sigurd Slembe," were also included in the programme. The last-named work is termed by the composer a "Symphonic Introduction" to Björnson's drama; and certainly, as it is neither an overture nor a symphony, this title will do as well as any other. It is assuredly a composition of high merit, the instrumentation especially being masterly throughout, and several of the motives having an interest quite apart from their value as illustrative of the varied incidents of the drama. Many of the points are extremely effective, and there is, on the whole, more continuity of thought than we generally find in the modern "programme music." Mr. Sims Reeves was unfortunately prevented by indisposition from appearing; but his place was supplied by Mr. Frank Boyle, whose songs were accompanied on the piano-forte by Mr. C. E. Stephens. The other vocalist was Mdlle. Orgeni. At all the concerts under notice Mr. W. G. Cusins conducted.

MR. HALLÉ'S CONCERTS.

HAVING produced the "Damnation de Faust" of Berlioz with so much success in London, it was natural and right that Mr. C. Hallé should follow on with the same master's "L'Enfance du Christ"—a work of a very different character, as may be supposed, but equally representative of a peculiar genius. "L'Enfance du Christ," as a whole, is one of Berlioz' later productions, but it seems to have been written at various times. Thus the part known as the "Flight into Egypt" was composed long before any other, and actually produced as the work of a composer of the last century; Berlioz thus seeking to reveal the ignorance of his critics, who fell into the trap, and actually lauded the supposititious author at the expense of the real one. The "sacred trilogy" is, as the term implies, divided into three parts, subdivided into scenes. First, we have "Herod's Dream" leading up to the Massacre of the Innocents; next, the Flight into Egypt, with various connected incidents; and, lastly, the experiences of the Holy Family "within the city of Saïs," where, after repeated disappointments, they take up their abode with a hospitable carpenter. A close examination of the story and the music which Berlioz has allied to it demands more space than can here be given. We must, however, bear our testimony to the skill with which Berlioz—who was his own librettist—laid out his subject. Herod's dream is, no doubt, in strong contrast with all that follows, but the effect secured heightens rather than lowers the sense of gratification imparted by the entire work. We pass through the gloomy, spectre-haunted chambers of the king's palace to the idyllic innocence of the Bethlehem stable, and enjoy the change all the more because it is so great. In this respect the end completely justifies the means. With regard to the music, much might be said of an interesting kind. But it will suffice to point out the remarkable manner in which Berlioz, who so often wrote in the "Ercles' vein," here accommodates himself to the demands of simplicity and gentle, unaffected pathos. So far, "L'Enfance du Christ" is a study and a revelation, that part of it especially which he passed off as eighteenth century work. It shows with surprising clearness what a poet this master was, and how he could accommodate himself to demands that, at first sight, seemed beyond his range altogether. "L'Enfance du Christ" will certainly be heard in London again and again. Meanwhile amateurs cannot do better than study it for themselves with the full assurance that it deserves their complete attention.

The performance, though marred by the difficulty of singing "behind the scenes," passed off in a manner on the whole deserving of praise. Miss Santley, daughter of our eminent baritone, sang the music of the *Virgin Mother* with very nice feeling and taste; Mr. Lloyd, as the *Narrator*, gave some charming numbers with exquisite effect; Signor Foli was impressive as *Herod* and the good *Carpenter* of Saïs; and Mr. Santley brought all his artistic powers to

the modest rôle of *Joseph*. The orchestra was excellent throughout, while only the word excellent fitly describes the manner in which Mr. Hallé conducted the entire performance.

LAMOUREUX CONCERTS.

EMULOUS, as it would seem, of Herr Richter, who came, saw, and conquered in London with such ease, M. Lamoureux, some time Conductor of the Grand Opéra, Paris, paid us a visit last month, and gave two orchestral concerts in St. James's Hall. M. Lamoureux's object we may suppose to be twofold. It was personal and, also, patriotic—personal, in that he wished to demonstrate his own skill as a *chef d'orchestre*, patriotic in that he desired to assert the musical claims of France as represented by her living composers. There was no need for M. Lamoureux to bespeak a welcome beforehand. All men of eminence are received in London with open arms, and given the fairest field on which to show what they can do. The French Conductor spared neither pains nor expense in view of his purpose. He engaged an orchestra more than a hundred strong, headed by M. Sainton, and including a large number of our best instrumentalists, and he made arrangements for as many rehearsals as were necessary to familiarise the performers with their strange chief and equally strange music. Thus equipped for action, and strong in an assurance that at least the artistic results of the enterprise would be satisfactory, M. Lamoureux came before the English public.

The first Concert took place on the 15th ult., and was attended by a crowd of connoisseurs and professors eager for new experiences. Of these they had plenty, the programme abounding in novelty. The overture to "Le Carnaval Romain" (Berlioz) led off, with abundant proof of the merit of the orchestra and M. Lamoureux's remarkable aptitude as a Conductor. This was followed by Théodore Gouvy's Symphony in F, second of the five—some authorities say six—which that accomplished musician has produced. M. Gouvy has, hitherto, been unfortunate in England. That is to say, he has been totally neglected, while other French composers with not so much genius, but more inclination to swim with the tide, have attracted notice. After experience of his Symphony in F, we should know him better. It is not a work on the largest and grandest scale, but every movement shows great talent, charming ideas, and appropriate as well as skilful expression. This is especially the case with the first Allegro—a movement of which any composer might be proud. That the Symphony came as a surprise was very evident, and that it excited a desire to improve M. Gouvy's acquaintance was a logical consequence. The work, we may add, enjoyed the advantage of a splendid performance, largely due to M. Lamoureux's remarkable qualities as a Conductor. M. Lalo's *Symphonie Espagnole*, so called—really a concerto for violin in five movements—excited, perhaps, more curiosity than admiration, though there was plenty of the latter for M. Sainton's first-rate execution of the solo. The French violinist has rarely played better. As to the subject upon which he exercised his skill we will only state that experience did not commend the unceasing use of Spanish-melodic forms through all the movements of an extended work. A short and not very important extract, "Rêverie du Soir," from the "Suite Algérienne" of M. Saint-Saëns came next, followed by some fragments from M. Massenet's music to "Les Erinnyes," and the Hungarian March from Berlioz' "Faust." Among the vocal selections were a picturesque *Aurora*, for voice (Madame Patey) and orchestra, by M. Godard; the great air "Divinités du Styx," powerfully rendered by Madame Brunet-Lafleur, a Parisian artist of whom we look to know more; and the charming Duet, "Vous soupirez, Madame," from Berlioz' "Béatrice et Bénédict," sung to perfection by the ladies just named. Altogether the concert was most interesting, and M. Lamoureux retired from the platform with the hearty thanks of his audience.

The second performance took place on the 22nd ult., with an entirely different programme, headed by a new "Suite d'Orchestre" which M. Massenet had written for the occasion. This work contains four movements, but only three—"Cortège," "Apparition," and "Bacchanale" were

played, all of which made a most favourable impression. M. Massenet's music is exactly what it pretends to be—in the "Cortège" pompous; in the "Apparition" mysterious; in the "Bacchanale" wild and rollicking. There is truth in it, therefore, and truth in art, like charity in life, "covers a multitude of sins." M. Reyers's overture to "Sigurd" followed, making an impression that it is elaborate and pretentious, out of all proportion to the results achieved. Not, so, however, with a pianoforte Concerto in F minor, composed by M. Widor, and introduced on this occasion with Madame Montigny-Rémaury at the solo instrument. M. Widor's work has many rightful claims upon attention. It is brilliant for the pianoforte, and well laid out and effective for the orchestra; but its chief merit lies in the fact that the author really has a coherent and artistic story to tell. Among things of its kind, this Concerto certainly deserves a good place. Madame Rémaury executed a somewhat difficult task like the admirable artist she is, and was loudly applauded at its close. After M. Saint-Saëns's strange and by no means lovely "Danse Macabre" (encored) came three short pianoforte pieces, following which some selections from M. Delibes's Ballet, "Sylvia" ended the Concert. Madame Brunet-Lafleur was again the vocalist, and confirmed the good impression she had previously made. In conclusion let us express a hope that M. Lamoureux may see his way to England in future years, and exhibit to us more of his country's musical talent.

BACH CHOIR.

THE twelfth public Concert of this Society took place in St. James's Hall on the 3rd ult., and was marked by a rich and varied programme—too varied, perhaps, since some confusion, both of thought and feeling, is apt to be caused when one has to pass at a bound from the antique severity of Sebastian Bach to the modern grace of Sterndale Bennett. The old Leipzig cantor contributed his church cantata, "Ich hatte viel Bekümmerniss," which was given with the "additional accompaniments" so carefully and judiciously written by Robert Franz. The work is one of the longest and most elaborate of its class—so much so that it makes large, perhaps we should say exorbitant, demands upon the patience of a general audience, and upon the antiquarian interest of connoisseurs. No doubt the St. James's Hall public heard it to the end most courteously; but it was only too clear that they sacrificed to the proprieties in so doing. It is after all a question whether the Bach *cultus* would not be better carried on by extracts from works like this Cantata rather than by giving them complete. The choruses, as usual, made the greatest effect, and were always gladly welcomed, especially the last, which afforded, by the way, an opportunity of comparing Bach's music to the heavenly anthem, "Worthy is the Lamb that was slain," with that of Handel. The Saxon master is far and away grander and mightier here than his great contemporary, but Bach shows how he could have handled the theme under the conditions of an oratorio like the "Messiah." The solos in the Cantata were efficiently sung by Mdle. Breidenstein, Miss Hope Glenn, Mr. E. Lloyd, and Mr. Santley. Bennett's unpublished anthem, "To Thee, O Lord," for double chorus and organ followed, making an impression quite as favourable as when it was first produced by the Bach Choir, and being performed not less well. Palestrina's Motett "Adoramus Te," for voices alone, stimulated the desire, which this Society has created, to know yet more and more of the much talked of but exceedingly unfamiliar Italian master. It is full of noble and dignified harmony, and is a fit offering at the shrine of worship. Coming back nearer our own time, the programme next presented the "Gloria in excelsis" from Cherubini's Requiem in D, the entire work, as amateurs will remember, having been introduced last year; and in the second part came Schumann's "Requiem for Mignon," quartet by Mdle. Breidenstein, Miss Glenn, Mdle. Lallemand, and Mrs. Tuer. We have dealt elsewhere with the statement that this work was performed on the occasion "for the first time in England," but first, second, or third time, matters little, since it was highly acceptable. We may question whether Schumann should not have illustrated Goethe's touching and beautiful

ceremony with more quiet and tender pathos. The music strikes us as too noisy and pretentious, but it is beautiful music all the same, and contains passages that could only have been written by its author. That it was well rendered and well received we need hardly say. Pearsall's madrigal "Light of my soul" followed, and the Concert ended with a spirited performance of Mendelssohn's magnificent finale to "Loreley," solo by Mdle. Breidenstein. Mr. Otto Goldschmidt conducted very ably, and may be congratulated, together with the members of the Choir, upon continued usefulness as a pioneer into some of the neglected regions of musical art.

THE LAY-HELPERS' ASSOCIATION.

THE Association of Lay-Helpers for the Diocese of London held, on Tuesday evening, February 28, their Annual Festival Service in St. Paul's Cathedral.

Formed in 1865 with the view of stimulating in the London Diocese the growth and organisation of gratuitous lay-help in Church work in all its many branches, the Society, by the formation of a large voluntary choir, bears testimony to the importance of music as an integral part of such work; and so—promoting, without doubt, the taste for Church music amongst its individual members—the choir appear as a united body some four or five times during the year, namely, at the Festival of the Society for the Propagation of the Gospel and other sister societies at Westminster Abbey, and, as in the present instance, at their own annual Festival at St. Paul's Cathedral. The chief novelty of the Festival this year—the only novelty, in fact, except a single and a double chant, by the Conductor, Mr. W. S. Hoyte—was the performance for the first time by the Association of a new Evening Service, Magnificat and Nunc dimittis, composed specially for their festivals during the present year, by Mr. C. E. Miller. This Service is based upon the modern school of Church music, and is at times quite orchestral in its structure. The phrases are clearly defined and massively arranged, and therefore the work is admirably suited for such occasions as that for which it was composed. As regards the performance, we may say, without hesitation, that the composition was well treated by the choir, whose singing was, on the whole, remarkably creditable; and both in this and in the Anthem, Dr. Stainer's well-known "O clap your hands," Mr. Hoyte may well be complimented for the care which he had evidently bestowed upon the vocalists, and congratulated on the success which attended his labours.

The preacher was the Rev. W. Hay Aitken, whose sermon, which lasted a whole hour, was followed by "The Church's one foundation," during which time a collection was made for the Association. The prayers were intoned by the Rev. C. N. Kelly, Minor Canon, by whom also the alms were received and the final blessing given.

BOW AND BROMLEY INSTITUTE.

ON the 15th ult. Dr. Macfarren's Oratorio "St. John the Baptist" was performed at the Bow and Bromley Institute by a band and chorus of 140 performers, the occasion being Mr. W. G. McNaught's seventh Annual Concert. This fine work was received by a large audience with unusual warmth. The singing of the choruses fully maintained the reputation of the Institute choir. The fugue, "My soul praise the Lord," based upon the tune "Hanover," was irresistibly encored, and the graphic music of the banquet scene was performed with immense effect. An unfortunate wrong entry of the harp in the chorus for female voices, "This is My beloved Son," considerably marred the effect. Miss Annie Marriott, who sang the soprano solos, was encored in the solo "I rejoice in my youth." Mrs. Bradshaw McKay sang the *Narrator's* part with care and finish, and Mr. F. Boyle was a successful *Herod*. Mr. Arthur Oswald, a rising baritone, sang with sympathetic expression, although perhaps yet lacking the repose which only a larger experience can add to his attainments. A competent band, led by Mr. Frank Amor, played the accompaniments, and Mr. Alfred Carder was at the organ. Mr. W. G. McNaught, A.R.A.M., conducted. The next performance of the choir will be on the 25th inst., when "Elijah" will be

given. The usual Good Friday performance of the "Messiah" cannot take place, because the Middlesex magistrates have threatened to refuse the music licence if the performance is given. This extraordinary action has led to much comment in East-end circles.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE third Concert was given at the Town Hall, Shoreditch, on the 22nd ult., before an audience filling every part of the room. Goetz's 137th Psalm, "By the Waters of Babylon," tested the choir severely; and although, more particularly in the subdued parts, the singing was entitled to the warmest praise, there were many points which failed in effect from want of decision in the attacks. Mendelssohn's 95th Psalm, "Come, let us sing," seems now advancing gradually in public estimation, and its rendering on this occasion was on the whole most satisfactory, the female voices especially being thoroughly true and sympathetic with the text. The beautiful duet, "In His hands are all the corners of the earth," was excellently sung by Mrs. Osgood and Miss Hope Glenn, and enthusiastically applauded. Mrs. Osgood also sang the soprano solos and Mr. Bernard Lane the tenor parts with much effect. Schubert's eight-part chorus, "Song of spirits floating over the waters" (performed for the first time in this country), is a composition requiring more than one hearing before any accurate judgment can be formed of its merits. The effect upon the hearer is most depressing, partially from the accompaniment for two violins, two violoncellos, and double-bass; but being written for four tenor and four bass voices, even with any brighter instrumentation we doubt very much whether it would ever make its way with a public audience. As an artistic and thoroughly musicianlike piece of writing it is, however, entitled to take high rank, and Mr. Prout deserves every credit, not only for bringing it forward, but for the pains he had evidently taken to ensure so creditable a rendering of a composition which would tax the powers of many more experienced choirs. Mendelssohn's finale to the first act of "Loreley" (with Mrs. Osgood in the principal part) was quite a feature in the concert, being charmingly rendered both by the solo vocalist and the choir. The orchestral work was Beethoven's Pastoral Symphony, which, considering the limited band, went exceedingly well, and created a marked effect. Mr. Ebenezer Prout was, as usual, the Conductor.

HIGHBURY PHILHARMONIC SOCIETY.

THE second Concert of the season of this Society was given at Holloway Hall (owing to the rebuilding of the Highbury Athenæum) on Monday, the 14th ult., under the direction of Dr. Bridge. The performance was exceptionally interesting, including Schubert's Mass in F, Beethoven's Choral Fantasia, and Mendelssohn's Operetta "Son and Stranger." The principal soloists were Madame Blanche Cole, Mrs. McKay, Mr. Brightman, and Mr. Bridson, with Mrs. Birch at the piano. The choir and band numbered about 200. The Mass and the Fantasia (the pianoforte part capably played by Mrs. Birch) were well received, but the greatest effect was created by Mendelssohn's charming work. Although written as an Operetta, it undoubtedly lends itself admirably to concert use, particularly when, as on this occasion, the libretto is explained with sufficient clearness. Mr. Bridson created a great effect in "I'm a roamer," which he would have repeated had not the excellent rule against encores been enforced. A word of praise must be given to Madame Blanche Cole, who sang with excellent taste and dramatic power.

MUSIC IN MANCHESTER.

AT Mr. Hallé's Concert, on February 24, the first part of the programme was devoted entirely to the works of Beethoven, and consisted of the "Leonora" overture, the terzetto "Tremati empi," and the Ninth Symphony. The performance of the overture was admirable; that of the Symphony not so fine as many we have heard,

the instrumental portions being marred by several slight inaccuracies, and one notable slip in the *scherzo*. The choral portion was unusually well sung, but it is improbable that it will ever be perfectly rendered whilst the present high pitch is maintained. The principal vocalists were Mdlle. Breidenstein, Miss Orridge, Mr. Edward Lloyd and Mr. Santley. The former lady sang out of tune and lacked power to do full justice to her part; Miss Orridge was fairly successful and the gentlemen were entirely satisfactory. The second part of the Concert consisted of Mendelssohn's "Walpurgis Night." The solos were well rendered by Miss Orridge, Mr. Lloyd and Mr. Santley, but the choir—possibly fatigued after the Symphony—did not sing with quite its usual accuracy and good tone. —On the 3rd ult. Beethoven's Symphony in B flat, Mendelssohn's Overture "Meeresstille," and Tchaikowski's fine but over-elaborate "Marche Slave"—the last-named work being a novelty here—were the principal instrumental numbers. Madame Néruda played, with Herr Straus, J. S. Bach's Concerto for two violins in D minor, with excellent effect, and gave a solo Rust's Sonata in the same key, a work admirably adapted to display her command of *technique* and brilliant tone. Mr. Hallé played three of Schubert's melodies, transcribed by Heller in his usual finished manner; and Madame Patey contributed songs by Beethoven, Sarti, and Anderton. —The last Concert of the series was given on the 10th ult., when Berlioz's "Faust" was repeated. The event derived additional interest from the fact that it was the five hundredth concert given in Manchester under Mr. Hallé's sole management and direction. The audience rose as Mr. Hallé entered the orchestra, and a fanfare was played in his honour. Herr Straus, as leader of the orchestra, after a short congratulatory speech, called on Mr. Lee, one of the few remaining members of the original band formed by Mr. Hallé in 1858, to read an address, in which the members of the orchestra begged Mr. Hallé's acceptance of a very handsome silver claret jug and goblets in commemoration of the event. "Faust" was given with the same vocalists as before, viz., Miss Mary Davies, Mr. Lloyd, Mr. Hilton, and Mr. Santley; and the performance was of phenomenal excellence, certainly the best we have heard. —The Gentlemen's Concert on February 28 included Schubert's unfinished Symphony in B minor, and Svendsen's "Rhapsodie Norvégienne." Both works were admirably played; and Madame Néruda gave the Adagio and Rondo from Vieuxtemps' Concerto in E, and Wieniawski's "Polonaise Brillante" in A, with the brilliancy and fire for which her playing is so remarkable. The vocalists were Madame Patey and Mr. Edward Lloyd. The former introduced a MS. scena by Mendelssohn, "Che vuoi mio cor," a work composed in 1824, but containing little that is characteristic of its composer. The performance was open to severe criticism; there was a lamentable lack of unanimity between the singer and the orchestra, and it was evident that the rehearsal—if any—had been of the most nominal description. —On the 16th ult. a classical Chamber Concert was given, at which Herr Joachim, Herr Straus, Signor Piatti, and Mr. Charles Hallé were the artists. Beethoven's Trio for violin, viola, and violoncello in C minor, Op. 9, No. 3, and Schumann's Trio for piano, violin, and violoncello in F, Op. 80, were both splendidly played. Herr Joachim and Mr. Hallé gave Brahms's Sonata for piano and violin in G, Op. 78, and five Hungarian Dances by Brahms and Joachim. The great violinist played with all his unequalled breadth of style, grandeur of tone, and technical perfection, and Mr. Hallé was, of course, a most able colleague. Signor Piatti selected for solo performance a Romanza and Caprice from his own pen, works which afforded him ample scope for the display of his unique abilities, and Mr. King contributed several songs. —Mr. De Jong gave his annual benefit Concert on the 5th ult. in the Free Trade Hall. The vocalists were Miss Anna Williams, Miss Clara Samuël, Madame Trebelli, Madame Enriquez, Mr. Redfern Hollins, Mr. Maas, and Signor Foli. The hall was crowded in every part. —The Manchester Vocal Society gave its last Concert of the series on the 9th ult. The programme consisted of glees, part-songs, &c., all of which were well rendered. Miss Nunn was the solo vocalist. —The Athenæum Choral Society gave a very

successful Concert on February 28. The choir sang with an unusual degree of refinement, and sundry songs were well rendered by members of the Society.

DR. STONE "ON THE COMBINATION OF VOICES WITH MUSICAL INSTRUMENTS."

DR. W. H. STONE is very happy in the choice of subjects in his lectures, which cleverly combine novelty, entertainment, and instruction. The lecture he delivered at the London Institution, on the 17th ult., "On the Combination of Voices with Musical Instruments," was unusually novel and interesting. The Institution in Finsbury Circus was densely crowded; and the audience throughout the lecture was visibly attentive and pleased. The general design of Dr. Stone's lecture was to describe the separate elements of pleasure in vocal and instrumental music, and to practically illustrate the manner in which those elements are combined by musical composers, and made to heighten and adorn the effects peculiar to each. Following his syllabus, Dr. Stone characterised instrumental music as "sensorial," inasmuch as its effects are largely dependent on the sensations of tone or on quality of tone. Vocal music, he seems to think, intensifies the sensory element by adding an intellectual factor; hence its vast range and power. Quality of tone, and the combination of qualities in different instruments, he compared to harmony of colours without decided form or meaning, as in some specimens of Eastern tapestry and ornamental fabrics. The human voice he described as surpassing all other instruments on account of its double capacity; firstly as a sound-producing instrument, as far as the operation of the larynx was concerned; and secondly as a sound-modifying instrument; the latter property being due to the differences of *timbre* occasioned by the emission of the voice through the cavities of the mouth under varying conditions. Supposing that by this additional power, and the power of using the ordinary articulations of speech in song, the voice alone can give a definite meaning to music, Dr. Stone defines an "obligato" instrumental part as specially intended by the composer to colour and heighten the effect of the words sung; and this is accomplished by four distinct devices; the pictorial and imitative; the development of a musical idea; the introduction of strange or little-used instruments; and by the appeal to the imagination through the power of association. To illustrate his theory of the "obligato," Dr. Stone had gathered together quite a little band of picked artists: Mr. T. Harper, trumpet; Mr. Enthoven, violin; Mr. Beilshmidt, violoncello; Mr. E. L. Barrett, flute; Mr. L. Beddome, clarinet; Mr. Manners, French horn; Mr. H. R. Bird, pianoforte. Mr. Barrett took also the piccolo, and Mr. Beddome the basset-horn; the viol d'amore, a now rarely heard instrument, was played by Mr. Zeller, a connoisseur, and band-master of one of our cavalry regiments. The vocalists were Miss Cornish, Mr. Dalzell and Mr. Bevan. Mrs. Marshall was announced to appear, but was prevented from fulfilling her engagement by indisposition. Her place was admirably filled by a young lady we understood to be Miss Mann. The programme was as follows:

1. "Haste, ye Shepherds" (Soprano with Flute) Bach.
2. "O, ruddier than the Cherry" (Bass with Piccolo) Handel.
3. "Mein gläubiges Herz" (Soprano with Cello) Bach.
4. "Mirth admit me" (Bass with French Horn) Handel.
5. "Non temer" (Soprano and Violin) Mozart.
6. "Ave Maria" (Tenor with Clarinet) Cherubini.
7. "Non più di fiori" (Soprano with Basset-horn) Mozart.
8. "Più Bianca" (Tenor with Viol d'Amore) Meyerbeer.
9. "Let the bright Seraphim" (Soprano with Trumpet) Handel.
10. "Be thou faithful" (Tenor with Cello and other instruments) Mendelssohn.

The programme itself pretty well describes the effects intended by the use of the obligato instruments. Most people would at once associate the sound of the flute with the truly Lydian pastoral by Bach. The pipe of Polyphemus, though made of "reeds of decent growth," is well enough represented in the accompaniment to Handel's song from "Acis and Galatea" by the piccolo, in contrast to the assumed "thirty-two-foot tone" of the giant's voice. As for the tone-painting qualities of the viol d'amore, with its second set of sympathetic strings, the instrument could only have been employed in Meyerbeer's opera "Les Huguenots" as an historic fancy, just as he might have employed the lute *en scène*, as a bit of realistic stage furniture.

Dr. Stone spoke of the instrument as of the "viol" family. As representing quality of tone the term *viol* is more easily understood than explained. The resonance of the second set of strings does certainly give to the viol d'amore a kind of Eolian harp-like effect; but without any disrespect to the "family" its tone was more or less like that of a fiddle without a sound-post. It can surely be laid aside with the lute. On the other hand, another uncommon obligato instrument, the basset-horn, by reason of its blending powers in the lower register of the instrument, as shown in the accompaniment to Mozart's aria "Non più di fiori," and in its higher register by reason of its marvellous imitation of the *timbre* of the female voice, will maintain for itself a place in the modern orchestral colour-box; which, to confess the truth, wants all the recruits it can get in these days of Berlioz revivals, when so little that is new is forthcoming in regard to form or idea, and we depend more and more on the "sensorial element." In "Mirth admit me," Dr. Stone has succeeded in unearthing, as he tells us, from the pile of manuscripts in the British Museum a capital song with horn obligato by Handel. The air is simple enough, and one might say conventional enough, but it is breezy and healthy, and moreover thoroughly English in character. Finally, in Handel's "Let the bright Seraphim," Mr. Harper's trumpet was of as dazzling a hue as ever; and Dr. Stone could not have shown us better what good quality of tone is, and what it is not, than by contrasting the bright tones of the trumpet with the thud and thump of the piano. Dr. Stone's lecture with musical illustrations suggests two valuable lessons to concert-givers of the period. In the first place the entertainment was of the right length, and every one waited cheerfully until the last note was played. St. James's Hall and other places are often half-emptied before the concert concludes, as people are naturally bored to death with nearly three hours of music. Secondly, the additional colour in the accompaniments to vocal music, by the assistance of one or two other instruments besides the pianoforte, will soon be demanded by the public. For the female and epicene portions of an audience the domestic associations of the piano may suffice; but with present-day habits and æsthetical pretensions, the tinkle of a piano in a concert-room suggests anything but artistic associations. It is quite understood that as a solo instrument the pianoforte has no rival in completeness and independence. Dr. Stone's modest heading to his syllabus—"On the Combination of Voices with Musical Instruments"—lays no claim to a hyper-æsthetical and Ruskin-like crusade on behalf of colour; indeed, from his remarks on the prosaic rhythm of Wordsworth and, in some instances, Tennyson, and his praise of the musical metre of Shelley and Moore, we may presume he is rather of the art-for-art school; and would lean rather to Handel and Mozart, than to Berlioz and Wagner. But his efforts at least indirectly tend to the extinction of the puritanical worship of whiteness; and we hope he will pursue the happy idea represented in his last lecture. The only danger—and one faintly suggested by Dr. Stone himself—is that a public of low æsthetical culture, and of little independent judgment in such matters, is liable, under the influence of partisan criticism, to flop over like a gelatinous mass from Handelian "divisions" to symphonies in silver and blue, or even to unintelligible daubs in super-artistic neutral tints. The further evil is that with an English public the appreciation of "divisions" and of the defined and the absolute is honest, whilst the national or general appreciation of a sensuous and ultra-imaginative art never can be; nor is it very desirable from higher considerations, moral and political, that it should be otherwise. It has often been observed that in the iridescence or phosphorescence of hyper-sensuous art there is a taint of corruption.

THE Concert given at the Royal Academy of Music on Monday evening, the 14th ult., in aid of "The Henry Smart Memorial Fund," was well attended, and passed off in every way successfully. The programme consisted entirely of Smart's music, and although a complete work, either sacred or secular, showing the talents of the composer when exerted in the highest order of music, would have been more acceptable, yet it is but justice to say that the selection of miscellaneous pieces was, on the whole,

judiciously made. Sometimes, however, the similarity of key of the numbers seemed not to have been sufficiently guarded against by the framers of the programme. The monotony therefore which necessarily arises in the performance of nineteen numbers by the same author, written without the relief observed in planning a work of unity, was not fully obviated. Each piece, however, was worthy of the talented composer, and received careful representation from capable executants. Henry Smart was a fine organist, and wrote well for his beloved instrument. Six well-known performers showed their admiration for, and their devotion to, the deceased master by playing compositions written especially for the organ. Dr. Chipp selected the Andante in A, Dr. F. E. Gladstone the solo, "En forme d'Ouverture," and Dr. Verrinder the march Allegro pomposo; whilst Mr. Hoyte chose the Postlude in D, Mr. H. R. Rose the Choral in A, and Mr. E. H. Turpin the last composition of Henry Smart, an Andante in A. It need not be said that each executant did justice to his share of these admirable works. The singers were many and excellent; and they certainly found in Mr. Henry Smart's vocal music good materials for the exercise of their abilities. Smart wrote admirably for the voice, and throughout his songs—and he composed a very large number—there runs a current of healthy English quality. Miss Marian M'Kenzie, by a capital reading, gave an excellent specimen of it in "The Lady of the Lea," and Miss Orridge asserted its unaffected merits in "The Sailor's Story." Miss Florence Norman pleased the audience greatly by her singing of "Love and Hope," in which she had the co-operation of the violinist, M. Victor Buziau. The agreeable voice of Miss Spencer Jones was heard in "The Maiden's Prayer," and Miss Thudichum did good service in the concerted music. Messrs. Davies, Miles, Hilton, Smith, and W. H. Cummings also contributed to the vocal portion of the programme, the latter gentleman singing "Paquita" in excellent style. Mr. Eayres conducted the performance of the part-songs, and Messrs. Henry R. Bird, Charles E. Stephens, and E. H. Thorne were the pianists.

It is with feelings of the deepest regret that we have to record the entire destruction of the Opera House, at Nice, by fire on the 23rd ult., the lives lost in the catastrophe including several of the artists who were about to appear in the Opera of the evening. The Paris correspondent of the *Daily Chronicle* gives the following account of the accident:—

The building was full, for a gala representation was being given of "Lucia di Lammermoor," the prima donna being Signora Bianca Donadio. At a little after 8.30 p.m. a gas jet set fire to the "flies" and drapery, and in the twinkling of an eye the whole stage was in flames. The members of the company were in their dressing-gowns. In another five minutes there was an explosion of gas, and the front of the house and the corridors were in darkness, with the exception of the lurid and terrifying glare of the ever-increasing conflagration. The panic at this moment became appalling. A rush was made for the doors, and it is feared that many were trampled to death. Signora Donadio was saved almost miraculously, but the baritone, basso, and several other artists perished in the flames. The tenor was last seen at a window, enveloped in flames and screaming for help. At midnight a hundred dead bodies had been taken to the Church of St. Vincent de Paul, Rue St. François de Paul. Some had been burnt literally to skeletons. The despairing scenes around the theatre were heartrending. One woman, whose husband also perished, has committed suicide. Among the dead are five members of one family. The cause of the disaster was the explosion of gas, which created a panic, during which the flames spread to the roof. Most of those who perished were occupants of the gallery. The prefect, M. Brancion, the English vice-consul, the sailors, the Christian Brothers, and the clergy were indefatigable in their attentions to the injured. A terrible gloom has fallen over the town, which was preparing for the regatta fêtes.

Amongst the victims of the calamity are three members of the family of Mr. David Kennedy, of Edinburgh, a well-known Scottish vocalist. They are James Kennedy, twenty-three years of age, Kate Kennedy, nineteen, and Lizzie Kennedy, seventeen. They were studying at Nice, under Signor Lamperti, and were all of great promise as singers. It is almost needless to say that the regatta fêtes have been abandoned; and we are glad to add that the subscriptions for the widows and orphans of those who perished in the conflagration have already reached the sum of 100,000 francs.

A PIANOFORTE Recital was given by Mr. Walter Bache at St. James's Hall on Tuesday afternoon, the 1st ult. It was perhaps wise on the part of the *bénéficiaire* to determine

on having a recital this year, in lieu of his usual orchestral concert, for, without doubt, the expenses of a large band and chorus are not to be lightly undertaken. Certainly the support received by Mr. Bache on the afternoon in question was hardly encouraging, for the hall was but poorly filled, and some present appeared to view the proceedings with but little enthusiasm. Probably the fact that the programme contained no startling novelty might account for the want of interest, but it nevertheless must be trying to such a true and conscientious artist as Mr. Bache, to find his earnest endeavours receive such scant recognition. Bach's "Fantasia Cromatica e Fuga," the opening item of the programme, served to show Mr. Bache's cultured powers to considerable advantage. All the points were well brought out, the phrasing was remarkably good, and the entire execution of the difficult piece neat and highly finished. The Sonata in A major (Op. 101), Beethoven, which followed, was scarcely so well rendered, for the mannerisms of the school to which Mr. Bache belongs were more prominent than desirable. The only composition from the pen of Liszt which the programme contained was "Bénédiction de Dieu dans la solitude." When heard at the Recital given by Mr. Bache last November, the impression this work made was not altogether pleasant, and after a second hearing the opinion is even less favourable, for although it contains many agreeable fancies, it is occasionally dull, and in no one particular does it rise above the ordinary "Morceau de Salon." Chopin, Bülow, Weber, and Mendelssohn supplied the remaining portion of the programme, each receiving due justice at the hands of Mr. Bache. Miss Orridge sang three songs of Schumann with considerable success.

THE second of the present series of excellent performances of classical chamber music, given under the title of "Denmark Hill Concerts" at the Surrey Masonic Hall, Camberwell, took place on Wednesday evening, the 9th ult., when especial interest was given to the occasion by the *rentrée* of Herr Joachim in South London, who was received with much enthusiasm, and greeted with the warmest applause after his fine performance of four numbers of the new set of Hungarian Dances by Brahms. The pianoforte accompaniments were played by Herr Ignaz Brüll, whose soli were Romance, Op. 38 (Brüll); Rhapsodie, Op. 79, No. 2 (Brahms); and Presto, Op. 7 (Mendelssohn). The programme also included Mozart's Quartet in G major, No. 1, and Schumann's Trio in D minor, Op. 63, MM. Ries, Zerbini, and Piatti being the executants, besides those already named. Miss Spencer Jones contributed, with decided success, Cowen's "Better Land," and "Morning Prayer" from Costa's "Eli." At the third Concert, given on the 22nd ult., Herr Barth was the solo pianist, and executed with much excellence Nachtstück (Schumann), Nocturne (Chopin), and Allegro (Scarlatti). Herr Joachim was again the leading violinist, and played with his accustomed skill Viotti's Adagio in E, from twenty-second Concerto, Prelude in E, by Bach, and, responding to prolonged applause, introduced the Minuet and Gavotte from the same Suite as the composition lastly mentioned. The two remaining items in the programme were Brahms's Quartet in G minor, Op. 25, excellently rendered by MM. Barth, Joachim, Zerbini, and Piatti, and Beethoven's Quartet in F, Op. 18, No. 1, MM. Joachim, Ries, Zerbini, and Piatti. Mdle. Rosenthal was the vocalist, and M. Zerbini acted as accompanist at each concert.

WE extract with much pleasure, from the *Daily News* of the 9th ult., the following account of the recently established Concerts for the People:—

The success which has attended the efforts of the People's Entertainment Society to inculcate a better taste in music has emboldened the promoters of that association to endeavour to reach a still humbler class of persons than any who have as yet benefited by their excellent performances in suburban London. For the seventh fortnightly entertainment of the season the large school-room of St. Mary's Schools, Whitechapel, had been secured, and here last evening a vast audience, composed of the lowest class of residents in the neighbourhood, assembled. As usual, no charge was made for admission; but as it has been found that by the system of free admission to all comes a great many of those for whom these concerts are given are apt to be crowded out, tickets of admission had been distributed, with the aid of the district inspector of police, among the occupants of the common lodging-houses and rookeries about. The programme put forth had one fault, if fault it could be called, that of being suited only to the

comprehension of more cultivated hearers. Schumann's "Trauerrie," for instance, and a Gavotte by Boyce, admirably as they were performed upon the violin by Mr. W. H. Leslie, can scarcely be said to have had any peculiar appropriateness to the occasion; and the same may be said of Chopin's Valse in A flat, which was played upon the pianoforte by Mr. W. S. Hoyte. However, the orderly, if somewhat boisterous, assemblage present were unmistakably what actors term a "good audience," receiving the different items with almost indiscriminating enthusiasm. Perhaps the piece which afforded the greatest pleasure was Mr. Alfred Scott Gatty's comic song, "Sarah Jane's Tea Party," humorously sung by the composer himself, and evidently heartily enjoyed, although Lady Folkestone's artistic vocalisation earned her no less applause. Among the other performers, all of whom received encores, were Miss Mackenzie, Mr. G. Power, and Mr. Marriner. To Lady Folkestone a graceful and unexpected compliment was paid by a young man, a worker in artificial flowers, who publicly presented her with a bouquet made by himself. Lord Folkestone acknowledged the gift, and at the same time spoke a few words of welcome, and promised that two or three more performances should be given in Whitechapel at intervals of a fortnight.

THE prospectus of the Royal Italian Opera for the coming season includes amongst the promised singers the following new comers: Sopranos, Mdle. Josephine de Reszké, Madame Fursch-Madier, Mdle. Elly Warnots, and Mdle. Guercia; tenors, Signori Mierzwinsky, Labatt, Perugini, and M. Vergnet; baritones, Signor Sante Athos and Herr Bulss; and basses, M. Dauphin, M. Gresse, and Mr. Griffin. Mesdames Adelina Patti, Albani, Alwina Valleria, Sembrich, and Scalchi, Signori Nicolini and Gayarre, M. Lassalle, and most of those vocalists who are now annually looked for at this establishment are also included, and the list may therefore be termed an unusually strong one. The most important novelty announced is Rubinstein's Opera "Il Demonio," about the merits of which we have heard highly favourable reports; and an interesting production during the season will assuredly be Mozart's "Il Seraglio" (the principal character by Madame Sembrich); although it seems strange that we should have to mention it as a "novelty," Rossini's "Otello" will also be revived; and, "if time should permit," Boito's "Mefistofele." Signor Bevignani and M. Joseph Dupont are named as "conductors, composers, and directors of the music"; but we may presume that the first-named artist will be virtually the Conductor of the season. Tuesday, the 19th inst., is announced as the opening night.

MR. A. C. MACKENZIE'S "Burns," Second Scotch Rhapsody for Orchestra, was performed with great success at the extra Symphony Concert at Wiesbaden on February 25, under Herr Louis Lüstner. Performances of this work have been, or will shortly be, given at Vienna, under Herr Hans Richter; at Buda-Pest, under Herr Erkal; and at Zurich, under Herr F. Hegar. The recent performance of the same composer's first Scotch Rhapsody by the Società Orchestrale of Florence, has been followed by a very admirable rendering of his Quartet for pianoforte and stringed instruments, Op. 11, at the first concert of the second series of the *Matinées Musicales* given by Signori Buonamici, Sbolci, and Chiostri. The execution of this interesting and clever work was faultless, and its merits were warmly appreciated by a numerous and artistic audience. In the treatment of his melodious subjects, Mr. Mackenzie shows decided individuality; and it is evident that with sound training and excellent workmanship acquired abroad, he combines that wealth of musical ideas which is the peculiar charm and characteristic of his native muse. All this augurs extremely well for the future career of a composer who has already done such valuable and such successful work; and therefore, "avanti sempre Scizia!"

THE Brixton Choral Society gave its third Concert of the season, at Angell Town Institution, on Monday evening, February 28, before a crowded audience. Mr. Arthur Sullivan's Oratorio "The Prodigal Son" formed the first subject of performance, and, upon the whole, the delivery of the choral numbers may be pronounced worthy of decided praise, though weak attack and some uncertainty in intonation were occasionally displayed. The principal soprano part found an excellent exponent in Miss Catherine Penna, who sang with much delicacy and artistic feeling. Miss Marian Burton intelligently interpreted the contralto solos, but was less successful when associated with the other principals. The tenor and bass solos were efficiently sung by Mr. Henry Guy and Mr. F. Bevan respectively. The second part of the programme was occupied by

Rossini's "Stabat Mater," to which the foregoing comments may be applied. Special mention is, however, due to Miss Penna for her interpretation of the air "Inflammatus." Mr. John Harrison rendered valuable assistance at the pianoforte, and Mr. Charles Wilkes acted as organist. Mr. William Lemare conducted with his usual care, but under distressing circumstances—only three days after the almost sudden death of Mr. Tolman Lemare, a gentleman well known in connection with the Society.

THE St. Andrew's Choral Society gave its first miscellaneous Concert in the Athenæum, Goldhawk Road, on Wednesday evening, the 16th ult. The favourable impression at first produced upon the audience was sustained throughout the evening, several of the pieces being performed with the utmost precision by the choir, and the solos being rendered in a highly artistic manner. Callcott's humorous glee, "Aldiborontiphosphornio," was given with such spirit and animation that it had to be repeated. The trio, "Hearts feel that love Thee," was very well sung by Mrs. Miller, Mrs. H. W. Young, and Miss Florence Burchett, and deserved the encore with which it was greeted. Mrs. Saunders and Miss Lee sang "The Wanderer's song," Miss Doig, R.A.M., gave "Orpheus with his lute," and Miss L. Somerville "The voice of the sea." The latter was encored, and Miss Somerville, in response, sang "The rose of May." Mr. Alfred Greenwood and Mr. J. T. Hutchenson also contributed several songs, solos, and duets, all of which elicited loud applause. One of the most attractive features of the evening was the Toy Symphony, which was cleverly performed, and elicited cordial approval. Mr. Partridge, A.R.A.M., conducted with his accustomed efficiency.

THE London members of the Tonic Sol-fa Composition Club gave a Concert at Gifford Hall, Caledonian Road, on Saturday, the 12th ult. The choir, comprising sixty voices, was under the direction of Mr. W. T. Deane. The original pieces comprised a chorus, "Sing, O ye heavens" (H. D. Houghton); trio and chorus, "O come all ye faithful" (W. Meston); anthem, "Out of the depths" (A. P. Burr); part-song, "Christmas Bells" (W. T. Deane); a catch, "Where is the man" (W. N. Smith); and a very effective nautical ballad and chorus, "Barney's consolation," sung by the composer, Mr. George Merritt, and encored. The other portion of the programme consisted of well-known pieces. The solo vocalists were Miss Louise Crofton and Mr. W. T. Deane. Miss Deane presided at the piano, and Mr. Deane at the harmonium. Raff's Canzona for violin and piano was well played by Mr. Goodworth and Miss Deane; and the catch, "'Twas you, sir," by Messrs. George Oakey, Burr, and Merritt, was encored. The choruses were well sung.

THE Highgate Choral Society gave its second Concert on the 1st ult., the work selected for performance being Mr. Sullivan's musical drama "The Martyr of Antioch." On the whole the rendering of the composition was highly successful, the singing of the choruses in particular leaving little to be desired. Of the principals, Miss Marian Jones, of the National Training School, who undertook at very short notice the trying part of *Margarita*, acquitted herself very much to the satisfaction of the audience. Madame Mudie-Bolingbroke was also successful in the contralto airs. The tenor and bass solos were respectively taken by Mr. George Cox, of St. Andrew's, Wells Street, and Mr. Frank Elmore. The orchestra included several well-known performers, and was under the leadership of Mr. Earnshaw, of the Royal Italian Opera. Mr. G. F. Huntley, of Windsor, presided at the harmonium, and Mr. Worsley Staniforth conducted.

MISS HELENE SPRINGMÜHL'S second Concert took place at the Athenæum, Camden Road, on Thursday, the 10th ult. An excellent and varied programme, comprising high-class vocal and instrumental music, was exceedingly well rendered. Miss Springmühl chose for her principal piece a Sonata by Schumann, her excellent performance of which made a most favourable impression. No less successful were the two duets, Moscheles' "Homage à Handel" and Raff's "Tarantelle," played by the Misses Helene and Genevieve Springmühl. The vocalists were

Mr. Henry Guy, Miss Kathleen Grant, and Mr. Charles Bevan. A flute solo was given by Mr. H. Seward, a member of the Belsize Amateur Orchestral Society, which was well received. The concert concluded with Brahms's Quartet "Liebeslieder" (Love Song Waltzes), in which Miss Kathleen Grant, Mrs. Bradshawe McKay, Mr. Henry Guy, and Mr. Charles Bevan were the vocalists.

WE hear with pleasure that a subscription has been started for the purpose of erecting, in Hereford Cathedral, a suitable memorial to the late Organist of the Cathedral, Mr. Townshend Smith. A brass plate has already been placed near the organ by Mrs. Smith, and it is now proposed to erect above this a mural tablet, incised on alabaster or marble, filled in with inlaid marble of various colours. The design, suggested by the Rev. F. T. Havergal, Sub-Treasurer of the Cathedral, is to be the figure of an angel holding a musical instrument. The execution of the tablet is to be placed in the hands of Messrs. Clayton and Bell. The idea has originated among a few old choristers and pupils of Mr. Smith, and subscriptions, which will be limited to "Old Chorister Boys," will be gladly received by the Rev. A. R. With, 7, Holly Place, Hampstead, or Mr. S. P. Barnby, 20, Roderick Road, Mansfield Road, N.W., who are acting as secretaries.

ABOUT ten years since the success of some small Oratorio Concerts at Worthing induced a few musical amateurs to found the now flourishing Worthing Sacred Harmonic Society. In 1872 the first Concert was given; and, since then, many of the standard sacred works have been performed, and some of the most eminent artists engaged. The prospectus now before us for the present season shows that the Society has resolved to give what may be fairly termed a two days' festival. On the first day Costa's "Eli" is to be performed, and on the second a miscellaneous Concert. Miss Robertson, Miss De Fonblanque, Madame J. Pratt, Mr. Hollins, Mr. C. Henry, and Mr. Bridson are engaged as vocalists; and there will be an excellent orchestra, with Mr. Willing at the organ, and Mr. L. S. Palmer as Conductor. The Concerts take place in Easter week.

ON Monday, the 21st ult., a Concert was given in Wellington Hall, Islington, by the members of the Claremont Choral Society; Conductor, Mr. T. P. Coldrey. The first part consisted of Van Bree's Cantata, "St. Cecilia's Day," Miss Nellie McEwen taking the soprano solos. The choruses were well sung, the last number, "Holy Music," with soprano solo, being redemanded. A miscellaneous selection and the "Jackdaw of Rheims," by G. Fox, formed the second part. The solos were taken by Misses Nellie McEwen, and Maud Longhurst, Messrs. G. Micklewood, and G. Minet, all of whom were very successful. The choir, fifty in number, were prompt in attack, and performed the music allotted them in a praiseworthy manner.

MR. WALTER WESCHÉ gave an Organ Recital at Lancaster Hall, Notting Hill, on February 26, assisted by Mrs. Osgood, Miss Lennon, Mr. Stanley Smith, and a small orchestra, under the direction of Mr. F. Docker. The principal organ solos were Mendelssohn's Sonata in B flat, Bach's G minor Fugue, and the Overture to "William Tell." The band was heard to advantage in an "Idyll" for organ and strings, and an Overture, "Dagmar," for organ and orchestra, the compositions of Mr. Wesché. Mrs. Osgood sang in her usual finished style "Ave Maria" (Verdi) and a new song by Mr. Wesché; Miss Lennon gave songs by Vaccaj and Ferri, and Mr. Stanley Smith's singing aided materially the success of the evening. Mr. F. Docker conducted with much ability.

WE regret sincerely to announce the death, on the 25th ult., of Mr. Jean Baptiste Wolf, partner in the London house of the celebrated publishing firm of Messrs. Schott and Co., after a long illness, at his residence, Fellows' Road, Regent's Park. Mr. Wolf's uniform courtesy towards all foreign artists visiting England, and the aid he afforded them in their professional career, had long endeared him to all with whom he was brought in connection; and his loss will be deeply felt by a wide circle of artistic, as well as private, friends.

A VOCAL and instrumental Concert was given in the Methodist Chapel, Jubilee Street, Mile End, on Monday, the 7th ult., by a choir of about forty voices, selected from the Tonic Sol-fa classes of Poplar, Old Ford, and Stratford. The Concert was under the conductorship of Mr. T. R. J. Ames. The pieces chosen were almost exclusively of a sacred character, and were given in an excellent manner, especially the anthem "In Jewry is God known," by the choir, band, and harmonium. The soloists were Miss Braine and Miss Cole. The violin solos of Mr. L. W. Schweitzer, were a feature of the Concert. The accompaniments were efficiently rendered by Mr. White, organist of St. Peter's.

An operatic Cantata entitled "The Blind Beggar's Daughter of Bethnal Green," by A. Gollmick, was produced with much success by the Kilburn Musical Association on Tuesday, the 1st ult. The principal vocalists were Miss Anna Hüttl, Mrs. More, Messrs. Ben Davies, Walter F. Clare, and Stanley Smith. The choruses, which are very bright, were excellently sung by the choir. The second part of the programme included some pianoforte solos by Miss Helen Hopekirk, who was recalled (as was also Mr. Ben Davies for "The Message"), two songs by Miss Burnett, and three part-songs by the choir. Miss Gollmick was an able accompanist, and Mr. A. Gollmick conducted.

AT a special Service at St. Matthias', Earl's Court, on Friday, the 11th ult., a new Cantata, "Give Eternal Rest," adapted to the music of a Requiem composed for Mr. Faulkner Leigh's choir by J. H. Bonawitz, was successfully performed for the first time with full orchestra and chorus, conducted by the composer: the tenor solos were sung by Mr. Faulkner Leigh. A Symphony in D flat, by Eaton Fanning, was also given, and an orchestral movement by the French composer, Massenet. The tenor song, "I heard the voice of Jesus say" (Coenen), was sung with much devotional feeling by Mr. Faulkner Leigh, the director of the choir.

AT the monthly Concert of the Grosvenor Choral Society, given at the Grosvenor Hall on Friday, the 18th ult., the principal items in the programme were Mendelssohn's "Lauda Sion" and Spohr's "God, Thou art great." The solos in the former were rendered by Miss Jannette Adam, Miss Burman, Mr. T. P. Frame and Mr. W. Lloyd, and those in the latter by Miss Annie Daymond, R.A.M., Mrs. Luff, Mr. Frame and Mr. Arthur Baxter. A miscellaneous selection of solos and choruses from well-known oratorios was also given. Miss Florence Hartley accompanied at the pianoforte, and Mr. Walter G. Hammond at the American organ. Mr. G. R. Egerton conducted.

MR. J. S. CURWEN, President of the Tonic Sol-fa College, has just returned from a series of conferences with friends and teachers of the system in Bradford, Leeds, Manchester, Liverpool, and Birmingham. The reports of the progress of the movement have been most satisfactory. Mr. Curwen calls attention to the fact that out of the last 7,400 musical certificates granted by the Tonic Sol-fa College, 5,081 included an examination in sight-singing from the ordinary staff notation. He also dwells on the need of educating teachers in taste and skill, and of carrying the training of pupils to a higher point before they are drafted into Choral Societies.

THE second Concert of the season of the Crouch End Choral Society took place at Christ Church School-room on the 1st ult. before a crowded audience, Barnett's "Ancient Mariner" occupied the first part of the Concert and was exceedingly well received. The composer (who was present) was much applauded. The other item in the programme was J. G. Callcott's "Golden Harvest." The soloists were Madame Worrell, Miss Lizzie Turner, Messrs. Weston and Blower. Mr. J. D. Grimson led the band, Mr. H. J. B. Dart presided at the piano, and Mr. A. J. Dye conducted.

THE entire stock and copyright of the works hitherto published by Messrs. Neumeyer and Co., of Neumeyer Hall, have been purchased by Messrs. Novello, Ewer and Co. The catalogue includes the whole of the valuable compositions of Heinrich Hofmann.

(AD SPIRITUM SANCTUM.)

ANTHEM FOR SOLO AND CHORUS.*

English words by Rev. W. RUSSELL, M.A.

Composed by GEORGE C. MARTIN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Adagio non troppo.

ORGAN.
♩ = 52.

pp

Ped.

SOPRANO.
p

pp

Ho - ly . . . Spi - rit, come, O come, Ho - ly . . . Spi - rit, come, O
 Ve - ni . . . Sanc - te Spi - ri - tus, ve - ni . . . Sanc - te Spi - ri - tus,

ALTO.
p

pp

Ho - ly . . . Spi - rit, come, O come, Ho - ly . . . Spi - rit, come, O come,
 Ve - ni . . . Sanc - te Spi - ri - tus, ve - ni . . . Sanc - te Spi - ri - tus,

Org. ad lib. *pp*

Ped.

come.
- tus.

p

Ho - ly . . . Spi - rit, come, O come, Ho - ly, Ho - ly . . . Spi - rit,
 Ve - ni . . . Sanc - te Spi - ri - tus, ve - ni, ve - ni . . . Sanc - te

TENOR.
p

pp

Ho - ly . . . Spi - rit, come, O come, Ho - ly, Ho - ly . . . Spi - rit,
 Ve - ni . . . Sanc - te Spi - ri - tus, ve - ni, ve - ni . . . Sanc - te

BASS.
p

pp

Ho - ly . . . Spi - rit, come, O come, Ho - ly, Ho - ly . . . Spi - rit,
 Ve - ni . . . Sanc - te Spi - ri - tus, ve - ni, ve - ni . . . Sanc - te

p

pp

p

Org. *f*

* Composed for the meeting of Convocation of the Province of Canterbury in St. Paul's Cathedral, April 30, 1880.

rall. *mf* *pp*

come, O come, Ho - ly Spi - rit, come, Ho - ly Spi - rit, come, Send from Thy ce - les - tial

pp Spi - ri - tus, Sanc - te Spi - ri - tus, Sanc - te Spi - ri - tus, Et e - mit - te cœ - li -

come, O come, Ho - ly Spi - rit, come, Ho - ly Spi - rit, come, Send from Thy ce - les - tial

pp Spi - ri - tus, Sanc - te Spi - ri - tus, Sanc - te Spi - ri - tus, Et e - mit - te cœ - li -

rall. *Animato.* ♩ = 80.

pp *mf*

f

home, send from Thy ce - les - tial home The glo - ry, the glo - ry

f - tus, et e - mit - te cœ - li - tus Lu - cis, lu - cis

home, send from Thy ce - les - tial home The glo - ry, the glo - ry

f - tus, et e - mit - te cœ - li - tus Lu - cis, lu - cis

cres. *f*

rall. *f* *Tempo lmo.*

of Thy Light di - vine. Ho - ly . . Spi - rit, come, O come.

f *pp* tu - æ ra - di - um. Ve - ni . . Sanc - te Spi - ri - tus.

of Thy Light di - vine. Ho - ly . . Spi - rit, come, O come.

f *pp* tu - æ ra - di - um. Ve - ni . . Sanc - te Spi - ri - tus.

rall. *f* *Tempo lmo.* ♩ = 52.

pp Org. ad. lib. *pp*

RECIT. SOLO. CHORUS. *Lento.* SOLO.

Fa-ther of the poor, des-cend, Come, O come, Boun-teous giv-er,
 Ve-ni, Pa-ter pau-per-um, Ve-ni, Ve-ni, Da-tor

Come, O come,
 Ve-ni, Ve-ni,

Come, O come,
 Ve-ni, Ve-ni,

Come, O come,
 Ve-ni, Ve-ni,

Lento.

Org. *pp*

CHORUS. SOLO. *rall.*

con-stant Friend, Come, O come, Come in-to our hearts and shine.
 mu-ner-um. Ve-ni, Ve-ni, Lu-men cor-di-um.

Come, O come.
 Ve-ni, Ve-ni.

Come, O come.
 Ve-ni, Ve-ni.

Come, O come.
 Ve-ni, Ve-ni.

SOPRANO SOLO.
Andantino affettuoso. *cres.*

Thou of com-fort-ers the best, Thou the soul's most joy-ous guest,
 Con-so-la-tor op-ti-me, Dul-cis hos-pes an-i-mæ,
Andantino affettuoso. ♩ = 60.

p *cres.*

senza Ped.

Thou, all - quick'ning Sav - ing One, Mid earth's la - bour rest most meet, 'Mid earth's tem - pest
 Dul - ce re - fri - ger - i - um; In la - bo - re Re - qui - es, In æs - tu Tem -

Ped.

rall en - tan - do. *Tempo lmo.*
 calm and sweet, 'Mid earth's tears true peace a - lone. Come, then, O . . most
 - pe - ri - es, In fle - tu So - la - ti - um. O lux be - a -

rall en - tan - do. *Tempo lmo.*

Ped.

f. *rall.*
 bless - ed Light, Come, and fill with ra - diance bright Hearts most faith - ful - ly Thine own.
 - tis - si - ma, Re - ple cor - dis in - ti - ma, Tu - or - um fi - de - li - um.

rall.

CHORUS.

Tempo lmo.

Ho - ly . . Spi - rit, come, O come, Ho - ly, Ho - ly . . Spi - rit,
 Ve - ni . . Sanc - te Spi - ri - tus, ve - ni, ve - ni . . Sanc - te
 Ho - ly . . Spi - rit, come, O come, Ho - ly, Ho - ly . . Spi - rit,
 Ve - ni . . Sanc - te, Spi - ri - tus, ve - ni, ve - ni . . Sanc - te

Org. ad lib. *p* *pp* *p* *Org. f*

rall. *Animato.*

come, O come, Ho-ly Spi-rit, come, Ho-ly Spi-rit, come, Send from Thy ce-les-tial

pp *mf*

Spi-ri-tus, Sanc-te Spi-ri-tus, Sanc-te Spi-ri-tus, Et e-mit-te cœ-li-

come, O come, Ho-ly Spi-rit, come, Ho-ly Spi-rit, come, Send from Thy ce-les-tial

pp *mf*

Spi-ri-tus, Sanc-te Spi-ri-tus, Sanc-te Spi-ri-tus, Et e-mit-te cœ-li-

rall. *Animato.* ♩ = 80.

home, send from Thy ce-les-tial home The glo-ry, the glo-ry

pp *mf*

-tus, et e-mit-te cœ-li-tus Lu-cis, lu-cis

home, send from Thy ce-les-tial home The glo-ry, the glo-ry

pp *mf*

-tus, et e-mit-te cœ-li-tus Lu-cis, lu-cis

cres. *f*

rall. *f* *Tempo lmo.* *pp*

of Thy Light di-vine. Ho-ly . . Spi-rit, come, O come.

pp

tu-æ ra-di-um. Ve-ni . . Sanc-te Spi-ri-tus.

f *pp*

of Thy Light di-vine. Ho-ly . . Spi-rit, come, O come.

f *pp*

tu-æ rall. ra-di-um. Ve-ni . . Sanc-te Spi-ri-tus.

f *pp* *Org. ad lib.*

pp

(5)

Andantino affettuoso. BASS SOLO.

Thy sus - tain - ing grace a - part, Ev' - ry good doth
 Si - ne tu - o . . nu - mi - ne Ni - hil est . . in

Andantino affettuoso. ♩ = 60.

fail man's heart, Nought there-in . . but ill hathsway, Cleanse Thou all . . im -
 hom - in - e, Ni - hil est . . in - noc - i - um. La - va quod est . .

pu - ri - ty, Pour Thy dew up - on the dry, Heal all wounds, the
 sor - did - um, Ri - ga quod est a - rid - um; Sa - na quod est

poco rall.

pains al - lay, Gent - ly the un - yield - ing bend, Warmth in - to . . the
 sau - ci - um; Flec - te quod est ri - gi - dum; Fo - ve quod est

tempo.

cold heart send, Guide the wand' - rer . . in Thy way.
 fri - gi - dum; Re - ge quod est . . de - vi - um.

rall.

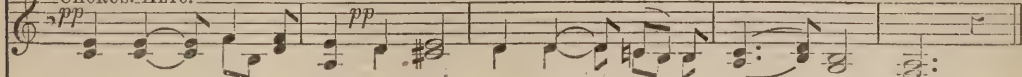
Tempo 1mo.

CHORUS. SOPRANO.



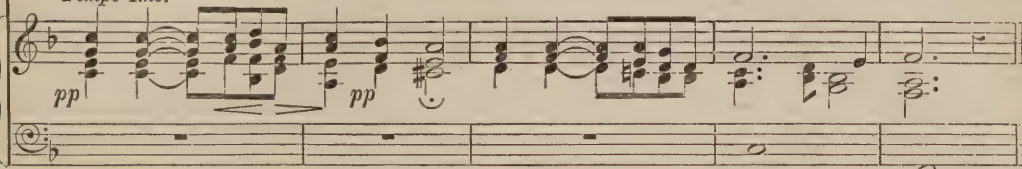
Ho - ly . . Spi - rit, come, O come, Ho - ly . . Spi - rit, come, O come.
 Ve - ni . . Sanc - te Spi - ri - tus, ve - ni . . Sanc - te Spi - ri - tus.

CHORUS. ALTO.



Ho - ly . . Spi - rit, come, O come, Ho - ly . . Spi - rit, come, O come.
 Ve - ni . . Sanc - te Spi - ri - tus, ve - ni . . Sanc - te Spi - ri - tus.

Tempo 1mo.



Ped.

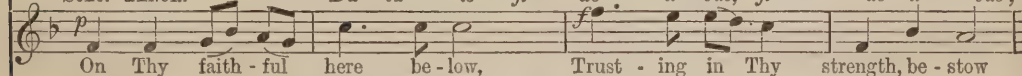
Andantino affettuoso.

SOLO. SOPRANO.

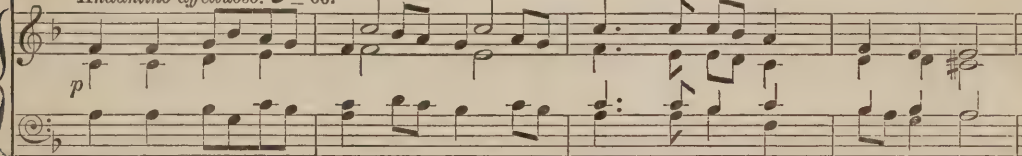


SOLO. TENOR.

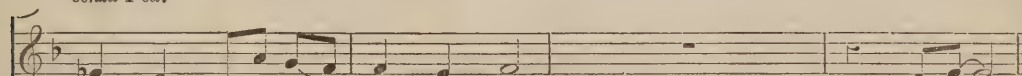
On Thy faith - ful here be - low, In Thee trust - ing, be -
 Da tu - is fi - de - li - bus, fi - de - li - bus;



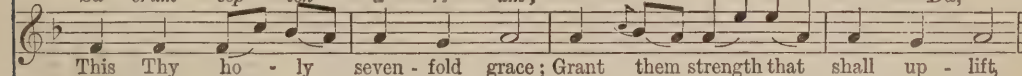
On Thy faith - ful here be - low, Trust - ing in Thy strength, be - stow
 Da tu - is fi - de - li - bus; In te con - fi - den - ti - bus;

Andantino affettuoso. $\text{♩} = 60$.

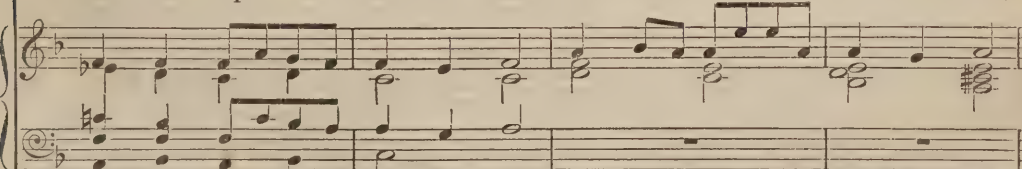
senza Ped.



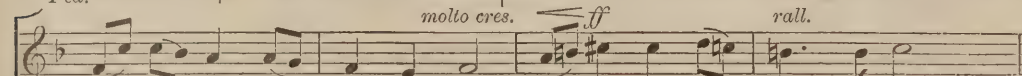
- stow Thy ho - ly seven - fold grace;
 Sa - crum sep - ten - a - ri - um;

Grant,
Da,

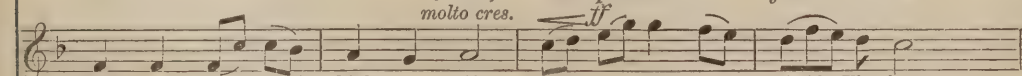
This Thy ho - ly seven - fold grace; Grant them strength that shall up - lift,
 Sa - crum sep - ten - a - ri - um. Da vir - tu - tis me - ri - tum,



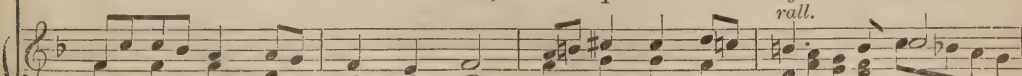
Ped.



grant sal - va - tion's high - est gift Ev - er to be - hold Thy face.
 da sa - lu - tis ex - i - tum; Da pe - ren - ne gau - di - um.



grant sal - va - tion's high - est gift Ev - er to be - hold Thy face.
 Da sa - lu - tis ex - i - tum; Da pe - ren - ne gau - di - um.



CHORUS.

Grant them strength that shall up - lift, Grant sal - va - tion's high - est gift,
 Da vir - tu - tis . . me - ri - tum ; . . Da sa - lu - tis ex - i - tum ;
 Grant them strength that shall up - lift, . . Grant sal - va - tion's high - est gift,
 Da vir - tu - tis . . me - ri - tum ; . . Da sa - lu - tis ex - i - tum ;

molto rall. *Adagio.*
 Ev - er to be - hold Thy face, ev - er to be - hold Thy face.
 Da pe - ren - ne gau - di - um, . . da pe - ren - ne gau - di - um. A - men, A - men,
 Ev - er to be - hold Thy face, ev - er to be - hold Thy face. A - men, A - men,
 Da pe - ren - ne gau - di - um, da pe - ren - ne gau - di - um. A - men, A - men,

molto rall. *Adagio.*
 A - men, A - - - - - men, A - men.
 A - - - - - men, A - men, A - - - - - men, A - men.
 A - - - - - men, A - men, A - - - - - men, A - men.
 A - - - - - men, A - men, A - - - - - men, A - men.

(8)

THE seventh annual Concert of the Violin Class, under the direction of Mr. Fitzhenry, took place at the Birkbeck Institution on the 5th ult. The soloists were Miss Leonora Braham, Miss Marian M'Kenzie, Mr. E. Bryant, and Mr. Thurely Beale, and Mr. T. E. Gatehouse (violin). A varied programme was gone through, much to the satisfaction of a large audience, who insisted on several encores; the members of the Violin Class being heard to advantage in a Fantasia and a selection of Scotch airs. Miss J. Gatehouse and Mr. C. Davieson were efficient accompanists.

It is anticipated that this year's Festival of the London Gregorian Choral Association will be more than usually solemn, for on the morning of Thursday, May 19, a celebration in one of the City churches will be given; and in the evening, at the Festal Evensong at St. Paul's Cathedral, the Service will be accompanied by a military band, as on the occasion of the Service of the Guild of the Holy Standard. The Festival Service of this latter Society will be held in the Wellington Barracks Chapel during the month of June.

MR. T. A. ALDERSON'S Choir, at Newcastle-upon-Tyne, is announced to reassemble for the season 1881-2 on Wednesday evenings and Friday afternoons, commencing on the last Wednesday in September next. The following works have been chosen for rehearsal: "Melusina" (H. Hofmann), "Boadicea" (Dr. J. F. Bridge), "Columbus" (H. Gadsby)—the new work for male voices successfully produced at the Crystal Palace on the 19th ult.—"Christmas Eve" (Niels W. Gade), and "King René's Daughter" (H. Smart).

MR. EYRE gave the following programme at the Organ Recital at the Bow and Bromley Institute on Saturday, the 12th ult: Overture, "Henry VIII." (Sullivan); Adagio from a Quartet (Spohr); Concert Fugue, in G (Krebs); Minuet and Trio from G Minor Symphony (W. S. Bennett); Allegro Moderato, from an Organ Sonata (F. E. Gladstone); Andante quasi Allegretto (C. E. Stephens); Gavotte, "Mignon" (A. Thomas); Allegro Finale and Fugue on "Rule Britannia," from an Organ Sonata (G. A. Macfarren).

THE Academical Board of Trinity College announce their intention to undertake the examination of Church choirs and other choral bodies. The choir or society will be tested in a short cantata, sacred or secular (not to exceed one hour in performance); a fugal chorus from a standard work; sight-singing tests for each part, to be sung from a black board, or a short anthem or part-song to be sung at sight. Certificates of merit will be granted, which will continue in force for the period of one year from the date of examination.

A PERFORMANCE of Root's new Cantata "Under the Palms" was given on Wednesday evening, the 9th ult., in Finsbury Chapel. The band and chorus numbered 150, and the solo vocalists were Miss Kate Heath, Madame Arnold Potter, Mr. Alfred Speer, and Mr. William Tozer. Organ, Mr. Alfred Eborn; Conductor, Mr. W. G. Balcarras. The music was exceedingly well rendered, great credit being due to the conductor for his judicious training of the choir.

THE *Daily Telegraph* of the 26th ult. says: "Many of your readers will be disappointed to learn that the performances, which it was intended to give this season at Covent Garden, of the 'Nibelungen Trilogy,' under Richard Wagner's direction, cannot take place on account of certain unexpected difficulties that arose just at the moment that the affair seemed to be settled. It is hoped that the scheme will be carried out next year."

THE works to be performed at the forthcoming Norwich Festival will comprise Sullivan's "Martyr of Antioch," Mendelssohn's "Athalie" and "St. Paul," Handel's "Messiah," Berlioz's "Damnation de Faust," and new works by Sir Julius Benedict, Mr. F. H. Cowen, and Mr. J. F. Barnett. The artists engaged are Madame Albani, Mrs. Osgood, Miss Mary Davies, Mesdames Patey and Mudie-Bolingbroke, Messrs. E. Lloyd, Barton M'Guckin, F. King, and Santley. Signor Randegger will be the Conductor.

THE post of Organist to Salisbury Cathedral has become vacant by the resignation, owing to ill-health, of Mr. J. E. Richardson, who has held the post since 1863, in which year he was appointed Organist on the death of Mr. A. T. Corfe, having for some time previously acted as Assistant-Organist. A vacancy has also arisen at the church of St. Martin, Scarborough, consequent upon the appointment of Dr. Wm. Creser to the organistship of the parish church of Leeds, held for many years past by Mr. R. S. Burton.

A GRAND Festival Service will be held in York Minster on Thursday, July 7, in which the cathedral choirs of York, Durham, and Ripon, together with the more efficient surplined choirs of the three dioceses, will take part. The feature of the service (particulars of which will be found in our correspondence columns) will be the production of a new church Cantata "St. John the Evangelist," composed for the occasion by Dr. Armes, of Durham.

MR. ARTHUR SULLIVAN has resigned his appointment as Principal of the National Training School. We understand that some two years since he tendered his resignation, but, at the desire of the Committee of Management, consented to withdraw it temporarily, and hold the office until Easter next, when the period of five years, for which he originally undertook the duties, will expire.

THE fifth meeting of the seventh session of the Musical Association was held on Monday, the 7th ult., when a Paper was read by Mr. C. A. Barry, M.A., "Introductory to the Study of Wagner's comic Opera, 'Die Meistersinger von Nürnberg.'" Messrs. G. A. Osborne, E. Prout, H. F. Frost, and Major Crawford took part in the discussion which followed.

BACH'S "St. Matthew Passion" will be given at St. Peter's, Eaton Square, on the first two Fridays of the present month. The performance of the "St. John Passion" will be continued at St. Anne's, Soho, on the remaining Friday evenings in Lent, at 8 p.m., excepting the Good Friday performance, which will be at 4 o'clock in the afternoon.

WE hear that a Committee, including the names of the most eminent musicians in this country, has been formed for the purpose of presenting a testimonial to Mr. A. Manns, in recognition of the great service rendered to the art of music by the twenty-five series of classical Concerts he has conducted at the Crystal Palace.

WE understand that Mr. H. C. Richards has resigned the office of secretary to the London Gregorian Choral Association, and has been succeeded by Mr. Herbert M. Low, a gentleman who has for some years been a most active local correspondent and steward at the various annual festivals.

ON the occasion of the distribution of prizes at the Royal Irish Academy of Music, February 26, at the "Antient Concert Rooms," an interesting performance was given by the pupils. About 1,200 persons were present, including the Countess Cowper and Lord O'Hagan. The Academy receives a grant of £300 per annum from the Government.

MR. F. C. ATKINSON, Mus. Bac., Cantab., Organist of Manningham Church, Bradford, has been appointed organist of Norwich Cathedral in place of Dr. Gladstone. Mr. Atkinson was one of the four selected for trial from upwards of fifty applicants, and was choirboy and afterwards assistant to the late Dr. Buck.

STERNDALÉ BENNETT'S sacred Cantata "The Woman of Samaria" will be sung as the anthem, at Westminster Abbey, on Ascension Day, at a Festival Service on behalf of the Clergy Orphan Schools. There will be a full orchestra, and Dr. Bridge will be the Conductor.

A PERFORMANCE of Dr. Hiller's Oratorio "The Destruction of Jerusalem," by Miss Holland's choir, was announced to take place on the 31st ult., at the Dilettante Club, for the benefit of St. John's Foundation School for Sons of Poor Clergy.

A FESTIVAL, in aid of the Choir Benevolent Fund, is to be given in Bristol about the middle of June, the Dean and Chapter having granted the use of the Cathedral for the service.

ON Tuesday evening, the 8th ult., the Choir of St. Luke's Parish Church, Old Street, E.C., presented their Organist, Mr. C. W. Pearce, Mus. Bac., Cantab., F.C.O., with the hood, gown, and cap appertaining to his degree, which was recently conferred upon him at Cambridge.

THE annual performance of Bach's "St. Matthew Passion," in St. Paul's Cathedral, takes place on Tuesday in Holy Week, April 12, at 7 p.m. The excellent plan of leaving the Cathedral open after the usual afternoon service will, we understand, be adhered to.

WE are glad to learn that Her Majesty has recognised the merits of the Philharmonic Society in a signal manner by subscribing for a certain number of stalls for the entire series of Concerts for the current season.

MESSRS. F. BESSON AND Co. have received a telegram from the Melbourne Exhibition, announcing that the highest award has been conferred on them for patents and improvements in musical instruments.

A SUCCESSFUL performance of Dr. Sloman's "Supplication and Praise" was given by the Norwood Church Society in the large hall of the Royal Normal College, Upper Norwood, on the 22nd ult.

WE understand that Professor Niels W. Gade is engaged in composing a Cantata for the Birmingham Festival. The subject is the Greek myth of "Psyche," and the book has been written in German by Herr Lobedantz.

BEETHOVEN'S "Ruins of Athens" and Mozart's Motett "Deus Tibi" are announced for performance at the next concert of the Highbury Philharmonic Society.

A GRAND Military Service, with full orchestra, will be held at Westminster Abbey on May 12, with Dr. Bridge as Conductor.

THE University of Aberdeen has recently conferred the honorary degree of LL.D., on Sir Herbert Oakeley, Professor of Music at the Edinburgh University.

WE hear that Mr. W. A. Barrett, Mus. B., has undertaken the editorship of the *Orchestra*.

THE marriage of Herr Henschel with Miss Lillian Bailey took place at Boston, U.S., on the 9th ult.

REVIEWS.

Franz Liszt, von L. Ramann. Erster Band. Die Jahre 1811, bis 1840. Leipzig, 1881. [Breitkopf und Härtel.]

No stronger evidence could be produced in proof of the enormous progress made in the domain of art-literature during the last few decades than the concern shown by modern men of genius and eminence as to who should write their biographies. Imagine Bach or Handel bequeathing to a friend the materials which might furnish a picture of their career! Gluck, Haydn, Mozart, and Beethoven showed themselves equally indifferent on the same score, leaving it to the future art-historian to collect and combine into a more or less imperfect portrait the scattered details of their individuality. Mozart, it is true, died prematurely, but Haydn lived to a good old age, and yet it is only in recent times that a biography worthy of the "Father of the Symphony" has been attempted. In these latter days, on the contrary, the artist who has risen into fame soon becomes conscious of the fact that already during his lifetime numerous pens hold themselves in readiness in order to provide the world with his literary portrait as soon as his career has come to a close. But a genuine art-biography requires, on the part of its author, a combination of various qualities such as are not frequently met with in the same person. He should possess the capacities of the historian and the psychologist, in addition to distinct artistic tendencies; he should, moreover, feel himself in perfect sympathy with the artist whose life he attempts to depict. Hence the modern artist who confides the necessary materials for such a work to one between whom and himself such an artistic *rapport* exists does a real service both to his own cause and that of the art,

even though the other qualities required may not be equally coexistent in the person of his choice.

Franz Liszt has been peculiarly fortunate in this respect, for there can be no doubt that the *maestro* has himself largely supplied the information contained in the volume before us, more especially as regards the earlier parts thereof. Our admiration, however, is due to the author for the ability with which she has mastered and arranged the vast material which has been placed at her disposal, as well as for the sympathetic insight which she displays into the individuality of her hero and its gradual development. The author being a lady, the most strikingly successful portion of her work is perhaps her treatment of the tender years of the poet-composer, and her description of the rapid unfolding of the child's mind; it certainly contains the most, previously unknown, information. But her historical retrospects, her pictures of the social and artistic life surrounding her hero at different stages of his career are equally attractive, full of animation and effective grouping; the result of much historical research combined with an artistic hand, able to reproduce with plastic force the impressions of a past epoch of the art which the mind had received. To this latter category belongs the author's description of the fashionable Parisian world in whose *salons* Liszt and his much-loved friend Chopin were wont to display their friendly rivalry at the pianoforte before enraptured audiences; as well as her account of the not equally friendly contest, as far as party-spirit could render it so, carried on in the French capital between Liszt and Thalberg. Each of the pianists was upheld against the other as regards style of playing, by a numerous group of amateurs and artists whose device was "No surrender." Modern pianoforte-playing has decided the question at issue by adopting the style of, and naming its school after, Liszt. Regarding the fascination which from an early age the latter exercised upon his hearers we may quote the following characteristic passage: "He (then scarcely yet thirteen years old) had, during his first visit to London, been invited to a *soirée*, together with other artists. Arriving rather late, another pianist of note had already been performing that evening without, however, creating any marked impression. The young virtuoso was then requested to play, and seating himself at once before the instrument he called forth the raptures of all present. He had played from memory, the other with the music before him. Behind their fans, however, the ladies whispered to each other comparisons between the two virtuosos which were all in favour of Master Liszt. The friends of the other artist then attributed the cause to the dry and uninteresting character of the composition. While this conversation was proceeding, Signor Pasta, who was present, happened to glance at the music still lying on the desk, and became aware that both performances had been those of the same piece." The volume is divided into two books, the first of which is headed "Kinder und Knabenjahre" (Child and Boyhood), comprising the period from 1811 to 1827, giving an account of the parentage of the child, of his precocious talent, his studies under Ch. Czerny and Salieri at Vienna, his subsequent concert-tours, and first stays at Paris and London. The second book, bearing the superscription "Die Jahre der individuellen Entwicklung" (Years of Individual Development), brings the history of the artist's life down to the year 1840, including chapters on his important artistic associations with Paganini, Hector Berlioz, Chopin, and others in the French capital; his philosophical speculations and religious scruples; his fresh concert-tours, and his relations to the Countess d'Agoult. It would be useless to attempt by means of a few extracts to give an adequate idea of the masterly manner in which the author has succeeded in making the central figure of her biography stand out from a full but never overcrowded background. Enough has, however, already been said to draw the attention of amateurs to this interesting and instructive addition to musico-biographical literature. It need scarcely be added that in the second volume will be treated the most important artistic events of the master's life, since his creative activity as a composer, as manifested in his "Symphonic Poems," only dates from the period after 1840, with which year the present volume closes. The general get-up of the book is in every way worthy of the eminent Leipzig firm which publishes it.

The Language of the Flowers. Suite de Ballet, by Frederic H. Cowen. I. Pianoforte Solo. II. Pianoforte Duet. [Metzler and Co.]

It was a happy thought that led Mr. Cowen, in view of a series of orchestral concerts, to compose this work for the purpose of relief from the gravity of more serious things. In his most sanguine moments, it may be, he did not expect for the Suite de Ballet such a success as it met with. The little pieces were presented as trifles, but the public saw in them very much more than trifling talent. Charmed with their grace and fancy, amateurs became enthusiastic about them, and the result was not only a repetition performance, but two arrangements, one for pianoforte solo, another for pianoforte *à quatre mains*.

The Suite, we need hardly say, is called "The Language of the Flowers" because each piece aims to be a musical expression of that which a particular flower is supposed to signify. The idea is a pretty one, and lends no little charm to the music. A general motto is prefixed to the set:—

Youth that ne'er grows old,
Dwells with Nature and her flowers, and Beauty sleeps
In her most green recesses.

This furnishes the sentiment of the whole, and looking for an evolution of beauty, we pass to No 1, "Daisy," typical of innocence, and having as its motto Burns's well-known line: "Wee, modest, crimson tippit flower." This is an Allegretto scherzando in G major, 6-8, dainty and delicate as to theme, and accompanied for the most part by chords on the first, second, fourth, and fifth quavers in each bar. The style and character of the movement is decidedly uncommon, while the simple elegance of the subject harmonises with what we, perhaps, ought to call its "poetic basis." No. 2, "Lilac," expresses the first emotions of love, and is prefaced by the lines:

I dreamed that love
Should steal upon the heart like summer dawn,
Soft, gradual.

A fragment of the "Daisy" theme preludes this number, and is followed by an Andante in F major, 3-4, having as its principal feature a two-part "song without words," most unpretending, yet, withal, most expressive. Once or twice the Andante rises to passion, and is very effective when at that altitude, but its general purport is subdued, not to say sad. The technical merit of the movement is considerable, one or two enharmonic transitions being especially happy; but an orchestra is needed to bring out the full charm of its structure, as well as to lend it the advantage of colour. No. 3, "Fern," deals with fascination:—

She's outwardly
... all that entrances,
Nor is it in our power to uncharm it.

We have here a Moderato in B flat, common time, well adapted by its light and tripping character for pianoforte use. The movement is singularly erratic and wilful, like some pretty child of wayward tendencies, spoiled by admiration. At first the short, detached phrases wander off into many keys, but they eventually combine into a light-some flow of sound that, when properly brought out, charms as does the tinkling fall of a tiny fountain jet into its basin. No. 4, "Columbine," expresses folly:—

Yet Folly ever has ...
... a trifling air.

The particular folly here suggested would seem to be that of a carnival, for the music leaps and rolls and tumbles about with a sort of lumbering recklessness quite true to the conventional merriment of such a season. The movement is a Presto in C major, 3-4 time. Following it comes a Gavotte, "Yellow Jasmine," typifying elegance and grace:—

We were charmed,
... for the beautiful was there
Triumphant.

And the beautiful is here also beyond question. A more delightful thing of its kind modern music cannot show. It is a musical embodiment of the quaint and somewhat formal grace that characterised the dances of the "good old times." No wonder the audience at Mr. Cowen's concerts encored it as often as the chance was afforded them. Last of all comes the "Lily of the valley," indicating the return of happiness. This movement opens with a fragment of the Folly theme, and consists mainly of a

pretty subject in waltz rhythm (E flat, 3-4), followed by a second subject in A flat, and relieved by a reference to the passionate episode in "First Emotions of Love." Developed at some length, the finale ends, with propriety and effect, a series of pieces the success of which will, we trust, induce Mr. Cowen to write others similar in character. Music that is pure and good, and also likely to be popular, cannot have too high an estimate set upon it.

The Great Musicians. Edited by F. Hueffer. Schubert. By H. F. Frost. Weber. By Sir Julius Benedict. [Sampson Low and Co.]

THE series of biographical sketches, now in course of publication by Messrs. Sampson Low, Marston, Searle, and Rivington, has recently been increased by the volumes named above. Within the compass of such works we cannot expect more than an outline of the subjects on which they treat; but it is due both to Mr. Frost and Sir Julius Benedict to say that they have turned the space allowed them to good account, and presented as complete a record of their heroes' lives as circumstances allowed. The materials for a Schubert biography are not profusely scattered about, and Mr. Frost was obliged to draw with a liberal hand upon the very unsatisfactory work of Dr. Kreissle. He has, however, not neglected the few other available authorities, and his book is useful because giving Schubert's life-story succinctly and consecutively. At the end Mr. Frost makes some interesting observations on the music of Schubert, a catalogue of which is appended.

Sir Julius Benedict's life of Weber—dedicated by permission to the Queen—consists of his well-known and interesting lecture upon the master in an expanded form, and with considerable additions of new matter. It had long been felt that Sir Julius's lecture should be committed to the safe custody of print, since no one living could speak with more authority respecting a good deal of Weber's artistic career than his favourite pupil and friend. In its present book-form the lecture is very welcome, and will probably go down to posterity as a standard work within the range to which it is confined. Sir Julius has neglected nothing of importance in Weber's life, while the entire narrative is made attractive by great and, under the circumstances, surprising grace of style and purity of language. The appended catalogue of Weber's works is valuable to the English reader because containing translations of Otto Jahn's descriptive and critical observations upon each Opus. This alone is worth more than the price charged for the entire book.

The Watchword. *Would you ask my heart?*
Kings and Queens. *The silent tide.*
Four-part Songs. Words by Mary Mark-Lemon.

The Rhine-raft Song. *The Song to Pan.*
In April time.

Four-part Songs. Words by Frederick Enoch.
Composed by Ciro Pinsuti.
[Novello, Ewer and Co.]

SIGNOR PINSUTI has so long been known as a composer of some of the most artistic and refined vocal music that the publication of this group of Part-songs would need but little more than a record of the fact, with an assurance that they "fully sustain his reputation," were we not convinced that many in the list are (at least in dramatic feeling) far above anything he has yet written for a choir. "The Watchword" is a highly characteristic composition; for although simple in construction, it is a perfect little story; and, if well sung, could not fail to produce a powerful effect. The movement of the "armed men" out of the city gates, in the first verse, is exquisitely contrasted with the watchings of the "maidens true," in the next verse, which is in the tonic minor, both ending with the impassioned phrase "Each for himself, and Allah for all!" Then in the third and final verse the riding back of the thinned band of warriors, their broken lances telling of the past struggle, is deeply pathetic, the watchword again raised by the victors forming a fitting climax to a tale both the words and music of which are touched by a truly sympathetic hand. "Kings and Queens" has a bold and melodious theme, with a charming modulation, not only striking in itself, but thoroughly expressive of the words. The smooth writing

of the vocal parts in this song may well be studied by those who wish to gain effect by legitimate means. "Would you ask my heart the reason?" is a tender setting of some tender words, the change to the tonic minor being a noticeable point, and the return to the major, with the plagal cadence at the conclusion of the song, showing that the composer writes not without due study of the poetry he undertakes to illustrate. A lovely melody—to which the triplet at the commencement of each line of the poetry gives a quaint character—makes the "Silent tide" one of the most attractive songs of the series to those who merely desire a calm and peaceful specimen of the purest four-part writing. The "Rhine-raft Song" has a bold theme, thoroughly in sympathy with the musical words of Mr. Enoch; a good point being gained by the answering of the voices on the burden of the song at the conclusion of each verse. The simplicity of the subject in the next composition, "In April time"—charmingly suggesting the fragrance and freshness of Spring flowers—will, no doubt, earn for it the popularity it merits; but the "Song to Pan" is full of power, and rendered by vocalists who can catch the true spirit of words and music would be certain to achieve a marked success. The varied character in this collection of Part-songs is remarkable, considering how simply and legitimately the composer has produced his effects; and we are certain that Choral Societies in search of novelty will cordially thank us for drawing attention to their merits.

Forget me not. English words by Madame San Martino Campobello. Music by Charles Dubois.

Près de toi! loin de toi! Paroles de F. Fermi. Musique de L. Denza.

Chanson d'Amour. Mélodie par L. Denza (Ricordi.)

THE English translation of the original French verses by Alfred de Musset is exceedingly well adapted to the music of M. Charles Dubois in the first song on our list, and we cordially commend it to vocalists in search of novelty. The accompaniments are as quiet and subdued as the feeling of the words demand, and the harmonies always appropriate and sympathetic with the voice. Of the two songs by Denza we prefer the first, the verses of M. Fermi having received a musical setting as highly coloured as the impassioned poetry. A good effect is gained by the change from the minor key to the relative major; and true artistic feeling is shown in the accompaniments throughout. In the "Chanson d'Amour" the resolution to keep up the figure in the pianoforte part somewhat detracts from the effect of the song, the voice part indeed being a slave to the accompaniment. Much musicianlike work, however, is apparent in many parts of the composition; and a good vocalist united with a good pianist may make the piece highly successful.

Suite in E major for the Organ. Composed by Emile Bernard. [Novello, Ewer and Co.]

THIS work introduces to English amateurs a composer who is to most of them, probably, a stranger. The Suite, nevertheless, ranks as Opus 26 among M. Bernard's productions, and therefore claims attention as something more than the tentative effort of inexperience. It begins, after four bars *à capriccio*, with an Andante grazioso in E major, common time; smoothly flowing and melodious at the outset, but soon becoming (*un poco animato*) contrapuntal in character. The alternation of these two styles constitutes a leading feature, and the movement, well written throughout, can hardly miss an approving verdict. A Scherzo Caprice in A minor, 3-4 time, follows, and well justifies its name by the fancy and waywardness that mark it from beginning to end. There is method, however, even in its most eccentric moods, for, amid all changes of time, character, and treatment, the hand of the skilful musician remains obvious. By way of extreme contrast, the Suite ends with an Introduction and Fugue in E major. The Introduction is short and massive, and the Fugue, on a two-bar subject, somewhat extended and very animated. We cannot call it elaborate also, but the music shows facility, and flows with freedom, while being clear to transparency. As the Suite is not difficult in proportion to the interest it excites, organists on the watch for useful novelties may profitably have their attention directed to it.

The Standard Book of Song, for Temperance Meetings and Home Use. Arranged by T. Bowick. Musical Editor, James A. Birch, Gentleman of H.M. Chapels Royal.

[National Temperance Publication Depot, Strand.]

THE advocates of the Temperance movement do not appear to be able to further their views without the aid of music. This, of course, there can be no objection to; but as assuredly commonplace words set to melodies by the best composers can only bring ridicule upon the movement, we have always freely stated our objection to such effusions whenever they have been brought before us. Our readers may remember that to some of the finest melodies of Mozart we have had nonsense verses in praise of Temperance drinks forwarded to us for review; and we have little doubt that some of the extracts from these compositions, which we then gave, would make all who perused them turn with horror from the book, if not from the cause it advocated. We have pleasure, however, in being able conscientiously to say that the volume before us is in every respect a contrast to the works on this subject which have from time to time reached us. In the preface we are told that "the book contains upwards of sixty original compositions, and about fifty new arrangements; and also that a number of the tunes are comparatively new, having been previously issued in books only but little known." The work is arranged to supply the need of all assemblies where song is used, "sacred, temperance, public, and private gatherings, and the home circle," it is said, having been catered for. A careful perusal of the contents of the volume has convinced us that in every respect the design of the editors has been most satisfactorily carried out. The contents are divided into "Temperance Songs," "Moral Songs," "Sacred Songs," and "Anthems"; and we are glad to find that the selection of poetry is not limited to the writings of those who are identified with the Temperance cause, for "wherever," the arranger tells us, "a piece of sufficient merit has appeared, and which has seemed to us to be in harmony with our principles, it has been gladly appropriated." This is as it should be, and the result, of course, is that, although some trifling verses have been admitted, the majority of the little poems are such as intelligent persons may sing and listen to. The music, too, is generally well chosen and excellently arranged throughout: it is true that a slight shock to our artistic feeling cannot be controlled when we find such a line as "Strike the iron while it's hot," set to a melody by Mendelssohn: but these instances are few and far between, and on the whole we must give much praise for the manner in which the music and words are united. The book is carefully printed, and an elegantly designed cover renders it an appropriate volume for the drawing-room table.

There is dew for the flow'ret. Poetry by Thomas Hood. Composed by Eaton Faning. [Novello, Ewer and Co.]

MR. FANING is rapidly making his way as a composer of part-music, his characteristic "Song of the Vikings" having sprung into popularity very soon after its first public performance. The composition now before us shows that he can write with equal effect in another vein, for not only the refined and poetical thought in the music with which he has coloured the verses of Hood, but the contrapuntal power displayed in the treatment of the vocal parts are equally deserving of warm commendation. The modulations are extremely beautiful, and always appropriate to the words. We are especially pleased with the concluding four bars, the chromatic harmonies in the inner parts giving an eloquence to the burden of the song which cannot fail to strike every listener. A well-trained choir will be certain to create a marked effect with this thoughtful little musical poem.

Prelude and Gigue for the Pianoforte. Dedicated to Miss Macirone by her affectionate friend, Mrs. Mounsey Bartholomew. [Duncan Davison and Co.]

WE are glad to find Mrs. Mounsey Bartholomew helping forward the cause of healthy musical education by contributing her share to the store of modern pianoforte works which reflect rather the solidity of the past than the shallowness of the present age. The Prelude and Gigue now before us—the first in A major and the second in A

minor—are excellent specimens of that style of writing to which so many of the standard composers occasionally devoted their talents; and we cordially commend them to the attention both of performers and teachers. The Gigue is just as melodious and lively as such a piece should be; and the modulations throughout are appropriate and effective. The composer will thank us for pointing out the omission of a flat before the first B in the treble—last bar, third line—which is indeed more important than the natural which is placed before the F.

Tom he was a piper's son. Cheerful Glee for Four Male Voices.

Come, follow me (Queen Mab's Song). Glee for Men's Voices. Words by Shakespeare.

Composed by E. Townshend Driffield.

[Novello, Ewer and Co.]

MR. DRIFFIELD appears to have a very decided talent for part-song writing, if we may judge from the two specimens forwarded to us; for, although very opposite in character, they are remarkable for a musical realisation of the true spirit of the words. Excellent indeed is the effect of the tonic pedal upon which the opening phrases of "Tom he was a piper's son" are sung; and the consequences resulting from his performance of "Over the hills and far away" are so graphically and artistically coloured as to form a piece of genuine musical humour far in advance of many more ambitious attempts which have come before us. The change into 6-8 time is exceedingly happy; and in the concluding portion of the song the solemn phrase given out by the two basses in unison is irresistibly comic. In "Queen Mab's Song" the composer has thoroughly caught the spirit of Shakespeare, and evidenced a dramatic power which practice may still further develop. The solos for first bass, tenor, and alto, accompanied with closed lips by the choir, have an excellent effect; and the holding notes to the words "Home to bed" lead well to the repetition of the original theme. If this composer (whose name is new to us) is desirous of ascertaining his true artistic position before proceeding further, we can unhesitatingly assure him that he may very safely continue in the path he has chosen.

Because of thee. Song. Words by F. E. Weatherly. Composed by Berthold Tours. [Novello, Ewer and Co.]

MR. TOURS has succeeded in writing an impassioned love-song which, though published in a lower key, is evidently intended for a tenor. The opening phrases, in F minor, are deeply sympathetic with the poetry; and although, after the tonic major, the original key is not returned to, this non-conventional form strikes us as infinitely more spontaneous than the sensational alternate bursts of minor and major which characterise so many of the modern vocal effusions. The accompaniment throughout is full of interest; and amongst many beautiful points, we may mention the echo of the phrases "Come to thee," towards the conclusion of the song, which effectively intensifies the eloquence of the music. The composer has given us many vocal pieces, but never one more instinct with true poetical feeling.

Le Rendezvous. Song. Words by Alice Dumont. Composed by C. G. Maclean. (Novello, Ewer and Co.)

A VERY smoothly written song in C sharp minor and E major. The theme, although not striking, is vocal and melodious, and the accompaniment (perhaps somewhat wanting in character) helps, without disturbing, the voice. Let not the composer however be deluded into the belief that every amateur will play A♯ in the bar before the 6-8 time occurs. The natural should be marked for the benefit of those who have neither ears nor knowledge.

Magnificat and Nunc dimittis in D. By Charles E. Tinney. [Novello, Ewer and Co.]

THIS will be found a very effective setting of the Canticles for Festival use—not too long, and by no means difficult. The composer is a member of the choir of St. Paul's Cathedral, and his work has more than once received an excellent rendering inside the walls of that church. It certainly deserved this compliment, for it is bright and spontaneous, and exhibits an admirable power of reflecting

the force of the words. Mr. Tinney has not only made a most useful addition to the literature of genuine "Festal" settings of these Canticles, but, what is better still, has proved that he has a facility for composition in the modern Church style; and we cannot but hope that this is only an instalment of many good works to come.

Thema in C moll; mit Variationen in drei Sätzen, für Pianoforte. Componirt von Arthur O'Leary.

[Novello, Ewer and Co.]

THAT a simple subject can be employed as the groundwork of some very high-class art-work for the pianoforte has been successfully shown by Beethoven, Mendelssohn, and many others; and we are glad to find that our English creative artists are beginning to prove that the flimsy variations so extensively patronised by the "showy" pianists in this country do not entirely represent the work of native composers in this class of writing. That Mr. O'Leary should, during his intercourse with Mendelssohn at the Leipzig Conservatoire, have caught the feeling and style of the composer is scarcely to be wondered at; but we are convinced that could the great master have seen the variations now before us, he would have been extremely gratified. The unpretending theme upon which this composition is built is admirably suited for the purpose; and the contrast of style in the several variations sufficiently evidences that the composer has written upon a defined plan. Although the piece appeals only to accomplished players, the effects are all legitimately gained: there is no straining after sensational feats, and no grim chords and astounding modulations disturb the equanimity of the listener; the passages unquestionably demand a perfect command of the instrument; but they all lie well under the hand, and require only calm practice and earnest attention. Conscientiously we recommend this piece, both for study and performance, to those players who feel that they can do justice to its merits.

FOREIGN NOTES.

AFTER having made the round of the majority of leading operatic stages in Germany, Richard Wagner's "Nibelungen" Tetralogy is at last to be performed next month in the capital; not, indeed, at the Royal Opera house, but at the Victoria Theatre, under the direction of Angelo Neumann, and under the auspices of the poet-composer's personal presence. The orchestral body will consist of the members of the well-known Symphonie-capelle, reinforced by the orchestra of the Leipzig Stadt-Theater. Mesdames Friedrich-Materna, Vogl, Reicher-Kindermann, Riegler, Sachse-Hofmeister, and Herren Jäger and Vogl are among the principal vocalists engaged in the performances, which will consist of four representations of the entire work, taking place between the days of May 5-8, 12-16, 18-22, and 25-29, respectively.

Franz Liszt is shortly expected at Berlin in order to direct the performance by the Cäcilien Verein of his oratorio "Christus." Dr. von Bülow's arrival at the Prussian capital is likewise announced about the same time, when a Liszt Concert is to be given by the eminent pianist, on the 27th inst., in anticipation of the approaching seventieth anniversary of the birth of the composer of the "Symphonic-poems." As the "Nibelungen" performances are to take place shortly afterwards, it is more than probable that the three leading representatives of the "Music of the Future" will be, for once, assembled in the great northern emporium.

The only authentic portrait of Franz Schubert, a water-colour drawing, by the painter Rieder, has just been sold by auction at Vienna for the sum of 1205 florins (about £100). It was painted in the year 1825, three years before the composer's death, and upon it all existing representations of his likeness are based. The portrait which, from an artistic point of view, is said to possess but indifferent merit, has been acquired for the above sum by a Viennese amateur, Dr. Gravitsch.

Boito's opera, "Mefistofele," is in course of preparation at the Hof-Theater, Weimar. The same work was recently produced, for the first time, at the Stadt-Theater, Cologne.

Dr. von Bülow's eminent capacity and consequent predilection for playing, and even conducting, from memory, has, the *Signale* assures us, led him to arouse a similar ambition amongst the members of his orchestra of Meiningen. The time is not yet, but another year, and the zealous and original-minded artist thinks the thing will be accomplished, without the aid even of a prompter. The pianist-conductor will then marshal his forces to Leipzig, and there give a series of Orchestral Beethoven Concerts at the Gewandhaus, all leaving their music-books behind at Meiningen. There is confidence, no doubt, in the capabilities of a body of artists such as the Weimar theatre can boast to accomplish the task; but then, *Cui bono?* Such an innovation would appear to be more calculated to strike the eye than the ear. For where the orchestra is *invisible*, as instituted (with excellent reasons, we think) by Richard Wagner, who cares to know whether the musicians are playing from memory or not? Meanwhile Dr. von Bülow's intended innovation will certainly tax to their utmost degree the individual capacities of his orchestra, and the experiment, whenever it may be made, should be judged by the result.

The following letter, addressed by Liszt to a friend (Herr Pázmándy), has been published in the *Gazette de Hongrie* :—

Dear Sir and Friend,—You desire to know what impression the Bülow Concert of yesterday has made upon me. He belongs to you, to all of us, to the whole of the intelligent public of Europe. To express it in two words: Admiration, enthusiasm. Twenty-five years ago Bülow was my disciple in music, just as twenty-five years before that time I was the disciple of my dear and highly esteemed master, Czerny. But it is given to Bülow to strive more effectively and more persistently than myself. His admirable Beethoven edition is dedicated to me as the "Fruit of my Instructions." But it was the instructor himself who had here to learn from the pupil, and Bülow continues on his part to instruct the world—as much by his astonishing mastery at the pianoforte as by his extraordinary musical proficiency, and now again by his inimitable conductorship of the Meiningen Capelle—there you have the musical progress of our time.—Cordially yours,

F. Liszt.

Budapest, February 15, 1881.

The letter just quoted reflects as much honour upon the writer himself, as it intends to bestow upon the eminent musician who forms the subject of it.

Ferdinand Hiller has proceeded to Barcelona, where he will conduct a series of concerts of the Philharmonic Society of that town.

The first few numbers of a new music journal entitled *La Renaissance Musicale* have just been published in Paris under the auspices of M. Edouard Hippéau as chief editor, and MM. Reyer, Massenet, Joncières, Schuré, Fourcad, and Lacomme as leading contributors. The new journal intends to represent the interests of "young France" in matters musical, and avows, in its opening number, the influence exercised upon that school by modern Germany. M. Camille Saint-Saëns, the newly elected academicien, however, whose name had been included amongst the list of contributors, took umbrage at this admission and, in a letter to the editor, wherein he resigns his connection with the journal, he says, *inter alia*: "Richard Wagner has conquered the world, but France remains inaccessible to him. He is inconsolable about this, and I can comprehend his feelings. The Germans are most anxious in order to win over the French to their cause at last. Let them try, but do not think that I shall lend my assistance in the matter. I will support, as much as you like, Wagner against Brahms, or Wagner against Verdi; but Germany against France, never." Art and politics, lovers of music will ask, what have the two in common with each other? But "things are managed differently in France."

M. Gounod's already much talked of new opera "Le Tribut de Zamora" was announced to be performed for the first time at the Paris Opéra on the 30th ult. For some time past numerous rehearsals of the work have taken place under the supervision of the composer, who has been at great pains to revise and amplify his score wherever he deemed it necessary. The following is the cast as announced in "Le Ménestrel": *Hermosa*, Madame Krauss; *Xaima*, Madame Daram; *Iglésia*, Madame Janvier; *Manuel Diaz*, M. Sellier; *Ben Saïd*, M. Lasalle; *Hadjar*, M. Melchissédéc; *Ramire II.*, M. Giraudet; *Le Cadi*, M. Sapin, &c. The composer will personally conduct the first three representations of his work, after which M.

Altès will wield the *bâton* of *chef d'orchestre*. Immense pains have been bestowed upon the perfection of the scenic arrangements of the piece. The demand for tickets for the first performances has been enormous, and there is every probability of the new work by the composer of "Faust" becoming the great success, at all events financially, of the season at the National establishment.

An opera by R. Emmerich, entitled "Van Dyck," was recently performed for the first time at the Stuttgart Hof-Theater, on the occasion of the anniversary of the birth of the King of Wurtemberg. The new work of the talented composer was very well received.

At St. Petersburg, Tchaikowsky's opera "The Maid of Orleans" met with great success at the Imperial Theatre.

Our valued contributor, Dr. L. Nohl, has just been elected Professor Extraordinary of Musical History to the University of Heidelberg, where his lectures on the same subject have long since met with much appreciation.

A monument is to be erected at Darmstadt to Abbé Vogler, the musical theorist and composer, who numbered amongst his pupils C. M. von Weber and Meyerbeer, and who for many years previous to his death, in 1814, had been one of the most prominent figures in the society of that town.

At the San Carlo Theatre at Naples, Wagner's "Lohengrin" was produced for the first time on February 26, amidst the display of much enthusiasm on the part of a crowded audience. Regarding the performance itself, a correspondent of the *Daily News* says: "Taking all in all, Naples may well be proud this year of the singers, and especially of the instrumentalists of her Grand Opera house, who have been able to execute in so worthy a manner a most difficult composition."

Regarding the same opera, a correspondent of the *Times* writes, under date 27th ult., from Paris: "A telegram from Madrid announces that 'Lohengrin' was given there on the 25th inst. for the first time. The public was at first very cold, but warmed as the piece proceeded, and before the end the singers had been called on the stage as many as ten times. The scenery was magnificent, and the performance excellent."

At the Grand Théâtre, Nice, on February 14, the new opera by the Count d'Osmond, entitled "Le Partisan," was performed for the first time, and met with a most enthusiastic reception, all the artists engaged (including Mdle. Smeroschi, a powerful soprano) being frequently recalled. The performances following the first representation were equally successful.

We have to record the death of Nicholas Rubinstein, the younger brother of Anton, and himself a pianist of considerable attainments. He had been for years the Director of the Moscow Conservatoire.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (February 27): "Roméo et Juliette," symphonie dramatique (Berlioz); Violin Concerto (Mendelssohn); Motet for double chorus (Bach); Overture, "Fidelio" (Beethoven). Concert Populaire (February 27): First and second parts of "Le Désert" (F. David); "Phaëton," poème symphonique (Saint-Saëns); Largo for violoncello (Boccherini); Papillon for violoncello (Popper); Marche funèbre d'une Marionnette (Gounod); Sérénade et Allegro giocoso for pianoforte (Mendelssohn); Nocturne et Gavotte for violoncello (Popper); Overture, "Freischütz" (Weber). Concert Populaire (March 6 and 13): "La Damnation de Faust" (Berlioz). Châtelet Concert (March 6 and 13): "La Damnation de Faust" (Berlioz). Conservatoire (March 20): Choral Symphony (Beethoven); Passacaille from "Armida" (Lulli); "La prière du matin et du soir" (Emilio del Cavaliere); Overture, "Ruy Blas" (Mendelssohn). Concert Populaire (March 20): Symphony, D major (Beethoven); "Variations sur un air Béarnais" (Octave Fouque); Pianoforte Concerto (Liszt); Fragments from "Midsummer Night's Dream" (Mendelssohn); Tarantelle from "La Muette" (Auber); March from "Lohengrin" (Wagner). Châtelet Concert (March 20): "La Damnation de Faust" (Berlioz).

Leipzig.—Conservatorium (February 25): Trio, D minor (Schumann); Fantasie-Stücke (Schumann); Violin Sonata, G major (Beethoven); Adagio, for forty-three violins (Fiorello); Moto perpetuo, for ten violins unisono (Paganini). Conservatorium (March 4): Quartet, F major (Schumann); Pianoforte Concerto, A minor (Schumann); Violin Sonata, F major (Beethoven); Introduction and Fugue from Violin Sonata (Rust).

Munich.—Musikalische Akademie (March 9): Military Symphony (Haydn); Violin Concerto, No. 9 (Spohr); Symphony, C minor (Beethoven). Musikalische Akademie (March 18): Sérénade for Orchestra (Mozart); Liederkreis, "Trompeter von Säckingen" (H. Vogl); Symphony, "Harold in Italy" (Berlioz).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Cologne.—Concert Gesellschaft (March 15): Overture, "Leonore," No. 3 (Beethoven); Air from "Taming of the Shrew" (Goetz); Violoncello Concerto (Haydn); Fantasia for Violoncello (Servais); Finale from "Loreley" (Mendelssohn); Symphony, C minor (Brahms).

Wiesbaden.—Cur Orchester Concerts (February 25): Symphony, E flat major (Haydn); "Burns," second Scotch Rhapsody (Mackenzie); Overture, Scherzo, and Finale (Schumann). March 4: Serenade, No. 3, for Orchestra (Volkmann); "Orpheus," Symphonic Poem (Liszt); Symphony, "In the Forest" (Raff). March 18: Symphony, B flat major (Möhring); Suite No. 2 (F. Lachner).

Baden-Baden.—Cur Orchester Concerts (March 4): Symphony, F major (Beethoven); Air from "Oberon" (Weber); Fourth Pianoforte Concerto (Rubinstein); Pianoforte Pieces (Chopin, Liszt); Overture, "Les Francs Juges" (Berlioz). March 9: Symphonie Dramatique (Rubinstein); Violoncello Concerto (Saint-Saëns); "Tasso," Symphonic Poem (Liszt); Overture, "Les Francs Juges" (Berlioz).

Turin.—Stefano Tempia Choral Society (March —): "Crucifixus" (Palestrina); 10th Psalm (Marcello); "La Vergine di Sumam" (L. Bellardi); "Gallia" (Gounod); Chorus from "L'Elisir d'Amore" (Donizetti); 136th Psalm (Gounod).

Baltimore.—Peabody Concert (February 12): Symphony, No. 4 (Beethoven); Suite, E flat major (Raff); Songs (Schubert); Overture, "Les Francs Juges" (Berlioz). Peabody Concert (February 26): Overture, "Egmont" (Beethoven); Songs (Rubinstein); Norse Suite (Hamerik).

CORRESPONDENCE.

CHURCH ORATORIO AND HIGHER CHORAL ASSOCIATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Nothing so effectually strengthens the hands and cheers the heart in true work as the sympathy and interest of fellow-workers. Can you grant me a few lines of your precious space to try and win this sympathy and interest in the musical work that we have set ourselves to do in these northern parts?

Experience in choral organisation proves the exceeding difficulty—I may say utter impossibility—of keeping up the interest of the singers in the usual style of choral festival in which are associated in one and the same service good, bad, and indifferent choirs. The fact is the better choirs grow wearied and disheartened at the heavy and thankless task of dragging on their weaker brethren, and the worse grow dissatisfied at being constantly taken out of their depth by music they know has been set for the purpose of keeping the better singers in good humour. Sooner or later, if the association of choirs is not to die out altogether, the needs and requirements of the better and the worse must be separately considered and separately met. This year, in our district, we are attempting this double work. While the ordinary Choral Association is looking after the smaller country choirs, the Deans of the three north-east cathedrals of York, Durham, and Ripon have invited the larger and more efficient surpliced choirs of the three dioceses to join their three cathedral choirs in a grand festival service to be held in York Minster, on July 7. The helpful brightness and refinement of the female voice will be secured by placing efficient sopranos and contraltos on the front rows of the congregation's seats. The service is to be "the shortened Service," and for the Anthem the Church Oratorio "St. John the Evangelist," specially written by Dr. Armes, of Durham, for this festival, with organ accompaniment and solos fit for cathedral principals. The cost of books and the expenses of the festival day it is expected will be recouped by collections after services in various local centres, at which the festival work will be repeated by such members of the festival choir as can be brought together. And afterwards each choir that has joined will find itself perfect in a work that will prove itself a very mine of anthems, for there is not a bar of "St. John the Evangelist" that is not sound choral writing.

Will not one who reads these words help our work by taking up the same work in their own district?

Yours truly,

Bilbrough, York.

J. POWELL METCALFE.

KÜHNE'S "GRAMMAR OF MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with interest the review on my "Grammar of Music" in your March issue, and wish to express my obligations to your critic for the candid statement of his views. His objections, however, to the use of fractional names can scarcely hold ground if we consider

the custom of indicating the *time* by means of a fraction at the commencement of a movement. It need hardly be said that this fact induced me originally to adopt the system referred to. The natural way of marking a piece in $\frac{6}{8}$ time would be ♩ (or six quavers); instead of which, however, a *fraction* is used. I should much like to know how your reviewer would make this clear to a beginner. Suggestions of this kind might form a most fertile subject for discussion at a meeting of English music-masters, if such were attainable.

As to the question of the "Preparation of Dissonant Chords," I purposely avoided troubling amateurs with the "secondary sevenths." I should certainly like to make use of your reviewer's hint by putting this paragraph in a clearer form, if possible, in a future edition. The fact of my applying the term "preparation" to the foundation-note, instead of "connecting-link," has evidently caused a misunderstanding.

In spite of the attempt at originality in my "Grammar," I beg you not to consider me blind to the value of old traditions. On the contrary, I strongly disapprove of complications frequently found in modern works—complications which, to my mind, too often disguise poverty under the cloak of dazzling glitter.

Apologising for thus trespassing on your valuable space,

I remain, sir, your faithful servant,

Yarlet, Stafford, March 20, 1881. CARL T. KÜHNE.

[We are glad to find that Herr Kühne intends to profit by our hint and put his paragraph respecting the preparation of discords in a "clearer form." We need scarcely say that we quite agree with him that the method of marking our time is absurd; but not more so than many other things which we would willingly attempt to reform were we to publish a book to teach what the notation of music ought to be, instead of what it is.—*The Writer of the Notice.*]

THE ORGAN PEDAL-BOARD.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your number for February it was announced that a Conference of organ-builders and organists is now being held by the College of Organists, for the purpose of securing greater uniformity in the construction of organs, especially the arrangements at the keys. At the meeting which took place on February 3, the chief subject for consideration was the formation and position of the pedal-board; but it was so hurriedly disposed of, that I feel tempted to trouble you with a few lines, in the hope of eliciting the opinions of some of your numerous readers.

The few persons who spoke on the occasion seemed in favour of retaining the straight pedal-board, and fixing the middle C under C of the manuals, an arrangement which, in my opinion, is open to much objection. They did not advance any arguments in its favour beyond their individual preferences, or prove either that it was theoretically right or most convenient for the generality of players.

About thirty years ago or more, when organ pedals rarely exceeded two octaves, and the manuals never went above F, a straight pedal-board, fixed C under C, answered the purpose fairly well; but now that pedals are uniformly made up to F, two and a half octaves, and manuals carried up to A, and even C, I maintain that it is an absolute necessity, if an organist is to have proper control over his instrument, and fully display its resources, that he should place himself in the centre both of manuals and pedals, and not in front of so-called "middle C." Even then he will not be able to reach from one extremity of the pedals to the other without shifting his body, I maintain, unless the pedal-board be made both slightly radiating and concave. It is for the College of Organists to settle what the amount of concavity and radiation should be, but to go back to the old-fashioned straight pedals would be a retrograde movement quite unworthy, I consider, of a public body which ought to take the lead in encouraging all modern improvements.

I await the opinions of some of your more experienced contributors, and remain, sir, yours faithfully,

ALEX. S. COOPER, F.C.O., &c.

Brompton Square, S.W.

ORGAN CONSTRUCTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be allowed a remark or two upon this subject, in reference to the report contained in your February number?

First, The arrangement of draw stops.—The present arrangement has a certain scientific appearance, for usually the deepest and loudest-sounding stops of each manual appear at the bottom of their fellows: *i. e.*, bourdons below 8 ft. stops; open diapasons and gambas below stop diapasons and dulcianas. But, if the player's convenience is to be considered, should not this be altered? In producing a *crescendo* or *diminuendo* the bourdons and open diapasons, the mixtures and reeds, are not the first to be drawn nor the last to be taken off; and yet if the performer begins at one end of his draw-stop jamb and works to the other, as he would naturally like to do, this is the order he must draw or put them in. Why not arrange from the bottom as follows: (1) soft 8 ft. stops; (2) loud 8 ft. stops; (3) soft 4 ft. stops; (4) loud 4 ft. stops; (5) 16 ft. stops; (6) 2 ft. and mixtures; (7) reeds. This arrangement destroys, it is true, the apparent order of the harmonic position of the stops in the column of sound, which the present arrangement seems to suggest, but for practical convenience it would, I venture to think, be a great gain.

Second, Transposing Organs.—Why should not the key-boards of our organs be made moveable, four pipes added at each end of the register, and so the whole organ made capable of transposing music a minor third higher or lower? I once saw a transposing harmonium on this principle, and I have often wondered why the idea was never introduced into pianos; and, though the mechanical difficulties in organs would be very much greater, I think they are by no means insuperable. To raise the organ pitch when a band was united with it would be an obvious gain; to lower the pitch when the choir was small, or the music outrageously high, would be equally an advantage.

Cleckheaton, Yorkshire.

J. A. SEATON.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. L. DUNHAM.—We regret we have been unable to obtain any information on the subject.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—At the Concert given by the members of the University Choral Society on the 4th ult., the programme was composed mainly of solos and glees. The rendering of the various items was more successful than had been expected, and in particular the preparation of the choruses evidenced hard work and no small amount of energy expended by the enthusiastic Conductor, Herr Meid. The second part was opened by a very fine performance on the organ by Sir Herbert Oakeley, the overture to Handel's *Orho*, which was treated in a very masterly style; and, in response to an enthusiastic encore, Sir Herbert played an air from Sebastian Bach's Cantata *Mein gläubiges Herz*; a Whitsuntide Theme. This was followed by the Studenten Lied (arranged for male voices by Sir Herbert Oakeley) "Gaudeamus," which was given with the usual feeling and spirit. Some of the pieces were accompanied on the organ by Sir Herbert, and by Messrs. Morrison and Hird on the pianoforte. Mr. Morrison also played the accompaniments to the various solos. Before the singing of the National Anthem, Professor Struthers, honorary president of the University Choral Society, thanked Sir Herbert Oakeley for his kindness in being present and assisting at their University Concert.

ABERGELE.—The Philharmonic Society gave its first Concert of the season on February 24, when Haydn's *Creation* was performed.

Miss Jessie Royd, Mr. J. M. Powell (St. Asaph Cathedral), and Mr. T. Brandon, were the principal vocalists. Rev. W. Morton (Succentor of St. Asaph Cathedral) presided at the harmonium, and Miss J. Evans at the pianoforte. The orchestra was led by Mr. Stephenson. The choruses were well rendered, and the whole performance gave universal satisfaction to a crowded audience. Mr. Felix C. Watkins conducted.

ACCRINGTON.—The first Concert by the members of the Vocal Union, was given on Wednesday, the 16th ult., in the Town Hall, under the direction of Mr. Tattersall. The singing was exceedingly creditable to all concerned. The programme consisted of Sterndale Bennett's *May Queen* and a miscellaneous selection. Mr. Tattersall conducted and also accompanied. The principal vocalists were Mrs. Barlow, Miss Tasker, Miss Greenwood, Miss Christie, and Messrs. Whittam, Christie, Hopkinson, Macfarlane, and Grisdale. A feature of the evening was the playing of Mr. Tattersall on the harmonium and pianoforte, his pianoforte solos being brilliantly executed. A. C. Mackenzie's humorous glee, "A Franklyn's Dogge," was excellently sung by Messrs. Whittam, Bury, Christie, Macfarlane, Gardner Hopkinson, and Haworth.

BANFF.—On Friday evening, the 4th ult., a Concert was given in the County Hall, on behalf of the funds of the Banff Dispensary. The Concert was projected by Herr Hoffmann, who made the entire musical arrangements, with the cordial co-operation of ladies and gentlemen in the burgh; and as the tickets for the Concert on Friday were all disposed of before the demand was satisfied, a second Concert took place on Saturday, in aid of the funds of the Soup Kitchen. The programme at each of these Concerts was highly interesting; the vocalists were cordially received, and the pianoforte solos of Herr Hoffmann were an especial feature in the selection. Before the close of the proceedings the Rev. J. W. Geddie warmly thanked all who had taken part in the performance, and paid a well-merited compliment to Herr Hoffmann, not only for the trouble he had taken in organising these Concerts, but for the zeal he had always shown in his endeavour to raise the standard of musical taste in the district.

BEDFORD.—On Tuesday evening, the 1st ult., the Musical Society gave, at the opening Concert of their fifteenth season, Sterndale Bennett's *Woman of Samaria*, the solo parts being sung by Madame Cross-Lavers, Miss Coyte Turner, Mr. Hanson, and Mr. Henry Cross. The work was excellently performed, the popular number "God is a spirit" receiving the usual encore. The second part included Mendelssohn's hymn *Hear my Prayer*; and two movements, (the first movement and the *andante con moto*) from Beethoven's C minor Symphony were so admirably rendered as to make all lovers of instrumental music hope that the complete symphony may soon find a place in the programme of the Society. Mr. Diemer conducted with his usual tact and skill.

BELFAST.—The third subscription Concert of the present season of the Philharmonic Society took place on the 1st ult., in the Ulster Hall, and was largely attended. The Cantata with which the Concert opened was Dr. F. Hiller's *Song of Victory*. The performance of the work was somewhat unequal, the orchestra being incomplete and wanting in balance of tone, but the solo parts and the choruses were executed in a finished manner. The solos were taken by Miss Anna Williams. The other vocalists were Madame Trebelli, Mr. Frank Boyle, and Mr. Frederick King. Herr Adolf Beyschlag conducted with his customary ability, and also discharged the duties of accompanist.

BELPER.—On Thursday, February 24, the Choral Society gave a successful Concert, consisting of Bennett's *May Queen*, with a miscellaneous selection. The Cantata was well received, the attack and precision of the choir being the most noticeable feature in the performance. The vocalists belonging to the society, Miss A. Hey, Mr. Neaun, and Mr. Terry, were ably supplemented by Miss Honeybone, of Nottingham. The Conductor was Mr. A. W. W. Vane Palmer.

BIRKENHEAD.—The choral section of the 2nd Cheshire Rifle Volunteers gave a Concert on the 24th ult., at the Music Hall, in aid of the Ladies' Charitable Institution. Amidst other successes of the evening, not the least was that of a cheerful glee, upon the subject of "Tom, the piper's son," composed expressly for the occasion by Mr. E. T. Driffield.

BIRMINGHAM.—Miss Melville gave a Ballad Concert in the Town Hall on Thursday, February 24, assisted by Miss Lena Law, Signors Fabrini and Foli, vocalists; Miss Frances Thomas, clarinet; and Mr. F. Cliffe, pianoforte. The following evening, in the same hall, Mr. Charles Lunn gave a Pupil Concert, when some capital singing was given by vocalists of promise. Mr. S. S. Stratton's fifth popular Chamber Concert was given in the Masonic Hall on Tuesday, the 1st ult. The programme comprised Mendelssohn's Posthumous String Quartet in E flat, the late Henry Westrop's Pianoforte Quartet, Op. 2; the Sonata in G (Op. 13), for pianoforte and violin, by Grieg; and a Salontück for pianoforte and violoncello, by Rubinstein. Mr. C. J. Duchemin was the pianist, and gave, in addition to the concerted pieces, a masterly rendering of Beethoven's Sonata, Op. 101. Mr. Ward was the violinist in Grieg's Sonata, and leader of the Quartet; and Mr. J. Owen played a piece by Rubinstein. The last of Messrs. Harrison's popular Concerts took place in the Town Hall on Monday, the 7th ult. The great attraction was the band of Mr. Charles Hallé, and Madame Neruda as violinist. The programme included Schumann's Rhénish Symphony (first time in Birmingham); the Overture, *Lodoiska* (Cherubini); the Hungarian March from *Faust* (Berlioz); and the second Rhapsodie Norvégienne (Svendsen). Madame Neruda played Spohr's Violin Concerto in A (No. 12); and Mr. Hallé gave a fine rendering of Weber's Concertstück. The vocalists were Miss Anna Williams, Madame Antoinette Sterling, and Mr. Edward Lloyd. The Concert was throughout of the highest excellence. The Edgbaston Amateur Musical Union's annual Concert was given in the Masonic Hall on Wednesday, the 9th ult. The programme comprised Beethoven's Symphony in C minor, No. 5; the Allegro Vivace, from Mendelssohn's Reformation Symphony; the Overtures, *Masaniello* and *William Tell*, and three pieces arranged by the Conductor. Vocal selections were well rendered by Miss Young and Mr. W. Lee Mathews. The Concert reflected the highest credit

upon the talented and indefatigable honorary Conductor, Mr. C. J. Duchemin.—Miss Alice Sydney Burvett, the Australian pianist, gave a Recital in the Masonic Hall on Tuesday, the 22nd ult. The programme included Beethoven's Waldstein Sonata, and pieces by Chopin, Mendelssohn, Field, Raff, Gottschalk, and others. The young lady possesses executive powers of no mean order, but appears to greater advantage in *bravura* pieces, than in those of the classical school.

BLAIRGOWRIE.—On Tuesday evening, the 15th ult., the Tonic Sol-fa Musical Society gave a Concert in the Public Hall. The first part of the programme consisted of a selection of choruses from Mozart's *Twelfth Mass*, and the second of part-songs. The vocal parts were, on the whole, fairly sustained by the Society. In the second part, Mr. A. Bain gave two songs, "The white squall" and "To her I love," the latter by Mr. H. Dryerre, the Conductor of the Society. The accompaniments were rendered by a few members of the Orchestral Society, with the assistance of Miss Robertson at the harmonium. Mr. H. Dryerre proved an efficient Conductor.

BRADFORD.—The sixth and last subscription Concert of the season was given in St. George's Hall on Friday evening, the 11th ult., when Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* were performed. The solo vocalists were Mdlle. Breidenstein, Madame Mary Cummings, Miss Tomlinson; Mr. Edward Lloyd, and Mr. Barrington Foote. The choruses were capitally sung throughout, and the band was faultless. Mr. Clough presided at the organ and lent efficient aid to the choruses. The whole of the musical forces were kept thoroughly under control by Mr. Hallé, who conducted with great judgment.

BRIGHTON.—At Mr. Watts's Ballad Concert on Thursday, February 24, the solo vocalists were the Misses Robertson, Mdlle. Minnie Hauk, Miss Thorndike, Miss Jessica O'Brien, Mr. Herbert Reeves, and Mr. Barrington Foote; the accompanists were Mr. Kingsbury, Mr. Henry Parker, and Mr. Lindsay Sloper. Mr. Watts's Philharmonic Choir sang Randegger's "Praise the Lord," and the part-songs, Reay's "Dawn of day" and Mendelssohn's "Farewell to the Forest," also two new pieces, "Phyllis" and "Chloe" the former composed for the occasion by Mr. L. S. Palmer, of Worthing. Mr. Goosen played Liszt's Rhapsodic, Hongroise, and Rubinstein's Valse Caprice most brilliantly, and Mr. Robey gave an excellent rendering of Batiste's *Offertoire* in D, and Bach's *Fugue* in D minor.

BRISTOL.—On Monday, February 28, another of Mr. Riseley's popular Concerts was given in the Colston Hall, when a splendid programme was extremely well rendered. The principal items were Sir W. Sterndale Bennett's Symphony in G minor, the Overtures *Rosamunde* (Schubert), *William Tell* (Rossini), and *Mireille* (Gounod), and Berlioz' March from *Faust*. Ducodroy's *Gavotte* and Desarmes' "Mandolinata" were also performed. The vocalists were Madame Thaddeus Wells and Miss Emilie Lloyd.—On Monday, the 7th ult., Mr. W. Sutton, Organist of St. Michael's Church, gave his annual Concert in the Blind Asylum Music Hall. An excellent programme was given, and the Concert was thoroughly well patronised. The performers were all local, and included Madame Pennington, Miss Kate Hayes, Miss Sutton, Mr. E. Needs, Mr. T. Hardwick, Mr. Sidney Morgan, and Mr. H. J. Dyer. Mr. R. G. Parmenter acted as accompanist, and played a violin solo.—On Monday, the 14th ult., Mr. Riseley gave another of his popular Concerts at the Colston Hall, when the band performed Haydn's Military Symphony in G, the Overtures, *Die Zauberflöte* (Mozart), *Oberon* (Weber), *The Merry Wives of Windsor* (Nicolai), and Delibes's Intermezzo and Slow Waltz *Pizzicato* from the ballet "Sylvia, or the Nymphs of Diana"; Hummel's Concerto in E, for piano-forte and orchestra, was also splendidly performed, the solo instrument being taken by Mr. J. L. Roeckel. The vocalists were Mr. Ben. Gay and Mr. C. Fredericks; the former singing "Ye banks and braes" and "Oft in the still night," the accompaniments for which had been specially arranged for muted band by Mr. Riseley. Mr. A. W. Waite led the band, and Mr. George Riseley conducted.—On Saturday, the 19th ult., two Concerts were given at the Colston Hall by the band of Her Majesty's Royal Horse Guards (Blue), under the conductorship of Mr. C. Godfrey. The principal items in the programme were the Overtures, *Semiramide* and *Crown Diamonds*, and selections from *I Puritani*, *La Traviata*, *Cloches de Corneville*, &c. The band also played, in conjunction with the grand organ (Mr. G. Riseley), the following Marches:—*La Reine de Saba*, *Le Prophète*, and "Israelites" (*Eli*), also the Prayer from *Moses in Egypt*, and a Fantasia "Reminiscences of Handel." Mr. Riseley contributed two organ solos, and Miss Marian Burton was the vocalist.

BYFLEET.—Mr. Fred. Monk, on resigning his appointment as Organist and Choirmaster of St. Mary's, Byfleet, has been presented by some members of the congregation with a testimonial, consisting of Bach's "Organ Compositions" (2 vols.), Hopkins and Rimbault on "The Organ," Schumann's "Music and Musicians," and Broadhouse's "Musical Acoustics." The Choir of the Church have also given him a token of their respect and good wishes, in the form of a handsome inkstand.

CHELtenham.—Mr. J. A. Matthews gave his last subscription Choral Concert for the present season in the Assembly Rooms, before a crowded audience, on Tuesday evening, the 22nd ult., when Handel's Oratorio, *Judas Maccabæus*, was performed with great success. The Oratorio was preceded by the "Dead March" in *Saul*, played in memory of the late Emperor of Russia. The instrumental parts were exceedingly well rendered throughout, and reflected great credit on the local musicians. The choruses were excellently given, and received with frequent applause. The solos were sung by Miss Eleanor Falkner, Miss Eva Neate, Miss Emilie Lloyd, R.A.M., Miss Palmer, Mr. Alfred Kenningham, Mr. D. Harrison, and Messrs. Twining and C. Gilding. The Concert was thoroughly enjoyed, and concluded a successful season. Mr. E. G. Woodward was leader of the band, and Mr. J. A. Matthews conducted.

CIRENCESTER.—On Thursday evening, February 24, the members of the Choral Society, assisted by a full band, gave a most successful performance of Handel's Oratorio, the *Messiah*, in the Corn Hall. Mr. E. Brind, to whose zealous and skilful labour so much of the success was due, conducted. The solo vocalists were Miss Julia Jones, Miss

E. A. Jones, Mr. Twining, Mrs. Chester Master, Rev. R. Viney, Mr. Everard, and Mr. Philips.

COLNBROOK, NEAR WINDSOR.—On Tuesday, the 15th ult., the Colnbrook Choral Class gave a Concert in the Harlington Lecture Hall. The first part of the programme consisted of anthems, and the second of songs, glees, and part-songs. Miss E. Tatnell presided at the pianoforte, and Mr. Richards at an American organ. Mr. Richard Ratcliff acted as Conductor. The chorus numbered twenty-five voices.

CROYDON.—A Concert was given by the members of the British Glee Union on Thursday, the 17th ult., at the Public Hall. The vocalists were Mr. Sidney Barnby, Mr. H. Parkin, Mr. Lovett King, Mr. Prenton, and Madame Adeline Paget. The programme was well selected, and its execution in every detail highly commendable. Mr. Lovett King was the accompanist, and during the evening sang two buffo songs.

DENBIGH.—Mendelssohn's *Elijah* was given by the Philharmonic Society at the second Concert on February 25. Miss Jessie Royd, Miss Gertrude Bradwyn, Mr. Inman Moore, and Mr. T. Brandon took the principal parts. Major Casson rendered much service at the harmonium, and Mr. Stephenson ably led the orchestra. Mr. Felix C. Watkins conducted.

DEVIZES.—A Concert was given at the Town Hall on Monday evening, February 28, by the members of the Amateur Vocal Society. Mrs. G. Smith presided at the pianoforte, and Mr. Clarke, the Conductor, at the harmonium. The programme, which was miscellaneous, was rendered with great precision. The part-songs were very well sung. At the conclusion of the performance the Mayor expressed his thanks on behalf of the audience for the treat Mr. Clarke and the members of the Society had afforded them.

DONCASTER.—On Tuesday evening, the 1st ult., a Choral Service took place in Christ Church—the first of the kind ever held within this edifice. Proper Psalms were used, 103 being sung to an easy and familiar chant by Hayes in E, and 150 to Humphreys' chant. The Magnificat was sung to an adapted chant in A, and the Nunc dimittis to Croft in B minor. The chief effort of the evening was the rendering of Mendelssohn's Cantata, *Hear my Prayer*. The treble solo was taken by Master H. Moore, and admirably sung. The chorus numbered over ninety, including a large number of Mr. Spinney's choral class. The organ accompaniments were excellently rendered, both in the Cantata and other parts of the Service, by Mr. Spinney. The prayers were intoned by the Rev. R. W. Pitt, M.A. The first lesson was read by the Rev. W. R. Hannam, B.A., and the second by the Vicar, the Rev. Canon Brock, M.A. A suitable and excellent sermon was preached by the Rev. A. P. Purey-Cust, D.D., Dean of York.

DUNSTER.—On Tuesday, the 1st ult., the Dunster Philharmonic Society gave its second Concert of the season, which was exceedingly well attended. The programme consisted of Gadsby's Cantata, *The Lord of the Isles* (first performance in the West of England). The soloists were Miss Mary Sharland, Mrs. Windsor, Rev. W. P. Mitchell, Rev. R. M. Todd, Dr. Clark, and Mr. J. H. Davis. The characteristic music was well sung, and a small but efficient orchestra, supplemented by Mrs. West at the piano and Mr. F. B. Erridge at the harmonium, rendered the overture and accompaniments with much effect. Mr. John Warriner, A. Mus., T. C. L., Organist of the parish church, conducted.

EAST MOLESLEY.—A Choral and Instrumental Festival was held in St. Paul's on Monday, February 28, being the twenty-fifth anniversary of the Dedication. At eight o'clock the orchestra and organ played "Marche Romaine" (Gounod), while the choir, some sixty in number, marched to their seats. The Overture to *Samson*, and Hymn 379 having been given, the usual festival service began. The Pastoral Symphony preceded the anthem, "Oh, how amiable are Thy dwellings" (Barbry), in the rendering of which the choir and orchestra showed signs of good training and leadership. At the conclusion the band played "The Cornelius March." Mr. Phillips (for Mr. Rivenhall) and Mr. F. Smith (the Organist) were the Conductors.

EDINBURGH.—A performance of Handel's *Theodora* was given in the Literary Institute Hall, on the 14th ult., by the Nicolson Street Church Musical Association, in presence of a crowded audience, this being the first occasion on which the Oratorio had been heard in Edinburgh. The soloists, Misses Outerson, Moir, and Wilkie, and Messrs. Banks and Glenorse, acquitted themselves most creditably; several of the airs with which the Oratorio abounds being redemanded. The choruses were, without exception, sung in a manner which betokened thorough familiarity with the music. The overture and accompaniments were carefully played by the orchestra, led by Mr. Daly; Mr. Osborne W. Pinck presided at the harmonium; and Mr. J. S. Anderson, Mus. Bac., Oxon., conducted. Professor Sir Herbert Oakeley's Organ Recital, on the 17th ult., had, as usual, a crowded audience. The programme comprised several numbers not previously heard in the Class-room, all of which were thoroughly appreciated and loudly applauded.

FOLKESTONE.—On Monday evening, February 28, an Organ Recital was given in the Wesleyan Chapel by Mr. H. S. Roberts, the Organist. The programme was well carried out, nearly every piece eliciting symptoms of approval from the audience. Mr. Schartau and Mr. Bramley were the vocalists.

HAMILTON, CANADA.—Mr. W. E. Fairclough gave his third annual Concert, in the Cathedral School-room, on the 1st ult. The programme comprised the Andante and Finale of Mendelssohn's C minor Concerto, with string quintet accompaniment; the first two movements of Romberg's Turkish Symphony, septet arrangement; Chopin's Valse in A flat, Op. 34; Bellini's Aria, "Qui la voce"; "Love sounds the alarm" from Handel's *Acis*; and Dr. Garrett's part-song for male voices, "Hope." The soloists were Mrs. Caldwell and Mr. Jenkins, vocalists; Mr. O'Brien, violin; and Mr. Fairclough, pianoforte.

HELSTON.—On Tuesday, the 1st ult., Mr. Thuell gave his biennial Concert in the Assembly Rooms; assisted by Mr. Edwin A. U'Glow, the Misses White, Mr. H. White, Mr. Wren (Penzance), and Messrs. Rowe and Still (Redruth). Mr. Still's singing was much appreciated. Mr. Thuell, assisted by Miss Penrose, accompanied.

HEREFORD.—Mr. Fredericks, the principal tenor of Hereford Cathedral Choir, gave a most successful Concert at the Shire Hall on Monday, February 28. Mr. Fredericks was assisted by Miss Kate Shackell, Miss Hilda Wilson, and Mr. Lewis Thomas, vocalists; Mdlle. Hélène de Lisle, solo violinist; and Mr. D. P. French Davis, harpist. The pianoforte and American organ accompaniments were played respectively by Mr. Langdon Colborne, Mus. Bac. Cantab., and Mr. Heins. The instruments were kindly lent by the last-mentioned gentleman.

HORSHAM.—A Concert was given on Thursday, February 24, at the King's Head Assembly Rooms, by the members of the Horsham Vocal Union, a new musical society, lately formed under the direction of Mr. W. G. Sharp. In order to insure the success of this their first public Concert, the committee secured the services of Miss Jessie Jones, Mrs. Bucknall-Eyre, and Mr. Alfred J. Eyre, Organist of the Crystal Palace. The programme, which was miscellaneous, included Macfarren's Cantata, *May Day*. The choruses were rendered with intelligence and precision, and the glees for male voices were worthy of great commendation.

IRVINE.—A successful performance of *Judas Maccabæus* was given by the members of the Choral Union on the 18th ult., under the conductorship of Mr. M. Arthur. The solo singers were Miss Irvine, Miss Fyfe, Mr. Murray, and Mr. Fleming. The choruses were, on the whole, well rendered. Mr. Hinchcliffe, Organist to the parish church, presided at the organ in his usual efficient style.

KING'S HEATH, NEAR BIRMINGHAM.—A Concert was given at the Institute on Friday evening, the 18th ult. Trios and duets were performed by young ladies, members of the pianoforte class, and a selection of part-songs by the Institute Choral Society. The *Ode to the North-East Wind*, by Alice, and Miss Smith, was very fairly rendered, and Macfarren's "Sands of Dee," and Pierson's "Hurrah for merry England," were sung with taste and spirit. Vocal solos were contributed by Mr. and Mrs. Roper and Mr. Lusted. The Concert was under the direction of Mr. S. S. Stratton, and formed part of the Institute programme of the season.

LIMERICK.—On the evening of February 23, a performance of the *Messiah*, in aid of the Cathedral Restoration Fund, was given in St. Mary's Cathedral by a choir of 130 voices, with organ and orchestral accompaniments, under the conductorship of the Organist, Mr. G. F. H. Rogers. The choruses were, without exception, sung in a style that reflects the greatest credit on the Conductor. The solos were also admirably rendered by amateurs, and gave universal satisfaction. The instrumentalists, led by Mr. R. M. Levey, deserve commendation not only for their masterly performance of the Pastoral Symphony, but also for the judicious manner in which they accompanied the solos, and the efficient aid they rendered to the vocalists throughout the choral portions of the work.

LITTLEPORT.—A very successful Concert was given on Tuesday, the 2nd ult., at the Town Hall, by Mr. G. Minns, Mr. T. Haslop, Mr. J. Turner, and Mr. J. Bickley (of the Ely Cathedral choir), assisted by the Misses Briggs and Beates, and Mr. R. Creak. There was a very appreciative audience. The programme consisted of glees, part-songs, and solos, vocal and instrumental. Mr. George Minns conducted.

LIVERPOOL.—A Concert was given at the Philharmonic Hall on the 4th ult., in aid of the fund which is being raised on behalf of the widow and family of Mr. T. J. Hughes, a well-known and much-respected local basso. The performers, who kindly gave their services on the occasion, were Madame Edith Wynne, Madame Billinie Porter, Eos Morlais, Mr. Lucas Williams, the Liverpool Vocalists' Union, and a full band and chorus of 300, comprising members of the principal local musical societies. Leader, Mr. Lawson; Organist, Mr. Jude; pianoforte, Mr. Skeaf; and Conductor, Mr. Armstrong. The programme consisted of the first and second parts of Haydn's *Creation*, and a miscellaneous selection. The part-songs of the Liverpool Vocalists' Union (Conductor, Mr. T. C. Jones) fully sustained the high reputation of this well-chosen choir of male voices. The veteran Conductor (Mr. Armstrong) kept his forces well together, and was ably assisted, in their departments, by Mr. Lawson, Mr. Jude, and Mr. Skeaf. The result of this enjoyable Concert will be a substantial addition to the fund.

MANCHESTER.—On Monday evening, February 28, Mr. C. E. Rowley, Organist of Warrington Parish Church, gave, with his Musical Union, the third of a series of Concerts at the Cheetham Town Hall. The ballad Opera, *No Song, no Sinner*, interspersed with songs and glees, was very creditably performed. The concluding item was the new Operetta, *A Fit of the blues*.

NEW YORK.—The fourth Soirée given by the New York Philharmonic Club at Chickering Hall on February 8, was strictly confined to chamber music. Three pieces constituted the programme, and the only performers were the four principal members of the club—Messrs. Arnold, Gramm, Gantzberg, and Werner—and Mr. Richard Hoffman. Mozart's Quartet in C, No. 6, stood first on the programme, but the success of the evening was the Trio in F sharp of Xaver Scharwenka, played by Mr. Arnold (violin), Mr. Werner (cello), and Mr. Hoffman (pianoforte), which was enthusiastically applauded, the second movement being encored. The third and last number on the programme was Schumann's Quintet in F, Op. 47, No. 2.

NEWCASTLE-ON-TYNE.—The last Concert of the Chamber Music Society for the present season was given with much success at the Town Hall, on February 25. An excellent programme was provided, the rendering of which gave the utmost satisfaction to a large audience. The instrumentalists were Mr. Marshall Hall Bell—the founder of the Society—(pianoforte), and Messrs. Straus, Gibson, Burnett, and Pezze (strings); Miss Eleanor Burnett being the solo vocalist. Mr. Marshall Bell was an able Conductor.—The Concert of chamber music given by Miss Hildegard Werner and Mr. J. H. Beers in the Northumberland Rooms, on the 10th ult., was, as it deserved to be, a complete success. Miss H. Werner and Mr. J. H. Beers (piano and violin), were the leading instrumentalists, the others being Messrs. H. Beers, A. A. Hunt, and S. Beers. The work best received was a Quartet in C minor by Joachim Raff, which was heard for the first time in Newcastle. Mr. W. F. Whatford was the vocalist.

NEWPORT.—A very attractive musical performance was given at the Albert Hall by Mr. E. W. Perren's Choral Class, on Tuesday evening, the 1st ult. The first part of the programme consisted of Handel's Serenata *Acis and Galatea*. Miss Julia Jones, of Cheltenham, Mr. J. Arthur White, Mr. Richards, Mr. E. G. R. Richards, and Mr. J. F. Rowe were the soloists. Most of the choruses were sung with considerable precision and effect, and displayed evidence of careful training. The second part of the programme was miscellaneous. The accompaniment consisted of pianoforte and harmonium, at which Mrs. Ralph Brown and Miss Holdsworth presided. Mr. Perren conducted.

NEWTOWN.—A very successful Concert was given in the Public Rooms on February 24, by the United Choral Society, assisted by Miss Mary Davies, Miss Gertrude Lewis, Mr. Hirwen Jones, and Mr. Lucas Williams. Sir W. Sterndale Bennett's Pastoral the *May Queen* formed the first part of the programme. The recitatives and solos allotted to the soprano were charmingly rendered by Miss Davies. Mr. Hirwen Jones's agreeable voice proved exceedingly effective in the duet "Can I not find?" In the air "Tis jolly to hunt," Mr. Lucas Williams was very successful, as was Miss Gertrude Lewis in the part of the Queen. The choir, numbering some 100 voices, sang the choruses admirably. The second part of the programme comprised a selection of ballads, songs, and unaccompanied part-music. Mrs. Stanton and Miss Fanny Lewis divided the duties of accompanists upon pianoforte and harmonium, and their excellent playing of the Overture and Pageant music in the *May Queen* was a noteworthy feature of the performance. Mr. J. C. Gittins conducted.

NORTH WALSHAM.—The North Walsham Amateur Musical Society, which has won for itself a high place in the Norfolk Musical world, gave a very successful Concert (the first of the present season) on Tuesday evening, the 1st ult. The work performed was the *Creation*, the principal singers being Miss Trevenna, Mr. H. J. Brookes, and Mr. R. de Lacy. The band (under the leadership of Mr. F. W. B. Noverre) and chorus consisted of about ninety performers. Dr. Horace Hill, of Norwich, ably conducted.

OCKLEY.—Mr. Charles G. Sadler, Organist of the Parish Church, gave his fifth annual Concert on Monday, February 28, in the School-room, assisted by Miss Annie Tate, R.A.M., Miss Marks, Miss Green, Mrs. Calvert, Fraulein Riesberg, Mr. Jardine, Mr. Du Sautoy, Colonel Calvert, and the Choir of the parish church. Mr. Sadler, besides conducting, played, with Mrs. Calvert, Raff's Tarantella in D minor, which was much appreciated.

OPORTO.—On Monday, February 21, the Salvini Amateur Singing Club gave its first Concert, at the Gil Vicente Theatre for the benefit of the Oporto fishermen. The performance was most successful. With the exception of the Quintet Serenade for piano, harmonium, violin, violoncello, and flute, by Widor, the programme was entirely vocal, and included three choruses from *Il Trovatore*, with orchestra, and in character, Mr. H. Kendall in "Il Balen," being much applauded. The air "Alma soave e cara," from *Maria di Rohan*, was excellently rendered by Mr. H. D. Ritson. The comic trio "Di Pandolfette Medico," from *Crispino e la Comare*, was very well sung and acted by Messrs. A. Kendall, Roughton, and Ritson. The lady vocalist, Miss L. Basto, was also warmly received. Signor G. R. Salvini conducted and presided at the piano.

OTTAWA.—The third and last of Mr. Harrison's Chamber Concerts was given on the 5th ult., with a programme of much interest, including a Quartet of Haydn, and the Trio in C minor of Mendelssohn. Mrs. Harrison's pianoforte solos were also a feature of the evening; and high praise must be awarded to M. Prume for his violin playing, both in the concerted and solo pieces. The vocalist was Miss M. Elwood, whose songs were most artistically accompanied on the pianoforte by Mr. Oliver King.

POOLE.—A Concert for the benefit of Mr. Joseph Smith, the conductor of the Poole Musical Association, was given by the members at the Skinner Street Rooms, on Monday, February 28. The choir numbered forty voices. Spohr's *Last Judgment* which was effectively rendered, was followed by a secular selection. The soloists were Mr. Hayden (of Salisbury Cathedral), Messrs. Sedgfield, Belben, Percy Smith, Wills, and Palmer, and Mesdames Newling, Philpots, and Gillard. Mr. Hayden and Mrs. Newling received an enthusiastic reception from the large audience assembled.

READING.—On Tuesday afternoon, the 1st ult., a Concert Lecture on the "Life and Works of Joseph Haydn" was given in the Foresters' Hall, by Mr. A. D. Coleridge. The subject was treated in an able manner, and made the more enjoyable by numerous musical examples in which the solos were given by Mrs. Coleridge, Miss Bennett, and Mr. Kempton (of St. Paul's Cathedral), the choruses being sung by members of the County Amateur Society.—On the same evening a Concert of the Reading Philharmonic Society was given at the Town Hall, when Barnett's *Ancient Mariner*, Mendelssohn's *Loreley*, and two overtures were performed, conducted by Mr. W. H. Strickland. The soloists were Madame Wilson Oswan, Miss Stokes, Captain Carter, and Mr. Dalzell (of the Westminster Abbey Choir).

REDRUTH.—On Thursday, the 17th ult., a Concert was given in aid of the Institute, at Druid's Hall. Miss Madden (a pupil of Mr. Thuell's) elicited great applause, and was encored in both of her songs. The other vocalists were Messrs. White, U'Glow, and Wren. Harp and violin solos were contributed by Messrs. Hauke and Thomas. The part-songs were well sung by the Choir. Mr. Thuell conducted throughout.

ST. LEONARDS.—A Concert was given by the members of the church choir, assisted by Mr. Stone, of Chesham, and Mr. C. E. Jolly, organist of Wheathamestead, on Tuesday, the 1st ult. Mr. Stone sang in his usual refined manner, and Mr. Lampitt also gave one or two songs; both singers being encored. The efforts of Mr. G. Brackley, Mr. Goodchild, Mr. Reed, Miss M. Brackley, and Miss M. Reed called forth repeated and loud applause. The glees were ably accompanied by Mr. G. Brackley. Two duets, for pianoforte and violin, by Mrs. H. G. Watson and Mr. Jolly were thoroughly appreciated.

SALISBURY.—The Choir of St. Thomas's Church gave a Concert at the Assembly Rooms, on Thursday evening, February 24, in aid of the

Choir fund, under the direction of Mr. A. Aylward (Organist of the church). The principal feature of the evening was the performance of the band. The programme was miscellaneous, and included the Overtures *Le Maçon* (Dubois) and *Stradella* (Flotow), the Gavotte from *Mignon* (Thomas), *Melodie Antique* (Arnard), March, "Turkish Patrol" (Michaelis), encores, &c. The songs by Miss Greenly, Mrs. Wells, Mrs. Figes, and Mr. Wells-Lillyman were deservedly encored. Miss Alexander, Mr. Turner, and Mr. Simmonds also contributed vocal solos. The choir sung two part-songs in a highly creditable manner. Mr. A. Aylward conducted. The Concert was a great success.

SCARBOROUGH.—The Philharmonic Society gave a performance of *God, Thou art great* (Spohr), and *Acis and Galatea*, in the Londesborough Rooms on the 18th ult. Great praise is due to the Conductor, Mr. E. H. Holder, for the creditable manner in which the works were rendered. Miss Farbstein and Messrs. Macdonald and McCall were the vocalists.

SEAFORTH, NEAR LIVERPOOL.—The Amateur Orchestral Society lately started in this suburb gave its first open Rehearsal on Monday, February 28. The programme was miscellaneous. The performance gave great satisfaction, and the manner in which the programme was carried out reflected great credit upon the amateur players as well as upon Mr. J. R. Alsop, their Conductor. A noticeable feature was the accompaniment to the vocal music by the band.

SELKIRK, N.B.—The members of the Choral Union gave their annual Concert on the 17th ult., when Handel's *Samson* was performed before a large and appreciative audience. Mrs. Smith, Miss M. Wilkie, Mr. G. Banks, and Mr. A. McCall were the principal vocalists, and Mr. W. Mitchell, F.C.O., was an efficient Conductor.

SHEFFIELD.—Under the auspices of the Church of England Band of Hope Association a Service of Song was given on Monday, February 28, in the Albert Hall, entitled "The Musical Æsop." The choir, chosen almost exclusively from members of Bands of Hope associated with local churches, numbered about 500 voices. The Master Cutler (Mr. W. Chesterman) presided. The Rev. R. B. de Wolf was the reader, Mr. Tallis Trimmell presided at the organ, and Mr. A. Kaye conducted. Of the singing of the children it is almost impossible to speak in terms sufficiently warm. The second part of the programme consisted of solos on the organ by Mr. Trimmell, on the piano by Miss Clara Linley, and some songs by the choir.

SPRINGFIELD, MASS., U.S.—At the Concert of the Hampden and Hampshire County Musical Association, on February 18, the sensation of the evening was the singing of Herr Georg Henschel. He accompanied himself on the piano in an air from Handel's music to Dryden's ode of *Alexander's Feast*, and again in two remarkable songs of the seventeenth century. The great aria from the *Messiah*, "Why do the nations?" was given with the orchestra, and with extraordinary power. Herr Henschel's piano playing was also admirable, and he is evidently a man of culture beyond his special art. Mrs. Humphrey-Allen was highly effective in Mendelssohn's *Hymn of Praise*, her solo "The night is departing," and her portion of the duet "My song shall be always Thy mercy," creating a marked effect with the audience. The chorus, considerably strengthened from their last Concert, achieved good results in the Mendelssohn Cantata. The sopranos still overbear the other parts, but all sang with intelligence. The work of the Harvard symphony artists was, it need not be said, everything that could be wished. The symphony of the *Hymn of Praise* received appreciative and adequate treatment, as on its previous production, and the Concert was in every respect a decided success.

STRATFORD.—A Concert of Sacred Music at the Congregational Church on the 22nd ult., attracted a large audience. The programme opened with Gounod's *Marche Romaine*, well rendered on the organ by Mr. E. J. Scrine. The choir, consisting of about ninety voices, gave with much effect Mendelssohn's choruses "How lovely are the messengers" and "Yet doth the Lord"; and Mr. A. Gowar deserves notice for his delivery of "Ye people rend your hearts," by the same master. The honours of the evening were divided between Madame Bolingbroke and Miss Cecilia Fuller, both ladies receiving encores. Mr. S. M. Wilson was an efficient Conductor.

SURBITON.—The first of a series of four Concerts, arranged by Miss Margaret English, was held on Thursday, February 24, at the Surbiton Park Lecture Hall. The chief honours of the evening fell upon Mrs. Osgood, who sang brilliantly two songs, "Dost thou know" (*Mignon*), by Thomas, and Ferri's "Two by two." The only other lady vocalist was Mrs. Edwyn Frith, who, although suffering from a slight throat affection, rendered very ably "It was a dream," and "Across the river"; and also joined Mr. Edwyn Frith and Mr. J. Williams in Curschmann's trio, "Ti prego." Mr. Frith's two songs, "The Midshipmite," and Hatten's "Old Jack Salt," elicited warm and well deserved applause; and Mr. Williams's vocal pieces were also well received. Mlle. Bertha Brouil, besides taking part with Mons. Adolphe and Mr. Bond Andrews in a trio, composed by the latter gentleman, played with much success two violin solos—Handel's *Sonata in B*, and Lasserre's "Fileuse"; and Mr. Hann proved himself an able violoncellist in a *Sarabande* and *Gavotte*, and a *Tarantelle*. Mr. Bond Andrews's execution of the pianoforte pieces, Chopin's *Etude* valse, and Liszt's *Rhapsodie Hongroise*, must also be commended; and we may conscientiously congratulate Miss English upon the success of her Concert.

THORNTON HEATH.—The second Subscription Concert of the Musical Society was given in the Thornton Heath Public Hall on Thursday, February 24, before a large audience. The work selected was Haydn's *Creation*. The band of the Society was aided by some members of the Crystal Palace orchestra. The soprano music was well rendered by Madame St. Clements, who was much applauded in the airs "With verdure clad" and "On mighty pens." Mr. William Lloyd sang the part of Raphael, and was very successful in "Rolling in foaming billows" and the recitative "And God said, Let the firmament." The tenor music was ably interpreted by Mr. Arthur Wilmot. The choruses throughout were given with much precision. Mr. Bawtree conducted.

TUNBRIDGE WELLS.—A highly successful Concert was given in the Great Hall, on Tuesday evening, the 1st ult., by the Chapel of Ease Choral Society. The programme consisted of Handel's *Acis and Galatea* and Romberg's Cantata *The Transient and the Eternal*, which were performed by a band and chorus of eighty instrumentalists and vocalists. The principal vocalists were Miss Catherine Penna, Miss Annie Knight, Mr. H. Guy, Mr. Chilly, and Mr. W. Winn. Mr. Whitehead led the band, and Mr. O. Stimpson, Mus. Bac., Oxon., conducted. The choir was in a high state of efficiency, and the rendering of the works gave the greatest satisfaction.

WARRINGTON.—The Musical Society gave its second Concert of the season on the 1st ult., when Herr Hofmann's Cantata *The Fair Melusina* was performed. The professional soloists were Miss Marian Williams and Mr. Thurley Beale; and Miss James and Mr. Eccles, two members of the choir, also gave efficient aid in the vocal solos and concerted portions of the work. The orchestra has greatly improved, and the choir never sang better. Mr. Pattison played the organ accompaniments, and Dr. Hiles conducted.

WATLINGTON.—The Philharmonic Society gave a Concert in the Lecture Hall on Tuesday evening, the 15th ult., when Dr. Stainer's *Daughter of Jairus* was performed, the solos being taken by Mrs. Jones and Mr. Probert. At recent Concerts the Society has shown great advance in the chorus singing—the credit of which must be divided between Mr. Cope and those under his careful training—but any previous excellence the choir may have attained was certainly surpassed on this occasion. The second part of the Concert consisted of a selection from *Elijah*, in which Mr. Probert, Mr. Cope, Mrs. White, and Miss Hobbs rendered valuable assistance. Miss Boyton accompanied throughout with accuracy, and also played in the introductory duets with Mr. Clark (harmonium). Mr. S. Cope conducted.

WELLINGBOROUGH.—On Wednesday evening, the 9th ult., a Concert of Sacred Music was given in the Congregational Church, the choir and band numbering eighty performers. The Overture to Handel's *Esther*, and Root's Cantata, *Daniel*, were performed in a most efficient manner. The band was ably led by Mr. J. Sanderson; Miss Marriott presided at the organ, and Mr. W. J. Lamb (the Organist of the church) conducted.

WEYBRIDGE.—Mr. H. P. G. Brooke, F.C.O., Organist and Choir-master of St. James's Church, gave his ninth annual benefit Ballad Concert at the Institute on Monday, February 28. The programme was selected with great judgment, and highly appreciated by a large audience. Mr. Brooke conducted and accompanied with excellent taste and skill. The songs, ballads, and duets were all highly successful, displaying considerable artistic skill on the part of all the singers.

ORGAN APPOINTMENTS.—Mr. George F. Grover to St. Michael and All Angels, Bromley, E.—Mr. W. Reed Makeham, Organist and Choirmaster to St. Paul's, Bentley, South Weald, Essex.—Mr. D. John D. Codner, Organist to Exeter Hall.—Mr. C. E. Kettle, Organist and Choirmaster to Hove Parish Church, Brighton.—Mr. James Brown, Organist and Choirmaster to the Parish Church, Shaw, Newbury, Berks.—Mr. F. G. Edwards, Organist and Choirmaster to the Presbyterian Church, St. John's Wood.—Mr. Charles J. Hassell to St. Barnabas Church, Harvist Road, Holloway.—Mr. Frederick W. Lacey, Organist and Choirmaster to St. John the Baptist, Hoxton.—Mr. Arthur Boyse, Organist and Choirmaster to Christ Church, Eastbourne.—Mr. Alfred A. Physick, Organist and Director of the Choir to St. Mark's (Wilberforce Memorial Church), Camberwell.—Mr. G. W. Baker to the Parish Church, Lewisham.—Mr. E. A. Crutten, Organist and Choirmaster to Christ Church, Herne Bay.—Dr. Jacob Bradford, Organist and Musicmaster to the Royal Naval School, New Cross.

CHOIR APPOINTMENTS.—Mr. Edward Booth (Tenor) to Bedford Chapel, Bloomsbury.—Mr. Sinclair Dunn, R.A.M., Choirmaster to Marylebone Presbyterian Church.—Miss Elizabeth Coyle to St. Mark's Church, Woolston, near Southampton.—Mr. J. B. Summers (Bass) to St. John's Church, Lewisham High Road.—Mr. E. Robinson (Bari tone) to Chester Cathedral.—Mr. Henry J. B. Dart, Choirmaster to St. Mary's, Brookfield, Highgate, N.

OBITUARY.

On the 1st ult., at Gosson Lodge, Berkhamstead, Hertfordshire, HELEN M. REDHEAD, wife of EDWARD REDHEAD, Mus. Bac., Oxon.

On the 8th ult., at Bexley, Kent, JOSEPH WARREN, in the 77th year of his age, after nine years' suffering from paralysis, for many years Organist at St. Mary's Catholic Church, Chelsea.

On the 14th ult., at 12, Denmark Grove, Islington, JOHN BLAGROVE, aged 59.

On the 25th ult., at 41, Fellows Road, Regent's Park, aged 65, JEAN BAPTISTE WOLF, of the firm of Schott and Co.

On the 25th ult., at 87, Finsbury Pavement, after a long and painful illness, WILLIAM SPRAGUE, in his 72nd year.

Established April, 1866.

THE ENGLISH GLEE UNION.—Alto, Mr. H. Ashton; Tenor, Mr. Fred. H. Cozens; Second Tenor and Pianist, Mr. Turlie Lee; Bass, Mr. A. Hubbard; Soprano, Madame Ashton. The English Glee Union are prepared to give complete Concerts, consisting of Songs, Glee, Madrigals, Part-Songs, Duets, Trios, Operatic Selections, and carefully selected Buffo Songs, Duets, Humorous Trios, &c., &c. For Terms and Programmes for Concerts (Sacred or Secular), Soirées, Banquets (Public, Private, or Masonic), &c., &c., address the Secretary, Mr. H. Ashton, 2, The Terrace, Stamford Hill, N.

WANTED, by SOPRANO and CONTRALTO, R.A.M., an ENGAGEMENT in a Church Choir. Catholic preferred. Address, A. W., Dancocks, 33, Gloucester Road, South Kensington.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

BODOG ORCZY, BARON.—"Il Rinnegato" ("The Renegade"). Opera in 3 Acts. Hungarian Libretto by FARKAS DEAK; Italian Adaptation by S. C. MARCHESI; English Adaptation by FREDERICK CORDER. 8vo, 8s.

ARMES, PHILIP, Mus. Doc., Oxon.—"St. John the Evangelist." A Sacred Cantata or Church Oratorio. The words selected by the Rev. J. POWELL METCALFE. 8vo, 2s. 6d.

LONGHURST, W. H.—"The Village Fair," an Alpine Idyll. Cantata for Female Voices. Words by JETTY VOGEL. 8vo, paper, 4s.; paper boards, 4s. 6d.

WEBER, C. M. VON.—(In E flat.) Communion Service. The English adaptation by the Rev. W. RUSSELL; the pianoforte accompaniment arranged from the full score by BERTHOLD TOURS. 8vo, 1s. 6d.

NOVELLO'S Collection of Trios, Quartets, &c., for Female Voices. Vol. 4, cloth, 5s.

NOVELLO, EWER AND CO.'S PIANOFORTE ALBUMS. Edited by BERTHOLD TOURS.—Nos. 5 and 6. Compositions by G. F. HANDEL. 1s. each. For contents, see p. 223.

HANDEL.—"L'Allegro." Choruses only. 8vo, paper, 1s.

GADSBY, H.—"Columbus." Violin primo, 2s.; violin secondo, 1s. 6d.; viola, 2s.; violoncello, 2s. 6d.

FARMER, JOHN.—"Hymns and Tunes for High Schools." Cloth, 1s. 6d.

ELVEY, Sir GEORGE.—(In D.) Cantate Domino and Deus miseretur. 8vo, 1s.

FISHER, A. E.—(In D.) Te Deum. 8vo, 3d.

GADSBY, H.—(In D.) Magnificat and Nunc dimittis for Four Voices. 8vo, 4d.

HOBROW, F. W. C.—Benedicite. 8vo, post, 1½d.

MARTIN, G. C.—Magnificat and Nunc dimittis in Chant Form, for Congregational use. 8vo, 3d.

ROBINSON, C. W.—Benedicite. 8vo, 2d.

WALENN, J. F.—(in E.) Sanctus, Benedictus, Agnus Dei, and O Salutaris. 8vo.

BARKWORTH, J. E.—"The Lord hear thee." Full, Four Voices. (Novello's Octavo Anthems, 224.) 2d.

DAVIES, T. V.—"Bow down Thine ear." Motett, Bass Solo, Quartet, and Chorus. 8vo, 8d.

ELVEY, Sir G.—"And it was the third hour" (Palm Sunday or Good Friday). Novello's Octavo Anthems, 229. 4d.

GAUNTLETT, Dr. H. J.—"I will go unto the altar of God. Full, Four Voices. (Novello's Octavo Anthems, 225.) 2d.

PATTISON, T. MEE.—"Give ear, O Lord." S. Solo and Chorus. (Novello's Octavo Anthems, 227.) 2d.

PHILLIMORE, Rev. A.—"Why seek ye the living among the dead" (Easter). 8vo, 2d.

ROBINSON, H. H.—"They have taken away my Lord" (Easter). 8vo, 6d.

STALKER, C. J.—"Out of the depths." Psalm cxxx. 8vo, 4d.

WALMISLEY, T. A.—"Slow, slow, fresh fount." Madrigal. (Novello's Part-Song Book, 467.) 3d.

BRACEWELL, H.—"Only a little word." Song. 1s.

SOMERSET, Lord HENRY.—"Dawn, Noon, and Night." Song. 1s. 3d.

—"Good-Bye," in E minor and G minor. Song. Words by Major WHYTE-MELVILLE. 1s. 3d. each.

SPARK, Dr. W.—"The Organist's Quarterly Journal. Part 50. 5s. 1, Introductory Voluntary (G major), J. More Smieton; 2, Short Postlude (E flat major), George Hepworth; 3, Andante moderato (G minor), George Gardner, Mus. Bac.; 4, Prelude and Fugue (C minor), W. Creser, Mus. Doc., Oxon.; 5, Larghetto (D major), James Bryant; 6, Short Prelude (F major), Oliver Brooksham, F.C.O.;

REDUCED PRICE:—

DR. F. HILLER'S "SONG OF VICTORY." Vocal score, 8vo, paper, 1s.; paper boards, 1s. 6d.; cloth, 3s.; vocal parts, 8vo, 2s.

PRACTISING ROOMS.—AGATE and PRITCHARD, 68, Gracechurch Street.—Rooms for practice, and instruction given on Pianoforte, Violin, Violoncello, Flute, Harp, Banjo, and various instruments. Terms upon application.

Now ready.

NEW AND REVISED EDITION, 1879, with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., etc., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Pest 8vo, with the chants in short score. Cloth, 2s.
Edition II., in Foolsap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolsap 4to, chants in short score. 1s.

III. In 32mo. Words only. 1½d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION, 1879."

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolsap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

NOTICE TO CHORAL SOCIETIES.

FARMER'S ORATORIO, "Christ and His Soldiers." The Publisher has some few Second-hand Cloth copies of the above to DISPOSE OF at One and Sixpence each, cash with order. Apply to J. C. Wilbee, Bookseller to Harrow School, Harrow.

WILFORD MORGAN'S GRAND MARCHES.—"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kube's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI

MARCHE JOYEUSE

MARCHE MILITAIRE

MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN'S semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

BASS WANTED for Choir of Holy Trinity, Clapham (Choral service). Stipend, £15. Address, Mr. Carden, 51, The Chase, Clapham Common.

TO ORGANISTS.—A Young Gentleman, who wishes to follow the Organ as a profession, and is a fair player, desires to meet with a distinguished Organist (not in London) who will thoroughly train him in the ORGAN and CHOIR-WORK. Address, with terms and full particulars, to G. L., care of Mrs. Wallen, St. Michael's, St. Albans, Herts.

WANTED, an ENGAGEMENT, in a MUSIC WAREHOUSE or PIANOFORTE MANUFACTORY. Advertiser is 37 years of age, and has had over twenty years' experience in the trade. Good accountant and correspondent. Can tune. Would not object to travel. Good salesman, but not a Pianist. Address, B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MUSIC BUSINESS for SALE, in a rising and fashionable watering-place on the West Coast. Good hiring and tuning connection, and capital sheet trade done with schools. Address, Musicus, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FOR SALE, the Old-established BUSINESS, known as Shield's Pianoforte Show-rooms and Works, 65, Northumberland Street, Newcastle-on-Tyne. G. F. Greaves, proprietor.

ORGAN PIPE WORKS and VOICING ROOMS.—J. COURCELLE, 12, Sandringham Road, Kingsland, London, E. First-class goods at moderate prices. A large stock always on hand. Can be supplied on the shortest notice. Established 1853. Trade list to the trade.

FACTORY (splendid), with or without superior Residence. Most commanding position, close to Primrose Hill, Regent's Park, and Chalk Farm Station. Specially suited for organ builder, pianoforte, coachmaker, or pantechnicon. Would make splendid college or studios. Building room, 25 feet high. Address, The Briers, Nicoll Road, Willesden, N.W.

EASTER.—A fine three-manual CC Organ, full cathedral tone, magnificent appearance, ready for erection by Easter. Inspection will lead to purchase. Morten and Taylor, Organ Builders, Redhill Street, Albany Street, N.W.

FOR SALE, a small Student's Chamber ORGAN. Been used but a short time. Two manuals, full compass of pedals. Two couplers. Price £30. Can be seen by appointment. Address, A. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PUPIL ASSISTANT WANTED.—Mr. J. W. Potter, Organist and Musicmaster at Loretto School, Musselburgh, REQUIRES a gentlemanly Youth as PUPIL ASSISTANT. Small salary given (with important contingencies). The position has exceptional advantages, and offers unusual opportunities for acquiring experience in piano-teaching and in oratorio and cathedral music. Fine choir of nearly 70 voices. Full choral services. Applicants must be able to play fairly upon the Violin and Organ.

WANTED, a TUNER and REPAIRER of Pianofortes, Harmoniums, and American Organs. One used to country work preferred. Good character indispensable. Applicants to send carte, and state wages required, &c., to South, Messrs. Novello, Ewer and Co., 1, Berners Street, London.

TUNER WANTED. Must be competent and trustworthy; one with knowledge of repairs preferred. State salary. J. Adlam, Wolverhampton.

WANTED, PIANOFORTE TUNER and REGULATOR. Must be thoroughly efficient. One with a knowledge of Harmonium and American Organs preferred. Paterson and Sons, Musiciansellers to the Queen, 27, George Street, Edinburgh.

WANTED, a PIANOFORTE TUNER.—One who understands Harmoniums preferred. None need apply unless thoroughly competent, and having satisfactory references. Address, E. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, in May, First-class TUNER and REGULATOR, and a REPAIRER. Apply, inclosing references, to Methven, Simpson and Co., Dundee.

TUNERS WANTED immediately, must be First-class men. Preference given to those who have also a knowledge of Harmonium tuning and regulating. Apply, giving full particulars, age, experience, salary expected, and send copies of testimonials, and photograph, to Cramer, Wood and Co., Westmoreland Street, Dublin.

WANTED, a Good indoor TUNER, must be able to play well, as he would be required to assist in making sales. State salary, expected and age; also send copies of testimonials and photograph to Cramer, Wood and Co., 4 and 5, Westmoreland Street, Dublin.

WANTED, by a Young Man, who has been Assistant to a Pianoforte Repairer, a SITUATION in which he could improve his Tuning. Apply to D. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER seeks RE-ENGAGEMENT. Knowledge of Harmoniums, &c., and good references. Address, Q. R., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A TUNER seeks EMPLOYMENT as Improver or Second Hand, in Warehouse or Factory. Good musician. Low salary. Town or country. F. H. S., 12, Everleigh Street, Tollington Park, N.

A PIANOFORTE TUNER seeks RE-ENGAGEMENT (Town preferred). London experience and reference. M. D., 205, Marylebone Road, N.W.

WANTED, a SITUATION by a Practical PIANOFORTE TUNER and REPAIRER. Understands Harmoniums and American Organs. Cause of leaving present situation, not sufficient work. Good references. Address, H. M., Rydal Road, Lancaster.

WANTED, whole or part ENGAGEMENT as TEACHER or TUNER, would join or purchase a connection or business. Musicus, 26, Woodfield Crescent, Westbourne Park.

AN Experienced PIANOFORTE TUNER and REGULATOR (Kirkman's) seeks a RE-ENGAGEMENT; has had six years' outdoor tuning; understands Harmoniums, American Organs and the general trade work. Address, O. E. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER seeks an ENGAGEMENT. Knowledge of Harmoniums. Good reference. Address, G. W., 93, High Street, Winchester.

TO ORGAN BUILDERS and Others.—Light EMPLOYMENT WANTED, with facilities for learning Organ Tuning. Seven years in the cabinet-making, three in organ building. Advertiser is well educated and musical. Address, J. J. M., 141, Grove Road, Bow.

MUSIC SALESMEN.—Two First-class ASSISTANTS are REQUIRED for the sheet-music department in one of the largest houses in the United Kingdom. This is a splendid opportunity for really smart men to push themselves on. Apply to Cramer, Wood and Co., 4 and 5, Westmoreland Street, Dublin, giving full particulars as to age, salary expected, and where previously employed; also inclose photograph.

WANTED, a Young Lady, not under 21 years of age, of good address, as ASSISTANT in a Music Warehouse, to assist also in teaching. Must be a first-class and brilliant pianist. None other need apply. Address, with full particulars, salary expected, testimonials, carte, &c., to D. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a YOUNG LADY for a Music Saloon, one well up to the business and good Pianist preferred. Inclose reference, terms, and carte to A. B. Conduit, High Street, Winchester.

TO MUSIC TRADE.—A steady Young Man having had three years' training in a first-class military band (instrument, French Horn, three pistons), wishes for SITUATION in a Music Warehouse in any department. Writes good hand. Address, A. E., 17, Dormer Place, Leamington.

A YOUNG LADY requires RE-ENGAGEMENT in Music Warehouse. Thorough knowledge of the trade, catalogues, &c. Five years' experience. Address, W. L., Messrs. Novello, Ewer and Co.

REQUIRED by a Young Lady, RE-ENGAGEMENT in a Music Warehouse. Fully competent. Eight years' experience, and good references. Address, M. J., 9, Birkland Avenue, Peel Street, Nottingham.

GENTLEMANLY OCCUPATION (£150 a year made with ease). PIANO TUNING taught, in a few lessons, by a tuner of 15 years' experience. References to pupils making good incomes. Tuner, 246, High Street, Camden Town.

WANTED, to PURCHASE, a TUNING CONNECTION. Apply, F. J., 48, St. George's Road, Regent's Park.

WANTED, to PURCHASE, a good TUNING CONNECTION, in Pianos, Organs, and Harmoniums, or a commission offered for introduction to good district. B. B. E., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TEACHING CONNECTION.—A Gentleman residing in one of the largest towns in the North of England, wishing to DISPOSE of his CONNECTION, bringing in about £500 or £600 per annum, is desirous of finding a purchaser for the same. The purchase-money is £300. This is a very good opportunity for any one of gentlemanly appearance and manners, who could undertake the teaching of first-class Italian and English Singing. For further particulars apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

FOR DISPOSAL.—The Stock and Goodwill of a PIANOFORTE and HARMONIUM BUSINESS in one of the most rising towns of Worcestershire. Good and roomy house and music-rooms. Over 30 years' standing. A first-class opening for a musical family capable of teaching and first-class tuning. Would not object to a Partner, but rather sell out. Population, 25,000. Good London references given. Retiring. T. C. K., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and MUSIC BUSINESS, with large Hiring and Tuning connection, in a flourishing and rapidly increasing Cathedral City, in the West of England, for immediate DISPOSAL, in consequence of illness of the senior partner. Price of Goodwill, Stock, &c., about £2,500; or arrangements could be made for a partnership. For further particulars apply to B. J. T., Brinsmead Works, Grafton Road, Kentish Town, London, N.W.

IN consequence of retiring from the trade, a PIANOFORTE, HARMONIUM, and MUSIC BUSINESS will be for SALE in one of the largest Cathedral Cities in the North of England. Established twelve years. First-class opportunity. Easy arrangements can be made for payment. Good hiring, tuning, and sheet-music connection. For further particulars address, T. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and MUSIC BUSINESS for SALE, N.W. Handsome fronted shop and large premises on a leading thoroughfare of one of the best neighbourhoods in the district. Rare opportunity. Would suit a small manufacturer admirably. Rent, £80. Incoming for Fixtures, Goodwill, and Tunings, £200. Stock optional. For further particulars apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

PIANOFORTE and MUSIC BUSINESS for SALE in the West District of London. The business has been established some years, and offers a good opportunity for anybody desirous of starting in the trade, there being a good tuning connection attached to the concern. The amount required for the Goodwill and Fixtures is £200. The Stock is optional, and, if taken, could be had at a valuation. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application. London: B. WILLIAMS, 60, Paternoster Row.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS. London: B. WILLIAMS, 60, Paternoster Row, E.C.

MR. J. HAMILTON begs to state that on and after March 1, 1881, the price of PEDALS and ACTION for PIANOFORTES manufactured by him will be LOWERED, owing to the great and increased sale of this useful invention. Reduced prices, £4 4s. and £5 5s. Send for testimonials and professional and trade prices.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

BRISTOL.

MR. J. HAMILTON,
6, CHESTERTON TERRACE, CITY ROAD,

MANUFACTURER OF

Pedals and Action for Pianofortes,

Begs to inform Organists, Organ Students, and others that his invention for attaching PEDALS to PIANOFORTES is so useful that it has earned the approbation of over a thousand members of the musical profession. For a small outlay the great pleasure of playing organ music (from Bach's Grand Fugues to the late Henry Smart's beautiful movements) at home can be obtained. This action is easily attached to any kind of Pianoforte in a short time, as it is all sent complete with printed instructions "How to attach."

A Set of Straight Pedals (CC to F, 30 notes), with action and printed instructions, price £4 4s.

Or Radiating and Concave Pedal Board (CC to F, 30 notes), with action and printed instructions, price £5 5s.

TESTIMONIAL.

Brinscall, near Chorley, February 4, 1881.

Sir,—I received the *pedals and action* yesterday, and have got it attached to my pianoforte. I must say that its utility and usefulness exceed all my expectations, it is perfectly noiseless and just what every organist or any one wishing for pedal practice at home ought to have. I should have had a set of your pedals years ago had I known they acted so well.—I remain, yours most truly,

J. AINSWORTH, Professor of Music.

To Mr. J. HAMILTON.

Agents are required for every town and district.

Send for prices to the profession and trade; also for testimonials. Orders accompanied with cheque or P.O. order will receive immediate attention.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

MR. J. HAMILTON begs to state that on and after March 1, 1881, the price of PEDALS and ACTION for PIANOFORTES manufactured by him will be LOWERED, owing to the great and increased sale of this useful invention. Reduced prices, £4 4s. and £5 5s. Send for testimonials and professional and trade prices.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their MONTHLY SALES of MUSICAL PROPERTY on the following dates:—

Tuesday, April 26.	Tuesday, July 26.	Tuesday, Oct. 18.
" May 24.	" Aug. 16.	" Nov. 22.
" June 21.	" Sept. —	" Dec. 20.

*** Instruments (or particulars of same) intended for insertion in any of the above, should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

QUARTERLY SALE OF MUSICAL PROPERTY, 16, Mortimer Street, London, W.—Important to the Trade, Profession, and Public in general. About one hundred Pianofortes (new and second-hand), by Broadwood, Collard, Kirkman, Erard, Allison, Hopkinson, &c. Harmoniums and Organs, by Christophe, Alexandre, Traysner, Hermann, Mason and Hamlin, &c. Harps, by Erard, Erat, &c. Pianoforte Small Work, Paintings, Music Stools, Sundries, &c.

MESSRS. KELLY and CO. beg to announce that they will sell by Auction at their Mart, 16, Mortimer Street, London, W., on WEDNESDAY, April 6, 1881, the Important and Valuable Property as stated above. The Sale will commence at 12 o'clock precisely. Catalogues may be had post-free, and goods viewed the day prior and morning of Sale.

BORD'S PIANOS.—CHARLES STILES and CO., the well-known importers of these celebrated Pianos, have REMOVED from 15, Southampton Street, Strand, to 42, Southampton Row, Holborn, London, W.C., where may be seen a large assortment of instruments in new and artistic designs, on hire from 10s. per month; on the three years' system from 15s. per month. Co-operative discount for cash. Illustrated lists free.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical

Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minorities, London. List for stamp.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. Moore's, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minorities, London. PRACTICE can be had on a complete Instrument.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

SEVERAL ORGANS for SALE or HIRE.—1, 2, and 3 manuals, new and second-hand. Apply to A. Hunter, Organ Builder, 379, Kennington Road, S.E.

NEW MUSIC-PRINTING PROCESS.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.
SONG, PIANO PIECE (best-known style), including—Engraving, Printing, and Paper. One Orn. Title, 3 Music Pages, (Folio). The first 100 Copies, complete ... £1 8 0
The following 100 Copies, complete ... 0 6 0
HYMN, TE DEUM, PART-SONG, &c., including—4 Pages, with Orn. Title or Heading (Octavo). The first 100 Copies, complete ... 1 2 0
The following 100 Copies, complete ... 0 3 0
Still cheaper by steam, in 300, 500, and 1000 Copies.

REPRINTS SUPPLIED.

Band-Parts, Choruses, Organ Music, and Sacred Music, of any kind; complete Books with Illustrations and Music of any variety in style or size. Reduction in price on larger orders.

*** Specimens will be sent Post-free, and specified Estimates on receipt of Manuscript.

Having transferred our establishment to larger premises, we are enabled to complete any order within the shortest possible time.

PATENT PAPER TYPE COMPANY

(From 8A, Red Lion Square, removed to)

62, HATTON GARDEN, LONDON, E.C.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR
ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin-Rest; also his improved String Gauge.

39, WARWICK ST., REGENT ST., LONDON, W.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

THE "SNELL" HARMONIUM is the most perfect Reed Instrument ever made, combining all the characteristics of modern Organ manufacture with a low price. Vide testimonials from Lord Bishop of Colombo, &c. Send for price lists to E. & W. SNELL, Pedal Reed-Organ Builders, King Street North, Camden Town, London, N.W. Reed-Organists built to any specification. Special terms to trade and profession.

From GEO. G. INGRAM, Esq.

Huntley, N. B., March 1, 1881.

Dear Sirs,—The harmonium came safely to hand yesterday. I had founded high hopes regarding it, but can truthfully assure you that its beauty and excellence exceed all my anticipations. The tone is sweet, pure and yet powerful; the articulation is perfect and prompt; while the upper notes—unlike those of many harmoniums—make themselves distinctly heard, however heavy a bass is being played. The design of the case is very artistic. Altogether I am very proud of my purchase, and beg to thank you for having done so handsomely towards me. I shall take every opportunity of showing off the instrument. I have had many people looking at it and all have given most favourable opinions; one gentleman—who occupies a leading position as an Organist and Conductor in Aberdeen—said he could extemporise for almost any length of time upon it without being fatigued, so pleasant was its tone and so ready its answer to the fingers.—I am, dear sir, yours faithfully,

GEO. G. INGRAM.

E. P. CARPENTER'S AMERICAN ORGANS.
(Works—Worcester, Mass., U.S.A.)

These beautiful instruments may be had from appointed agents throughout the United Kingdom and Continent.

New Catalogues just issued, containing every variety of style from Eight to One Hundred and Fifty Guineas.

Application for agencies and catalogues, address, E. P. Carpenter, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

BUTLER'S MUSICAL INSTRUMENTS.

Violins, Guitars, and Banjos.
Flutes, Clarinets, and Flageolets.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

PETER CONACHER & CO.,

ORGAN BUILDERS,

SPRINGWOOD WORKS, HUDDERSFIELD.

ESTABLISHED 1854.

N.B.—This old firm is not connected with any other of a similar name.

THROAT IRRITATION.—Soreness and dryness,

tickling and irritation, inducing cough and affecting the voice.

For these symptoms use EPPS'S GLYCERINE JUJUBES. Glycerine, in these agreeable confections, being in proximity to the glands

at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps and Co., Homoeopathic Chemists, London." A letter received:—

"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of

throat disease. They soften and clear the voice. In no case can they do any harm. Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior

Physician to the Municipal Throat and Ear Infirmary."

CHAMBER ORGAN for SALE, quite new, must

be removed at Easter. Lowest and last offer, £250. Two

manuals of 56 notes, and pedals 30 notes. Great Organ: Open diapason,

8 feet, 56; dulciana, 8 feet, 44; Lieblich gedackt, 8 feet, 56; waldflöte,

4 feet, 56; principal, 4 feet, 56; clarinet, 8 feet, 44. Swell Organ:

geigenprincipal, 8 feet, 56; salcional, 8 feet, 44; flauto traverso, 8 feet,

56; voix céleste, 8 feet, 44; spitzflöte, 4 feet, 56; piccolo, 2 feet, 56;

hautboy, 8 feet, 56; vox humana, 8 feet, 44. Pedal, bourdon, 16 feet,

30 pipes; 3 couplers, and 2 tremulants. Address, D. F. A., Messrs. Novello, Ewer and Co., 1, Berners Street, London.

TO be SOLD, cheap, an ORGAN, one-manual,

containing open diapason, salcional, lieblich gedackt, lieblich

flute, principal pedal bourdon, and coupler, inclosed in general swell,

full compass of pedals, and nearly new. Apply, Alfred Kirkland,

Organ Builder, Wakefield.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

MALEY, YOUNG & OLDKNOW,

ORGAN BUILDERS,

KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and

revoiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber,

and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,

ORGAN BUILDERS,

ALFRED STREET, PRINCESS STREET, HUDDERSFIELD.

Specifications and Estimates free of charge.

SPECIAL NOTICE.

The *Musical Times* may be bound instantly in book form on the

arrival of each number.

DOWNIE'S PATENT BINDER

IS THE SIMPLEST AND BEST EVER PRODUCED.

PRICE THREE SHILLINGS.

Especially adapted for SHEET MUSIC and all kinds of PERIODICALS.

Illustrated Circular and Price List free on application to all Music-

sellers, Booksellers, and Stationers; also from

W. F. LOTZ and CO., General Agents, 20, Barbican, London, E.C.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered)

for Music and Reading Desks. Easily fixed; noiseless in

action; does not become loose; insensible to wear. Drawings are

not permitted in this advertisement, but may be had from the

Inventor, J. STUTTFORD, 41, Rathbone Place, W. Trade supplied.

SENT FREE.—MUSIC AUTOGRAPHY.—A

simple and inexpensive method for obtaining copies of Music, &c.

(any size), in black ink. Specimens and Ink for Method, One Stamp.

G. Dinham, 419, Southwark Park Road, London.

EXCELLENT ORGAN for SALE, suitable for

Chancel or Drawing-room.—Nice decorated front, quite sound

and in excellent condition, now in use. Cheap. Apply, E. Edwards,

Villiers Road, New Bushey, Herts.

CHAMBER ORGAN. Two manuals, CC swell,

pedal bourdon 30 pipes, mahogany case, speaking front, 9 stops.

Height, 9 feet. Will be sold cheap. G. W. W., 22, Alkham Road,

Stamford Hill, N.

CHAMBER ORGAN. Two manuals, 13 stops, bour-

dons. Occupies little space. £90. A., 64, City Road.

IMPORTANT to ORGANISTS and Others.—Two-

manual ORGAN-HARMONIUMS, with full compass of pedals,

made expressly for organ practice. List of prices free. W. Sprague,

87, Finsbury Pavement, E.C.

A POLLONICON ORGAN.—To be SOLD, some

Machinery, SOUND-BOARDS, and parts of the noted APOL-

LONICON, played for some years weekly at Messrs. Flight and

Robson's, St. Martin's Lane, and afterwards at the Adelaide Gallery,

Strand. The fine wood pipes, including the 24-feet open diapason, are

in excellent condition, as also are the sound-boards. Apply, by letter,

to L., care of Mr. North, the Library, &c., Outlands Park, Surrey.

AMERICAN ORGAN for SALE. Twelve stops,

including sub-bass and octave coupler, two knee swells. In

perfect order. Price, packed in case, 21 guineas. H. Adcock, Lough-

borough.

CHAMBER ORGAN. Mahogany case, five stops, pedals; the property of a lady. £35. At Bevington and Sons, Organ Works, Rose Street, Soho.

FOR SALE, two new IBACH Prize PIANOS, in ebonyed and walnut cases respectively. These instruments are highly recommended by Richard Wagner. Address, Frank Bradley, St. John's, Wilton Road, Fimlico, S.W.

PEDAL PIANOFORTE for SALE. Capital set of C pedals, movable. Price 17 guineas. Great bargain. Address, Tup, 17, Rockmount Road, Upper Norwood, S.E.

OLD VIOLINS.—Extensive Selection by some of the most celebrated makers. Best house in the City for Violin Strings, Bows, Cases, and Fittings of all kinds. W. Sprague, 87, Finsbury Pavement, E.C.

FOR SALE, a fine Italian VIOLIN, was the property of the celebrated Loder, the violinist, and purchased from his family. Grand tone and fine condition. Price £15. Apply, J. David, 1, Prospect Place, Cotham, Bristol.

FOR SALE, two Italian VIOLINS, in double case, and bows, in fine condition and grand tone. Joseph Guarnerius fils, Andreas and Nicholas Amati (grand). Offers wanted. J. D., Eastfield House, Cotham Brow, Bristol.

FOR SALE.—A Good VIOLA, in excellent condition, £3, including Bow and Case. 116, Thorpedale Road, Hornsey Road, N.

VIOLIN STRINGS.—Shippers and the trade supplied with the finest Italian Violin Strings imported; unequalled for tone and durability. Three Firsts, E, sent (as sample) post-free for 13 stamps. Alphonse Cary, Importer of Violin Strings, Bord's Pianos, &c., Newbury, Berks. (Late of Kentish Town, N.W.)

VIOLIN STRINGS.—Finest Italian Firsts; also Silk, Rhea Fibre, and Metallic E Strings. Powerful and durable; unaffected by hot rooms. Lists free. W. Eastburn, 25, Gladstone Road, Halifax, Yorkshire.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

- No. 1. ORGAN AND HARMONIUM MUSIC.
- „ 2. SACRED MUSIC WITH ENGLISH WORDS.
- „ 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.
- „ 4. MUSIC FOR THE PIANOFORTE.
- „ 5. SECULAR VOCAL MUSIC.
- „ 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES, SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

FOR LENT.

ART THOU WEARY. Anthem for Eight-part Choir, unaccompanied. The words from the Greek, by Rev. J. M. Neale, D.D. The music by CHARLES HARFORD LLOYD, M.A., Mus. Bac., Oxon., Organist of Gloucester Cathedral. 8vo, 6d. London: NOVELLO, EWER and Co.

EASTER ANTHEM, by Dr. SPARK.—CHRIST BEING RAISED. Score, 3s.; Parts, 3d. each. London: NOVELLO, EWER and Co.

ANTHEMS FOR EASTER.

ALEXANDER, A.—WHY SEEK YE THE LIVING	...	s. d.
ALLEN, G. B.—NOW IS CHRIST RISEN	...	0 3
BARNBY, J.—AS WE HAVE BORNE THE IMAGE OF THE EARTHY	...	0 1½
COOKE, S. C.—THIS IS THE DAY	...	0 3
ELVEY, SIR G.—CHRIST IS RISEN FROM THE DEAD	...	0 1½
—CHRIST BEING RAISED FROM THE DEAD	...	0 1½
GADSBY, HENRY.—HE IS RISEN	...	0 1½
GOSS, SIR JOHN.—CHRIST OUR PASSOVER	...	0 1½
—IF WE BELIEVE THAT JESUS DIED	...	0 1½
—O GIVE THANKS UNTO THE LORD	...	0 3
GOUNOD, CHARLES.—BLESSED IS HE WHO COMETH IN THE NAME OF THE LORD	...	0 1½
HOPKINS, J. L.—LIFT UP YOUR HEADS	...	0 1½
HOPKINS, E. J.—WHY SEEK YE THE LIVING AMONG THE DEAD?	...	0 1½
LAHEE, H.—NOW ON THE FIRST DAY OF THE WEEK	...	0 1½
LOWE, ALBERT.—THE LORD IS MY STRENGTH	...	0 3
MONK, W. H.—THE LORD IS MY STRENGTH	...	0 1½
NAYLOR, J.—IF YE THEN BE RISEN	...	0 3
NOVELLO, V.—THE EASTER HYMN	...	0 1½
—THE LORD IS MY STRENGTH	...	0 1½
PRENTICE, RIDLEY.—BREAK FORTH INTO JOY	...	0 6
SEWELL, J.—THIS IS THE DAY	...	0 2
SMART, H.—THE LORD IS MY STRENGTH	...	0 1½
STAINER, DR.—THEY HAVE TAKEN AWAY MY LORD	...	0 1½
—AWAKE THOU THAT SLEEPEST	...	0 6
SULLIVAN, ARTHUR—I WILL MENTION THE LOVING-KINDNESSES	...	0 6
THORNE, E. H.—CHRIST IS RISEN	...	0 1½
—THE LORD THAT BROUGHT US	...	0 3
TOURS, B.—GOD HATH APPOINTED A DAY	...	0 1½
TRIMNELL, THOS. TALLIS.—THE LORD IS KING	...	0 4
TURLE, J.—THIS IS THE DAY	...	0 4
WESLEY, DR. S. S.—O GIVE THANKS UNTO THE LORD	...	0 4
—BLESSED BE THE GOD AND FATHER	...	0 4

London: NOVELLO, EWER and Co.

NINE HYMNS WITH TUNES FOR EASTER,

SELECTED FROM

THE HYMNARY.

PRICE ONE PENNY.

CHRIST THE LORD IS RISEN TO-DAY	SIR GEORGE ELVEY.
FAR BE SORROW, TEARS, AND SIGHS	C. STEGGALL, MUS. D.
WELCOME, HAPPY MORNING	ARTHUR SULLIVAN.
COME, YE FAITHFUL, RAISE THE STRAIN	Ditto.
AT THE LAMB'S HIGH FEAST WE SING	GERMAN.
THE DAY OF RESURRECTION	HENRY SMART.
JESUS CHRIST IS RISEN TO-DAY	CH. GOUNOD.
Ditto	OLD MELODY.
O BLESSED TRINITY	Ditto.
SOON THE FIERY SUN ASCENDING	GERMAN.

London: NOVELLO, EWER and Co.

W. SMALLWOOD'S THREE Popular EASTER

ANTHEMS (Easy):—
The Lord reigneth } 2d. each.
Thus saith the Lord
Praised be the Lord daily
Also the favourite Sacred March, MIZPAH, for Organ or Harmonium.
15th edition, 3s.; post-free, 1s. 6d.
London: B. WILLIAMS, 60; Paternoster Row.

THE LORD IS RISEN, INDEED, HALLELUJAH. Anthem for Easter. By BENJAMIN CONGREVE. Price 2d. London: NOVELLO, EWER and Co.

CHORALE.—Anthem for Holy Week. By JOHN BULMER, B.D., Mus. Bac., Chaplain of Gibside Chapel, Newcastle-on-Tyne. Price 3d. Specimen copy sent gratis to Choirmasters by applying to the Author.
Durham: ANDREWS and Co.

Just published.
THE DIAL OF AHAB. A Sacred Cantata on Isaiah xxxviii. (Adapted for Church use.) By JOHN BULMER, B.D., Mus. Bac. Price 1s. net.
London: J. BATH, 23, Berners Street, Oxford Street.

Recent addition to Ashdown & Parry's
Yellow Catalogue.

LYRA STUDENTIVM.

PIANOFORTE PIECES
OF VARIOUS DEGREES OF DIFFICULTY

SELECTED FROM THE WORKS OF

EMINENT COMPOSERS.

CONTENTS.

No. 1. GIGUE (from the Fifth French Suite) ...	J. S. Bach	2s.
" 2. SONATA in A ...	Paradies	3s.
" 3. ALLEGRO VIVACE (from Concerto in F, Op. 17) ...	Dussek	5s.
" 4. INTRODUCTION and GAVOTTE ...	Dr. Arne	3s.
" 5. FANTASIA in C ...	Handel	3s.
" 6. SARABANDE and ALLEMANDE in E ...	J. S. Bach	2s.
" 7. MINUET with VARIATIONS and ALLEGRO ...	Dr. Arne	4s.
" 8. SONATA in E minor ...	Paradies	4s.
" 9. ADAGIO ...	J. B. Cramer	2s.
" 10. MINUET and TRIO in E major ...	Haydn	3s.
" 11. AIR (from Gluck's "Armida") with Variations ...	Hummel	4s.
" 12. FIRST MOVEMENT from CONCERTO in F (Op. 45) ...	Moscheles	5s.

EDITED, REVISED, AND FINGERED

BY

FREDERICK WESTLAKE.

LONDON: ASHDOWN AND PARRY, HANOVER SQUARE.

Ashdown and Parry's CATALOGUES OF MUSIC.

- Part 1. PIANO, ORGAN, HARMONIUM.
- Part 2. VOCAL.
- Part 3. HARP, CONCERTINA.
- Part 4. VIOLIN, VIOLONCELLO, ORCHESTRA, &c.
- Part 5. FLUTE, CORNET, CLARINET, &c.

Sent Gratis and post-free to any part of the world.

1881.

ASHDOWN AND PARRY'S Yellow Catalogue

Compiled expressly for the use of the Trade, Profession,
and Schools, comprises

A SELECTION OF UPWARDS OF 5,000
STANDARD MUSICAL WORKS.

SENT GRATIS and POST-FREE to ANY PART of the WORLD.
All applications for trade terms must contain card, circular, or
reference.

LONDON: ASHDOWN AND PARRY,
HANOVER SQUARE.

A NEW DUET

THE SISTERS

WORDS BY

ALFRED TENNYSON

MUSIC BY

ARTHUR SULLIVAN

APPEARS IN THE

APRIL PART

OF

THE LEISURE HOUR.

SIXPENCE MONTHLY.

LONDON: 56, PATERNOSTER ROW,

AND OF ALL NEWS-AGENTS.

THE DEVEREUX

HIGH-CLASS

PIANO SCHOOL

The only English Epitome of the larger German Methods.

70 pages folio, cloth backed. Price 3s. net, post-free.

Synopsis of contents, &c., &c., One Stamp.

EWALD and Co., 16, Argyl Street, Regent Circus, London, N.

THE HAMILTON CATALOGUE of PIANO-
FORTE MUSIC for Teachers and Students.—Six Four Shil-
ling Pieces of Music for Teaching Purposes, including Hamilton's
Pianoforte Tutor, post-free for Five Shillings and Sixpence. Catalogue,
One Stamp. T. ROBINSON, Wholesale Music-seller, Romford, Essex.

COMPOSITIONS

BY

SIR W. STERNDALÉ BENNETT.

ODE

Written expressly for the Opening of the International Exhibition,
1862, by

ALFRED TENNYSON.

Price, 8vo, 1s. net; folio, 3s. net; vocal parts, 5s. 4d.; string parts, 4s. 8d.

FOUR SACRED DUETS.

No. 1. REMEMBER NOW THY CREATOR (s.s.) ...	1s. 6d.
" 2. DO NO EVIL (s.s.) ...	8vo ... 4d.
" 3. AND WHO IS HE THAT WILL HARM YOU (s.s.) ...	1s. 6d.
" 4. CAST THY BREAD UPON THE WATERS (s.s.) ...	1s. 6d.

ANTHEMS.

NOW, MY GOD, LET, I BESEECH THEE ...	2s. 6d.
Vocal parts, 2s.	
REMEMBER NOW THY CREATOR ...	1s. 6d.

London: NOVELLO, EWER and Co.

NEW FOREIGN PUBLICATIONS.

BRAHMS.—Six Songs. Op. 3. Arranged as Pianoforte Solo by Jadassohn. Complete ...	s. d.
— Six Songs. Op. 7. Arranged as Pianoforte Solo by Jadassohn. Complete ...	5 0
COUPERIN, F.—Suite in G minor (Allemande, Courante 1 and 2, Sarabande, Gavotte, Gigue) for Piano Solo ...	5 0
— La Florentine, La Térésichore, La Garnière, La Tendre Fanchon, La Lugubre, Passepied, for Piano Solo ...	3 0
GADE, NIELS W.—Sommertag auf dem Lande. Op. 55. Arranged for Piano Duet by Jadassohn ...	4 0
LISZT, F.—Symphony No. 5. Prométhée. Orchestral Parts ...	11 0
MARCELLO, BENEDETTO.—Sonata ...	24 0
MEYERBEER.—Hugenotten, as Piano Solo ...	3 0
MOZART.—Werke. Série 5. Così fan tutte. Full Score net ...	8 0
RAMEAU.—Suite in A minor. (Allemande, Courante, Sarabande, Les trois mains, Fanfarinette, La Triomphante), for Piano Solo ...	28 0
— Les Tourbillons (Rondeau), L'Indifférente, La Villageoise (Rondeau), L'Entretien des Muses, Les Soupirs, for Piano Solo ...	4 0
TSCHAIKOWSKY, P.—Twelve Characteristic Pieces for Piano Solo. Op. 37 ...	3 0
WAGNER, R.—Tristan's Tod, from the Opera "Tristan and Isolde." Arranged for Piano Solo by Rubinstein ...	3 0
— Arranged for Piano Solo by Rubinstein ...	6 0

Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

Just published.

FLOWERS OF SONG

FANTASIAS ON FAVOURITE SONGS FOR THE PIANOFORTE

BY

GUSTAVUS LANGE.

Op. 171.

No. 1. HOW FAIR ART THOU ...	WEIDT.
2. WHERE ROSES BLOOM ...	GUSTAVUS, Prince of Sweden.
3. THE VILLAGE BLACKSMITH ...	HÖLZEL.
4. CORNET SOLO IN THE FOREST ...	SCHÄFFER.
5. BONDERBRYLUP ...	Popular Song.
6. LONTAN DAGLI OCCHI ...	FERRARI.
7. ANNIE IN THE GARDEN ...	HÖLZEL.
8. HOPE IN PARTING ...	LIEBE.
9. L'ADDIO A NAPOLI ...	COTTRAU.
10. IN CHILDHOOD I DALLIED ...	LORTZING.
11. GOOD NIGHT, FAREWELL ...	KÜCKEN.
12. THE MOUNTAIN CHAPEL ...	KREUTZER.
13. SHEPHERD'S SUNDAY SONG ...	KREUTZER.
14. THE BRIGHTEST EYES ...	STIGELL.
15. THE FATHERHOUSE ...	ABT.
16. MY STAR ...	COOPER.
17. THE IMAGE OF THE ROSE ...	REICHARDT.
18. CONSOLATION ...	KÜCKEN.
19. FETE CHAMPETRE ...	Popular Song.
20. ADORATION ...	GUMBART.
21. ROBIN ADAIR ...	Popular Song.
22. WILL SHE COME? ...	PREYER.
23. ALL ALONE ...	BRAUN.
24. MY SONG ...	GUMBART.
25. MY NATIVE VALLEY ...	LIEBE.
26. AUSTRIAN POPULAR SONG ...	MILLÖCKER.
27. THE TRUMPETER ...	SPEYER.

Price 3s. each.

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

CLASSICAL PIANOFORTE PIECES

FROM THE CONCERTPROGRAMM OF

HANS VON BÜLOW.

IN THREE VOLUMES ...	each, net	5s.
DITTO. Cloth ...	" "	7s.
Or, singly: VOL. I.		
No. 1. BACH.—Suite (F major) ...	...	3s.
" 2. — Fantasia (C minor) ...	...	1s.
" 3. BEETHOVEN.—Sonata (C sharp minor). Op. 27, No. 2 ...	...	4s.
" 4. SCARLATTI.—Cat's Fugue ...	...	3s.
" 5. BEETHOVEN.—Sonata (A flat.) Op. 26 ...	...	5s.
VOL. II.		
" 6. HAYDN.—Fantasia (C major) ...	...	3s.
" 7. FIELD.—Rondo (E flat) ...	...	3s.
" 8. BEETHOVEN.—Variations (C minor) ...	...	4s.
" 9. HANDEL.—Gigue (G minor) ...	...	3s.
" 10. BEETHOVEN.—Sonata pathétique (C minor). Op. 13 ...	...	5s.
VOL. III.		
" 11. SCHUBERT.—Impromptu. Op. 90, No. 3 ...	...	3s.
" 12. MENDELSSOHN.—Capriccio (F sharp minor). Op. 5 ...	...	4s.
" 13. WEBER.—Momento Capriccioso. Op. 12 ...	...	3s.
" 14. MOZART.—Fantasia (C minor) ...	...	4s.
" 15. BEETHOVEN.—Sonata (E flat). Op. 31, No. 3 ...	...	6s.

The single numbers are sold at half-price.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, cloth gilt, 21s.MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, cloth gilt, 12s. Cheap edition, paper cover, 5s.; cloth gilt, 8s.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 21s.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 18s.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, paper cover, 7s. 6d.; cloth gilt, 10s. 6d.MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, paper cover, 4s.; cloth gilt, 6s. Cheap edition, paper cover, 2s. 6d.; cloth gilt, 4s. 6d.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 5s.; cloth gilt, 7s. 6d.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 3s.; cloth gilt, 5s.

LONDON: NOVELLO, EWER AND CO.

NEW COMPOSITION

BY

FRANZ LISZT.

ROMANCE OUBLIÉ

FOR

Pianoforte Solo ...	4s.
Violin and Pianoforte ...	4s.
Viola and Pianoforte ...	4s.
Violoncello and Pianoforte ...	4s.

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

Just published.

HANDEL'S

Twelve Grand Concertos for Strings.

Score ...	each, net	3s.
Parts, Nos. 1, 2, 3, 4, 6, 8, 9 ...	net	3s.
" Nos. 5, 7, 10, 11, 12 ...	net	4s.

LONDON: NOVELLO, EWER AND CO.

Now ready.

SUBSCRIPTION EDITION OF
SCHUMANN'S WORKS

EDITED BY

CLARA SCHUMANN.

FIFTH BOOK.

Containing, Série I., "First Symphony," Full Score; Série IX., "Requiem," Full Score, net 12s.

Subscriptions received, and single copies sold, by
LONDON: NOVELLO, EWER AND CO.

REDUCED PRICE, THREE SHILLINGS.

HANDEL'S MESSIAH

ARRANGED FOR THE PIANOFORTE BY

BERTHOLD TOURS.

LONDON: NOVELLO, EWER AND CO.

COMPOSITIONS

BY

HERMANN GOETZ

BY THE WATERS OF BABYLON (Psalm cxxxvii.). Svo ...	s. d.
ENIGMA. Svo ...	1 0
SIX SONGS FOR SOPRANO AND TENOR. Two Books, each, net ...	2 6
GENREBILDER. Six Pieces for the Pianoforte ...	2 6

LONDON: NOVELLO, EWER AND CO.

SEVENTY-SECOND EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.***COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.**

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

Third Edition. Price 1s.

**HOW TO LEARN TO PLAY THE PIANO
WELL.** By ONE WHO HAS TAUGHT HIMSELF.

"Here, in the compass of fourteen pages, is matter calculated to produce better results than half-a-dozen years' teaching."

THE ART OF PLAYING AT SIGHT. By ONE
WHO HAS TAUGHT HIMSELF. Price 1s.

"The author believes his system to be infallible; after a fair trial, we must say we believe so too."

**HOW TO FORM and TRAIN a VILLAGE
CHOIR.** By AN ORGANISING CHOIRMASTER. Price 1s.

"Thoroughly practical. A boon to choirtrainers generally."

**CONGREGATIONAL SINGING: Is it a Reality
or only a Myth?** By A LAYMAN. Price 1s.**THE HARMONIUM: AND HOW TO PLAY IT.**Price 1s.
Published for the Author, by THOS. SMITH, Music Warehouse,
Angel Hill, Bury St. Edmunds, from whom alone copies may be had.**A NEW PART-SONG** is issued every month in
the MUSICAL BUDGET, the cheapest and best musical
periodical. Twelve pages of music for one penny. Send three half-
penny stamps for the April number, or order through your bookseller.
London: HART and Co., 54, Paternoster Row.**15s. WORTH OF MUSIC** for 1s. 6d., post-free.
Songs, Duets, Piano Solos, or Dance Music. Good composers.
Clean and perfect. A. THISTLEWOOD, Hockley Hill, Birmingham.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-
trainers a systematic and simple course of instruction, by
which they may teach their pupils to read music at sight
in a comparatively short time.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEM-
STOCK, Diss."Every page shows that Mr. Hemstock is master of his subject."—
Musical Standard."Contains much useful information."—*Musical Times.*"A practical and useful book."—*Music Trade Review.*

FOR SCHOOLS AND SINGING CLASSES.

Now ready, Seventeenth Edition, price 1s. 6d.

SIXTY MELODIES for YOUTH. For two, three,
and four equal voices. Composed by SILCHER. Adapted to
English words by FRANCIS L. SOPER."One of the best publications of the kind."—*Athenaeum.*

NOVELLO, EWER and Co. and SIMPKIN and Co.

Price 3s., cloth gilt; 2s., stiff paper. 29 Illustrations by ANNA
LEFFLER-ARNIM.**WRIST AND FINGER GYMNASTICS** (a
complete course) for STUDENTS of the PIANOFORTE,
VIOLIN, &c. Twenty minutes' daily practice of these gymnastics
with one hour's piano practice, are guaranteed to more than equal
three to four hours' practice without their use.**WRIST AND FINGER GYMNASTICS.**—"I have no hesitation
in saying that I consider it most exhaustive and useful."—*Charles
Hallé.* "I have read your work on 'Finger Gymnastics' with great
pleasure. It is not only interesting in itself, but is likely to be of
great benefit to all students of the pianoforte."—*Brinley Richards.*
"Several of my pupils have tried a few of them at my request, and
think they have already derived benefit from their use."—*Arthur
O'Leary.* "I consider it invaluable to any one studying the violin or
any other instrument requiring flexibility of the fingers."—*Guido
Papini.* "Some very excellent directions are given with illustrations.
... We really believe that much benefit may be derived from follow-
ing implicitly the rules laid down."—*Musical Times.* "... well
calculated to produce that suppleness of wrist and elasticity of touch
without which no good results can ever be obtained on the piano.
The author clearly understands what she is writing about."—*Musical
Standard.*Messrs. CZERNY, Oxford Street; CRAMER, Regent Street; MOUTRIE,
Baker Street; or from the Author, 11, York Place, W.

Just published, price 6d.

**ADVICE TO STUDENTS OF THE PIANO-
FORTE.** By A. W. BORST. London: W. REEVES. To be
had through any music-seller.**THE SCALES for PIANOFORTE**, newly edited
by ARTHUR O'LEARY, Examiner to the Royal Academy of
Music. The minor form as adopted at the Academy, National Train-
ing School, and High Schools. Price 6s.; diatonic only, 3s.
London: NOVELLO, EWER and Co.**TO TONIC SOL-FA TEACHERS.—A Set of**Eleven new and original TWO-PART SONGS for TREBLES
(Boys or Girls' Voices), composed by FRANZ ABT (words by E. OXEN-
ford), is just published in Tonic Sol-fa notation, edited by J. SHARP.
Price 3d. Staff notation copy, with accompaniments, 1s.

METHVEN, SIMPSON and Co., Dundee.

PATEY and WILLIS, Great Marlborough Street, London.

HARMONY NOTES, compiled by E. M. BOWLES.Price 1s. To be had of the Publisher, LAMBORN COCK,
23, Holles Street, W.; or, of Mrs. BOWLES, at her Residence,
38, Florence Road, Finsbury Park, N.

Fifth Edition, price 6d.

A GUIDE to the LOCAL EXAMINATIONS in
ELEMENTARY MUSICAL KNOWLEDGE of TRINITY
COLLEGE, LONDON. (The "Grey Guide.") By FREDERIC CLARK,
Secretary to the College. Published with the sanction of the Acade-
mical Board.

Second Edition, price 6d.

A GUIDE to the LOCAL EXAMINATIONS in
INSTRUMENTAL and VOCAL MUSIC of TRINITY COL-
LEGE, LONDON. (The "Pink Guide.") By the same Author.
Published with the like sanction.

London: W. REEVES, 185, Fleet Street, E.C.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.		s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges	0 6
3.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth	0 4
4.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover	0 3
5.	Hymns with Tunes. Demy 8vo. Cloth	4 0
6.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	5 0
7.	Hymns only. Demy 8vo. Cloth	3 0
8.	Hymns only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	4 0
9.	Hymns with Tunes. Treble part only. Royal 24mo	1 6
10.	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges	2 0
11.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth	2 6
12.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges	3 0
13.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

Tunes and 85 Chants.	s. d.
No. 1. Limp cloth, turned in	2 6
" 2. Cloth boards, red edges, gilt lettered	3 6
TONIC SOL-FA EDITION.	
" 3. Limp cloth, turned in	2 0
" 4. Cloth boards, red edges, gilt lettered	2 6

About 250,000 copies have already been sold.

THE BRISTOL TUNE-BOOK (Second Series),

containing 298 Tunes and 74 Chants.	s. d.
No. 5. Limp cloth	2 6
" 6. Cloth boards, red edges, gilt lettered	3 6
TONIC SOL-FA EDITION.	
" 7. Limp cloth	2 0
" 8. Cloth boards, red edges, gilt lettered	2 6

FIRST AND SECOND SERIES BOUND TOGETHER.

No. 9. Limp cloth	s. d.
" 10. Cloth boards, red edges, gilt lettered	5 0
" 12. Tonic Sol-fa, cloth	3 0

SMALL EDITION OF THE COMPLETE WORK.

715 Tunes and Chants, providing for nearly 200 Varieties of Metre.

No. 11. Cloth	3 0
----------------------	-----

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; Bristol: W. and F. MORGAN; and all Booksellers and Musicsellers.

Now ready.

THE LONDON TUNE-BOOK. A Companion

for all Hymnals. Cloth, 3s.; red edges, 3s. 6d.

LONDON: NOVELLO, EWER AND CO.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 44d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

Just published.

MAGNIFICAT and NUNC DIMITTIS in F, for PARISH CHOIRS, by JOHN E. BURGESS, Organist of St. Michael's Church, Worcester. Price 4d. "Short, easy, and effective." Post-free of the Composer; or, E. J. Spark, 54, High Street, Worcester.

Just published, small 4to, paper cover, price 6d.; or, in cloth limp, with blank music paper at end, 1s.

THE CHURCH CHOIR MANUAL, comprising Ferial, Gregorian, and Festival Versicles, with the Harmonised Confession, Accompanying Harmonies to the Lord's Prayer and Apostles' Creed; Monotonic and Tallis's Litanies; Twenty-two original Settings of the Kyrie Eleison; and Five Doxologies. Edited by EDWIN POTTER, Organist of St. Saviour's, Denmark Park. LONDON: RIVINGTONS, Waterloo Place.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, PATERNOSTER ROW.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.

TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

In small quarto, 330 pages.

THE BURNLEY TUNE-BOOK, containing nearly 700 original Tunes, Chants, Kyries, &c. Adapted to the wants of all choirs and congregations. Prices, plain, 4s.; gilt, 5s. LONDON: F. PITMAN. Burnley: T. SIMPSON.

Now ready, revised and enlarged, price 7s.

PARR'S PSALMODY, containing 401 Tunes, 301 Chants, 15 Responses, and 12 Doxologies, with above 400 Memoirs of Composers, and descriptions of over 220 Works used in the compilation, affording an amount of authentic information on the history and bibliography of Psalmody nowhere else to be found. LONDON: NOVELLO, EWER AND CO.

HERRING'S METRICAL TUNES, &c. 8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

CONGREGATIONAL SINGING.—"FREE CHANT" CADENCES for the Recitation of the Psalms without "pointing." By JOHN CROWDY. Price 1s. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

S. C. COOKE.—TE DEUM LAUDAMUS in Chant Form. No. 1, in D; No. 2, in E flat. Price 4d. each. LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

JUST REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use. LONDON: NOVELLO, EWER AND CO.

F. W. HIRD.—A Set of Introits, Kyries, Hymn-Tunes, &c. Part 3, consisting of Hymn-Tunes and Chants. Price 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Now ready.

BY G. H. SWIFT, Organist of the Parish Church, Lambourne, Berks. Anthem, SHOW US THY MERCY, O LORD. Treble solo and chorus. Price 6d. Anthem, O SING UNTO THE LORD. Price 6d. Part-Song, THOUGHTS OF HOME. Price 3d. LONDON: NOVELLO, EWER AND CO.

STANDARD ANTHEMS

(STAFF NOTATION)

1. 44d. Blessed are the poor	G. A. Macfarren.
2. 44d. Great and marvellous	G. A. Macfarren.
3. 44d. Remember, O Lord	G. A. Macfarren.
4. 44d. Lord, when saw we Thee?	G. A. Macfarren.
5. 44d. Praised be the Lord	G. A. Macfarren.
6. 6d. The law of the Lord is perfect	G. A. Macfarren.
7. 3d. And they brought young children	Lahee.
8. 44d. Unto Him that loved us	H. Smart.
9. 3d. Now unto Him that is able	H. Smart.
10. 3d. What are these which are arrayed?	H. Smart.
11. 3d. Acquaint thyself with God	E. J. Hopkins.

LONDON: J. CURWEN and SONS, 8, WARWICK LANE, E.C.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES AND HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of Double (besides additional Single) Chants; together with special settings of "Benedicite," and a collection of Kyrie Eleisons, old and new.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 14d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

THE EARTH IS THE LORD'S

EASY ANTHEM FOR SOLO (TREBLE) AND CHORUS. By C. SWINNERTON HEAP, Mus. Doc. Price 4d. net.

London: NOVELLO, EWER and Co.

THREE ORIGINAL INTRODUCTORY ORGAN VOLUNTARIES, by ERNEST WINCHESTER. (Just published.) 1s. net. Post-free from Ernest Winchester, 44, Charlwood Street, London, S.W.

The Cathedral Psalter

POINTED FOR CHANTING.

Imperial 32mo, cloth	s. d.
Ditto, with Proper Psalms, cloth	0 9
Demy 8vo, large type, with Proper Psalms, cloth	2 6
Proper Psalms, separately. Paper cover. 32mo	0 3
Canticles, 32mo	0 1
Ditto, 8vo	0 3

The Psalter, with Chants, Post 4to, cloth	5 0
Canticles, 4to, with Chants	0 6

THE CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2 0
Ditto, cloth	3 0
Foolscap 4to, paper cover	1 0
Ditto, cloth	1 6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

- | | |
|---|---|
| <p>No. 1. Let your light so shine.
2. Lay not up for yourselves.
3. { Whatsoever ye would that men.
4. { Not every one that saith unto Me.
5. { Zacchæus stood forth.
6. { Who goeth a warfare.
7. { If we have sown.
8. { Do ye not know.
9. { He that soweth little.
10. Let him that is taught in the word.
11. { While we have time.
12. { Godliness is great riches.</p> | <p>13. Charge them who are rich.
14. God is not unrighteous.
15. { To do good.
16. { Whoso hath this world's good.
17. { Give alms of thy goods.
18. { Be merciful after thy power.
19. { He that hath pity upon the poor.
20. Blessed be the man.
21. Let your light so shine. Festal Setting.</p> |
|---|---|

London: NOVELLO, EWER and Co.

Just published.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

- | | |
|--|---|
| <p>1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would.
4. Not every one.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.</p> | <p>11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity.
20. Blessed be the man.</p> |
|--|---|

Price One Shilling.

London: NOVELLO, EWER and Co.

MAGNIFICAT & NUNC DIMITTIS

IN A

BY

C. E. MILLER.

COMPOSED FOR THE LAY HELPERS' ASSOCIATION, 1881.

Price 9d.

London: NOVELLO, EWER and Co.

TO ORGANISTS.

THE UNIVERSAL ORGANIST, a Series of Shilling Volumes, averaging 20 to 25 pages each. Full music size:—

- No. 1. Eight Original Pieces and Arrangements—*F. Archer*.
" 2. Ten Gavottes and Minuets of the Great Masters—*Dr. Spark*.
" 3. Thirty-two Introductory Voluntaries (entirely new)—*Arthur Johnson*.
" 4. Eight Original Pieces and Arrangements (second selection)—*F. Archer*.
" 5 & 6. *Lefebvre Wely's* Six Celebrated Offertories (Op. 34). Edited by *F. Archer*. (Double Number.)
" *7 & 8. *Batiste's* Six Grand Offertories. Edited by *F. Archer*. (Special Number, price 2s. 6d.)
" 9. Celebrated Marches, arranged by *F. Archer*.
" 10. Arrangements—*F. Archer*.
" 11. Arrangements—*F. Archer*.
" 12. Arrangements—*F. Archer*.

Detailed lists of contents, free on application.

* Published by arrangement with Messrs. Ashdown and Parry. Price One Shilling each, Nos. 7 and 8 excepted.

CUNNINGHAM BOOSEY & SPRAGUE, 296, Oxford Street, W.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BENFIELD, Mus. Doc., Cantab.

"Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"A work which is an honour to its author and his countrymen."—*Orchestra*.

London: NOVELLO, EWER and Co.

Price 5s., paper cover; or 7s. 6d., handsomely bound in scarlet cloth, gilt lettered, gilt bordered, and gilt edges.

THE VILLAGE ORGANIST. New Edition, complete in One Volume. 142 Pages. It contains 78 Voluntaries, all of which, except four, were composed expressly for the work by nearly all the most eminent English musicians.

All orders should be addressed to the Publishers.

London: NOVELLO EWER and Co.

REDUCED PRICE.

Third edition, enlarged. Small 4to. Price 2s. paper cover; 3s. cloth lettered.

ANGLICAN PSALTER CHANTS

SINGLE AND DOUBLE

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., ETC.,

AND

EDWIN GEORGE MONK.

This Work contains nearly 400 Chants, which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series, suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

LONDON: NOVELLO, EWER & CO., 1, BERNERS STREET, W., AND 80 & 81, QUEEN STREET, E.C.

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 3d.; Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. I & 2, 1s. 6d. each, paper cover.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. 1s.	4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.
2nd Set—"Humpty Dumpty." Duet, 3s.; Solo 1s.	5th Set—Hymns and Tunes for High Schools 1s. 6d.
3rd Set—Hunting Quadrilles: "John Peel," &c. 1s.	

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School.

London: NOVELLO, EWER & CO.

EASY ANTHEMS, by THOMAS SMITH. Price 3d. each.

EASTER.—"Christ is risen from the dead." *Sixth Edition.*
"Sing we merrily." *Second Edition.*
"Lift up your heads." *Just published.*

"O worship the Lord." *Seventh Edition.* "O sing unto the Lord." *Second Edition.* "Hear my prayer," "I was glad," "My heart is fixed," "The Lord is my Shepherd," "O send out Thy light," "Like as the hart," "It is a good thing to give thanks," *Te Deum* in F.

London: NOVELLO, EWER and Co.

Post-free from the Composer, 25, Angel Hill, Bury St. Edmunds.

Price 10s. 6d. bound in cloth.

SPOHR'S VIOLIN SCHOOL, edited by HENRY HOLMES, with numerous notes and an Appendix by the Editor. BOOSEY and Co., 295, Regent Street.

Just published, a Volume of
HANDEL'S ORATORIO SONGS, edited, with new Pianoforte Accompaniments, by W. T. BEST, containing 55 of the finest songs from "The Messiah," "Judah," "Israel," "Solomon," "Deborah," "Joshua," "Susanna," "Joseph," "Hercules," "Belshazzar," "Theodora," &c., &c. Price 2s. 6d. paper cover; 4s. cloth, gilt edges. Also, at same prices, HANDEL'S OPERA SONGS, edited by BEST.

Boosey and Co., 295, Regent Street.

Second edition.

THE VILLAGE FAIR AN ALPINE IDYLL

CANTATA FOR FEMALE VOICES, IN PIANOFORTE SCORE

WORDS BY JETTY VOGEL

THE MUSIC COMPOSED BY W. H. LONGHURST, MUS. DOCT.,
CANTERBURY.

The work contains Solos, Duets, Trios, and Choruses; is of a popular, light style; occupies about one hour in performance, and is well adapted for Public or Drawing-room performance. To Subscribers, 3s. net; to Non-subscribers, 4s. net. Bound in paper boards, 6d. extra. Subscribers' names to be forwarded to the Composer.

London: NOVELLO, EWER and Co.

NARCISSUS and ECHO. Cantata for mixed Voices, with Pianoforte Accompaniment. Words by MIRIAM ROSS. Music by EDWIN C. SUCH, MUS. BAC., CANTAB. Price 3s.
London: NOVELLO, EWER and Co.

TARANTELLE for PIANOFORTE for Two Performers, by HORATIO TUDDENHAM. Second edition. To be had of the Composer, post-free, 2s. 6d., 10, Worcester Street, St. George's Square, S.W.; AUGENER and Co., 81, Regent Street, W.; SCHOTT and Co., 159, Regent Street, W.; and of all Musicsellers.

WILLIAM J. YOUNG'S Popular Part-Songs for S.A.T.B.

			s.	d.
1.	I love the merry springtime ...	21st thousand net	0	2
2.	Gaily through the greenwood ...	38th do.	0	2
3.	O welcome, merry May ...	6th do.	0	2
4.	The mountain maid ...	6th do.	0	2
5.	Come o'er the mountain ...	8th do.	0	2
6.	Hail, merry, merry Christmas ...	17th do.	0	2
7.	Songs of praise the angels sang ...	6th do.	0	3
8.	Blow, ye balmy breezes, blow ...	8th do.	0	3
9.	Fairy revels ...	10th do.	0	3
10.	Oh! peaceful vale of rest ...	5th do.	0	1 1/2
11.	The merry bird ...	5th do.	0	3
12.	Come, let us be merry and gay ...	5th do.	0	3
13.	Forest echoes ...	8th do.	0	3
14.	Haste, ye merry elves ...	5th do.	0	3
15.	The streamlet (with soprano solo) ...	3rd do.	0	3
16.	Sunshine and shadow ...	3rd do.	0	2
17.	Sunny rays (with soprano solo) ...	3rd do.	0	3
18.	A happy New Year ...	3rd do.	0	3
19.	The coming of Spring ...	3rd do.	0	3
20.	England's glory ...	5th do.	0	3
21.	A merry Christmas to you all ...	3rd do.	0	3
22.	The air resounds with music sweet ...	2nd do.	0	2
23.	To a sleeping child ...	1st do.	0	2
24.	Our National Church ...	2nd do.	0	3
	Ditto (Organ copy) ...	1st do.	0	1 6

London: NOVELLO, EWER and Co.

NEW COMPOSITIONS, by ALFRED J. CALDICOTT, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—	Out on the Waters ...	4d.
	The Haymakers ...	4d.
	Yule ...	4d.
	Jack and Jill ...	4d.
	Little Jack Horner ...	6d.
	Humpty Dumpty ...	6d.
	Winter Days ...	4d.
Songs—	The New Curate and Two Spoons ...	each 2s.

Post-free of the Composer, Worcester. Special terms to societies.

PART-SONGS by STEPHEN S. STRATTON.

		s.	d.
Monarch Winter. (S.A.T.B.)	Poetry by W. S. Passmore ...	0	3
May-Day. (S.A.T.B.)	Poetry by Dr. Wolcot ...	0	1 1/2
Merrily every bosom boundeth. (S.A.T.B.)	Poetry by Thomas Moore ...	0	3
Summer is but fleeting. (S.A.T.B.)	Poetry by E. Oxenford ...	0	3
Hark! the nightingale is singing. Serenade. (A.T.T.B.)	Poetry by R. Crompton ...	0	6
Christabel. Glee. (A.T.T.B.)	... ..	0	6

London: NOVELLO, EWER and Co., and all Musicsellers.

POPULAR FOUR-PART SONGS by GABRIEL DAVIS.

THE THREE STARS ...	2d.
THE KNIGHT'S RETURN (4th Edition) ...	2d.
GOD SAVE THE PRINCE (17th ") ...	2d.
THE DISTANT SEA ... (5th ") ...	2d.
TO THE WOODS ... (6th ") ...	2d.
HARK! 'TIS MUSIC ... (5th ") ...	2d.
THE HOUR OF REST ... (4th ") ...	2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition) ...	2d.
DAME TROT ... (") (3rd ") ...	2d.
WHO'S FOR THE QUEEN ...	3d.

London: NOVELLO, EWER and Co.

NEW PART-SONGS, by ALFRED R. GAUL.

THE POTTER. (Fourth Thousand).
"Thoroughly deserves all the popularity it is certain to obtain."—*Musical Times*.

THE ERL-KING.
"A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*.
JACK FROST. (Fourth Thousand.) Words by Edward Oxenford.
"Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham."
Price 3d. each.

London: NOVELLO, EWER and Co.

NEW AND EASY SONGS.

HARK! SWEET BELLS ARE RINGING;
price 1s. 6d. net. LITTLE ROSEBUD; price 1s. 6d. net.
Poetry by EDWARD OXFENFORD. Music by STEPHEN S. STRATTON.
The compass of these songs is from D to E, and will suit all voices of limited range, and the words are especially adapted for teaching purposes. London: NOVELLO, EWER and Co., and all Musicsellers.

NEW PART-SONG, THERE IS DEW FOR THE FLOW'RET, price 6d., by EATON FANING, composer of "The Vikings." London: NOVELLO, EWER and Co.

OH! PADDY LAND. Solo and Chorus (from
the German, "O Tannenbaum"). Price 6d. To be had of the
author, Rev. C. BERE, Uplman, Tiverton, Devon.

POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (10th thousand) ...	3d.
The Stormy Petrel (soprano or tenor and bass solos) ...	3d.
The Coral Grove ...	3d.
Pibroch of Donuil Dhu (Sir Walter Scott) ...	3d.
Sweet Spring (madrigal) ...	3d.
The Ocean (Barry Cornwall) ...	3d.
Over the mountain-side (four-part serenade) ...	3d.
Soul of Living Music (soprano solo and chorus) ...	3d.
The Jäger Chorus (5th thousand) ...	3d.
The River ...	3d.
Departed Joys (Thomas Moore) ...	3d.
Summer and Winter ...	2d.
The Anglers (6th thousand) ...	2d.
Sweet to live amid the mountains (10th thousand) ...	2d.
The Dream of Home (Thomas Moore) ...	2d.
There's beauty in the deep (6th thousand) ...	1 1/2d.
Soldier, rest! (Sir Walter Scott) ...	1d.
Woods in Winter (Longfellow) ...	1d.
Autumn (Montgomery) ...	1d.
The Sombre Shadows of the Night (trio for S.A.B.) ...	1d.

London: NOVELLO, EWER and Co.

J. B. CRAMER AND CO.'S GLEES and FOUR- PART SONGS:—

ABT, FRANZ ...	Come where lilies bloom. S.A.T.B. ...	net 4d.
"	O'er the silv'ry waters. S.A.T.T.B.B. ...	4d.
"	'Mid the purple heather. S.A.T.B. ...	4d.
"	Shades of Evening, The. S.A.T.B. ...	4d.
"	When morning breaks. S.A.T.B. ...	4d.
BAZIN, F. ...	A dawn song. S.A.T.B. ...	4d.
"	Cider Cup, The. T.T.B.B. ...	4d.
BERGER, F. ...	Echoes. S.A.T.B. ...	2d.
BLUMENTHAL, J. ...	Compassion. S.A.T.B. ...	4d.
"	Cradle Song. S.A.T.B. ...	4d.
"	Spring. S.A.T.B. ...	4d.
"	Laughing Song. S.A.T.B. ...	4d.
"	Night. S.A.T.B. ...	4d.
CARNALL, A. ...	A wet sheet and a flowing sea. A.T.T.B.B. ...	4d.
HATTON, J. L. ...	Afar on the rolling sea. S.C.T.B. ...	4d.
"	Fairies' Banquet. S.M.S.M.S.C. ...	4d.
"	Flow'rets are fading. S.M.S.M.S.C. ...	4d.
"	Little things. S.C.T.B. ...	4d.
"	Night Music. S.C.T.B. ...	4d.
"	Sea Nymphs, The. S.M.S.M.S.C. ...	4d.
"	Unchanged. S.C.T.B. ...	4d.
"	Word and the Look, The ...	4d.
HOLLAND, MISS ...	Boat Song. S.A.T.B. ...	6d.
MORLEY, T. ...	Ladies, those cherries. S.A.T.B. ...	1 1/2d.
MACIRONE, C. A. ...	Humptie Dumptie. S.A.T.B. ...	6d.
"	Jack and Gill. S.A.S.A. ...	4d.
NEWPORT, W. ...	Go, sleep thou, my darling. S.A.T.B. ...	1 1/2d.
OFFENBACH, J. ...	Good night. S.M.S.A.T. ...	6d.
OWEN, H. E. ...	Oh! when not hopes. S.A.T.B. ...	1 1/2d.
PINSUTI, C. ...	May Morning ...	6d.
"	Two angel hands. A.T.T.B. ...	6d.
PARKER, HENRY ...	Peace to the hero's sleep. S.A.T.B. ...	1 1/2d.
"	Who knows what the bells say. S.C.T.B. ...	3d.
REAY, S. ...	Fly, night away. S.A.T.B. ...	1 1/2d.
"	Good night. S.A.T.B. ...	1 1/2d.
"	In an arbor green. S.A.T.B. ...	1 1/2d.
"	Cuckoo. S.A.T.B. ...	1 1/2d.
"	Wedding Bells. S.A.T.B. ...	1 1/2d.
SLOPER, LINDSAY ...	North wind blows, The. S.A.T.B. ...	6d.

201, REGENT STREET, LONDON, W.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obbligato, by ARTHUR HENRY BROWN.

No.	
40.	Aria, by Gluck. 1767.
41.	"Sanctus" and "Hosanna," from André's Mass. Op. 43.
42.	Last Chorus, from Beethoven's "Mount of Olives."
43.	"He shall feed His flock," from Handel's "Messiah."
44.	"Quoniam Tu solus," by Vincenzo Righini. 1788.
45.	"Hallelujah" Chorus, from Handel's "Messiah."
46.	"Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
47.	"The heavens are telling," from Haydn's "Creation."
48.	Andante and Allegretto, from Handel's Violin Sonata in A major.
49.	Slow Movement from Symphony 36, by Haydn.
50.	Andante con Variazioni, from Spohr's Notturmo. Op. 34.
51.	"Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.
52.	"Marche Solennelle," by Franz Schubert.
53.	Adagio, from the Notturmo (Op. 34), by Louis Spohr.
54.	"Ave Maria," from the "Evening Service," Book 7, by Cherubini.
55.	Overture and Minuet to "Samson," Handel, 1742.
56.	"The arm of the Lord," by Haydn.
57.	"Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.
58.	"Gloria in excelsis," from Schubert's Mass (No. 2), in C.
59.	"Il pensier sta negli oggetti" Aria, by Haydn, 1792.
60.	"Gloria in excelsis," from Mozart's 12th Mass.
61.	How lovely are the messengers, by Mendelssohn.
62.	Notturmo, by Kalkbrenner.
63.	Che Farò, by Chr. Gluck, 1769.
64.	Aria in A flat, by Louis Spohr.
65.	Cujus Animam, from Rossini's "Stabat Mater."

[Continuing.]

Price Three Shillings each net.

Volumes I, II, and III, bound in cloth, are now ready, each
taining 20 numbers, price One Guinea each.

A list of the preceding numbers post-free on application.

London: B. WILLIAMS, 60, PATERNOSTER ROW, E.C.

COMPOSITIONS

BY

A. C. MACKENZIE.

ANTHEMS FOR FOUR VOICES.

	s.	d.
The blessing of the Lord	0	3
I will lay me down in peace	0	1½
The Lord gave, and the Lord hath taken away	0	2

PART-SONGS (S.A.T.B.) Op. 8.

No. 1. It is this	0	1½
" 2. How I love the festive boy	0	3
" 3. Autumn	0	1½
" 4. When Spring begems the dewy scene	0	4
" 5. The day of love	0	3
" 7. The stars are with the voyager	0	1½

PART-SONGS FOR MEN'S VOICES.

A Franklyn's dogge (Op. 8, No. 6)	0	6
Great Orpheus was a fiddler	0	6

TRIOS FOR LADIES' VOICES. Op. 22.

No. 1. Waken! waken! day is dawning	0	4
" 2. Distant bells	0	3
" 3. Come, sisters, come	0	4

SONGS.

Three Songs. Op. 17. The Poetry written by CHRISTINA

ROSSETTI:—

No. 1. The first spring day	3	0
" 2. When I am dead	3	0
" 3. A birthday	3	0

While my lady sleepeth. Serenade. Op. 12, No. 2. The words translated from the Spanish, by J. G. LOCKHART	3	0
In our boat, with Violin and Violoncello Accompaniment	4	0
The song of love and death, from Tennyson's "Idyls of the King"	3	0
The Old Grenadier. Sung by Mr. Santley	4	0
Cross and Crown, with Organ or Harmonium, ad lib.	4	0

Sold at half-price.

PIANOFORTE MUSIC.

Five Pieces: Impromptu, Gigue, Saga, La Coquette, Evening in the fields	4	0
Scenes in the Scottish Highlands. Three Pieces. Op. 23. each	3	0

No. 1. On the hill side. No. 2. On the loch.

No. 3. On the heather.

Sold at half-price.

London: NOVELLO, EWER and Co.

Just published.

A SECOND SET OF

TEN TRIOS for FEMALE VOICES

COMPOSED BY

CARL REINECKE

Op. 156.

Price 1s. 6d.; or, singly:—

No. 86. From Venice	3d.
" 87. When two are lovers	2d.
" 88. How quickly sorrow is gone	2d.
" 89. A Maiden's song	3d.
" 90. O grateful evening silence	2d.
" 91. Song of the Graces, from "Faust"	2d.
" 92. Song from "Mirza Schafy"	3d.
" 93. In summer go thy love to seek	2d.
" 94. Over a grave	2d.
" 95. Snow in Spring	2d.

London: NOVELLO, EWER and Co.

NOVELLO, EWER AND CO.'S

ONLY COMPLETE AND UNIFORM EDITION OF

MENDELSSOHN'S

THIRTEEN TWO-PART SONGS

With the Original Words (English). Octavo, 1s.; cloth, gilt edges, 2s.
 German and English Words. Octavo, 2s.; cloth, gilt edges, 4s.
 Folio Edition. Original Words (English), 2s. 6d.; or singly, 1s. 6d. each net.

1. I would that my love.	8. Can I light-hearted be?
2. The passage bird.	9. Evening song.
3. Greeting.	10. Zuleika and Hassan.
4. Autumn song.	11. The Sabbath morn.
5. O wert thou in the cauld blast.	12. The harvest field.
6. The maybells and the flowers.	13. Song from "Ruy Blas."
7. My bark is bounding.	

London: NOVELLO, EWER and Co.

NEW SONG

Sung by MR. FRANK BOYLE

ONLY TO LOVE THEE

The Words written by EDWARD OXENFORD

THE MUSIC BY

FRANZ ABT.

Two Shillings, net.

London: NOVELLO, EWER and Co.

SUNG BY MR. CARLETON.

ROSE-MARIE

SONG.

The Words written by F. E. WEATHERLY; the Music by

J. L. MOLLOY.

Two Shillings, net.

London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHT

Song for Baritone or Bass, by

ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

Sung by Miss ADA TOLKIEN.

NEW SONG

ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

New Patriotic Song for Baritone.

WHO'S FOR THE QUEEN?

Written by FRED. E. WEATHERLY, M.A.

MUSIC COMPOSED BY

GABRIEL DAVIS.

Price 4s.

London: NOVELLO, EWER and Co.

SONGS

BY

SIR W. STERNDALÉ BENNETT.

TWELVE SONGS, with English and German Words. Price, s. d.	
in paper cover, 2s. 6d.; cloth boards	4 6
Also separately, folio size each net	1 6

Op. 23.

Op. 35.

1. Musing on the roaring ocean.	7. Indian love.
2. May-dew.	8. Winter's gone.
3. Forget-me-not.	9. Dawn, gentle flower.
4. To Chloe (in sickness).	10. Castle Gordon.
5. The past.	11. As lonesome through the woods.
6. Gentle Zephyr.	12. Sing, maiden, sing.
O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria")	3 0
O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen")	2 6
WITH THE CAROL IN THE TREE (ditto)	3 0
'TIS JOLLY TO HUNT (ditto)	3 0

London: NOVELLO, EWER and Co.

SIX PART-SONGS

BY

SEYMOUR EGERTON.

Spring's approach	3d.	The rose and the soul	1½d.
Wild rose	3d.	Adieu to the woods	3d.
In the woods	3d.	King Winter	3d.

London: NOVELLO, EWER and Co.

THE ORPHEUS

(NEW SERIES)

A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

VOLUME I.—Cloth, gilt edges, 5/-.

1.	The long day closes	A. Sullivan	3d.
2.	The Beleaguered	A. Sullivan	4d.
3.	The Homeward Watch	H. Smart	2d.
4.	Come away, come away	Schäfer	2d.
5.	Onward roaming, never weary	Müller	2d.
6.	Hark! the merry drum	Krugh	4d.
7.	Vermeland	Swedish Melody	2d.
8.	Dear land of my fathers	Swedish Melody	2d.
9.	Still amid old Sweden's Youth	Dalecarlian Song	2d.
10.	A Franklyn's dogge	A. C. Mackenzie	6d.
11.	All things love thee	J. L. Hatton	3d.
12.	A Song of Winter	J. L. Hatton	3d.
13.	Going away	J. L. Hatton	4d.
14.	Sleep, my sweet	J. L. Hatton	3d.
15.	Spring, ye flow'rets	J. L. Hatton	2d.
16.	Summer eve	J. L. Hatton	3d.
17.	The sweet creature	J. L. Hatton	3d.
18.	To Julia	J. L. Hatton	3d.
19.	O thou whose beams (Ossian's Hymn)	Sir John Goss	6d.
20.	To'ther day as I sat (Sycamore Shade)	Sir John Goss	6d.
21.	Hark! heard ye not	Sir John Goss	10s.
22.	The courtly bard (Kitty Fell)	Sir John Goss	6d.
23.	The chase	Ch. Gounod	6d.
24.	The night is cloudless and serene	Schubert	6d.
25.	Battle song	Schumann	4d.

VOLUME II.—Cloth, gilt edges, 5/-.

26.	Weighing anchor (Outward bound)	G. A. Macfarren	2d.
27.	I wish to tune my quivering lyre	T. F. Walmisley	4d.
28.	Cheerfulness	Ciro Pinsuti	6d.
29.	How dear to me the hour	Ciro Pinsuti	6d.
30.	Peace	J. Fredk. Bridge	6d.
31.	With thee, sweet hope	J. Fredk. Bridge	6d.
32.	Let maids be false, so wine be true	George C. Martin	4d.
33.	The Wreck of the Hesperus	Dr. H. Hiles	6d.
34.	Hushed in death	Dr. H. Hiles	6d.
35.	Evening	Henry Leslie	2d.
36.	Pibroch of Donuil Dhu	Henry Leslie	3d.
37.	Night winds that so gently flow	J. Baptiste Calkin	3d.
38.	Breathe soft, ye winds	J. Baptiste Calkin	3d.
39.	My lady is so wondrous fair	J. Baptiste Calkin	2d.
40.	Come, fill, my boys	J. Baptiste Calkin	4d.
41.	I lov'd a lass	Samuel Reay	3d.
42.	Love's good morrow	Samuel Reay	3d.
43.	Merrily rolls the mill stream on	Samuel Reay	4d.
44.	Now night her dusky mantle folds	Samuel Reay	4d.
45.	Bind my brows	J. Stainer	4d.
46.	Sleeping, why now sleeping (serenade)	Elizabeth Stirling	3d.
47.	Disdain returned	Elizabeth Stirling	4d.

VOLUME III.—Cloth, gilt edges, 5/-.

48.	Bright sword of liberty	C. M. von Weber	2d.
49.	To night	C. M. von Weber	2d.
50.	O'er moor and mountain	L. Spohr	2d.
51.	Come, boys, drink and merry be	H. Marschner	4d.
52.	Married and single	H. Werner	2d.
53.	The Sabbath call	C. Kreutzer	2d.
54.	Evening	L. de Call	2d.
55.	Softly, softly (Piano, piano)	Seyfried	3d.
56.	Banish, O maiden	O. Lorenz	4d.
57.	Lutzw's wild chase	C. M. von Weber	2d.
58.	Soldier's Song	H. Werner	2d.
59.	Hark! above us	C. Kreutzer	2d.
60.	Lovely night	F. X. Chwatal	2d.
61.	The two Roses	H. Werner	2d.
62.	The Toper's Glee	Zelter	2d.
63.	Integer vita	Flemming	2d.
64.	The Three Huntsmen	C. Kreutzer	3d.
65.	Parting	F. Otto	3d.
66.	O most holy one		2d.
67.	He who trusts in ladies fair	Eisenhofer	3d.
68.	Spring's delights	Müller	4d.
69.	Absence	F. Schneider	2d.
70.	On fragrant myrtles	Müller	3d.
71.	O cruel maid	Kalliwooda	2d.
72.	Twine ye roses in your hair	Pohlentz	2d.
73.	The sun is gone	Bergt	2d.
74.	Ah! with me (Dehl! con me)	Seyfried	3d.
75.	Dear maid	L. de Call	2d.
76.	I tell thee, boy	Grassini	4d.
77.	Soldiers' Chorus	H. Werner	2d.
78.	The Ladies	Reichardt	4d.
79.	The Mariner's Song	M. Haydn	2d.
80.	To Song	C. M. von Weber	2d.
81.	King Joy	H. Werner	3d.
82.	Calm eyes of beauty (Luci sereni)	Seyfried	2d.
83.	The miner's song	Annacker	3d.
84.	Wave high your hats	Baur	2d.
85.	Song of Harold Harfager	H. Werner	3d.

VOLUME IV.—Cloth, gilt edges, 5/-.

86.	Dr. St. Paul	Zelter	3d.
87.	Of when eve has rest bestowed	L. de Call	2d.
88.	The Twelve	G. W. Fink	3d.
89.	Lord, I pray Thee, set me free (Libera me, Domine)	Kalliwooda	2d.
90.	The Chapel	C. Kreutzer	3d.
91.	Every rustling tree	Kuhlau	2d.
92.	The Rifleman	F. Otto	2d.
93.	Pleasing pain	L. de Call	2d.
94.	Through woods and fields	C. Kreutzer	4d.
95.	The Cuckoo	L. Spohr	4d.
96.	Peace of mind	Steinacker	4d.
97.	Huntsman's joy	C. Kreutzer	3d.
98.	Maiden, listen	C. F. Adam	2d.
99.	Beauteous clouds	H. Werner	2d.
100.	Must I then part from thee (Parting)	F. Otto	2d.
101.	War Song	H. Werner	2d.
102.	Slumber sweetly, dearest	Eisenhofer	4d.
103.	The mariner's return	Hoesler	4d.
104.	Huntsman's Song	Pohlentz	4d.
105.	Spring-time	C. Kreutzer	3d.
106.	The Equinox	C. Kreutzer	2d.
107.	Hilarity	S. H. Dehn	2d.
108.	The Request	C. A. Bertelsmann	3d.
109.	Hope and fear	F. Otto	2d.
110.	Hail to the chief	F. Schubert	2d.
111.	The dying child	L. I. Viotta	2d.
112.	Soldier's love	Kücken	2d.
113.	Gondolier's Serenade	F. Schubert	4d.
114.	Hie, the shallop	Kücken	4d.
115.	The banners wave, the drums are beating	Kücken	3d.
116.	The Miller's Daughter	Hartel	6d.
117.	Go, speed thy flight	Otto	3d.
118.	Let us be joyful	Schneider	3d.

VOLUME V.—Cloth, gilt edges, 5/-.

119.	The Trooper's Song	C. M. von Weber	2d.
120.	Not a spot on earth so pleasant	P. Winter	2d.
121.	Say, shall the heart	P. Winter	2d.
122.	The last day of May	B. Molique	3d.
123.	Where's the gain of care	L. de Call	3d.
124.	Convivial Song	B. Molique	3d.
125.	The evening bell on the mountain	C. G. Belcke	3d.
126.	Tell me, on what holy ground	Fuss	2d.
127.	When the hues of daylight fade	C. S. Reissiger	2d.
128.	What is life?	C. Blum	3d.
129.	Old Bacchus	C. F. Ackers	3d.
130.	Serenade	F. Busse	2d.
131.	The Young Musicians	F. Kücken	4d.
132.	The Rhine	F. Kücken	3d.
133.	O wert thou in the cauld blast	F. Kücken	2d.
134.	The time for song is here	Ferd. Ries	2d.
135.	Good-night	F. Kücken	3d.
136.	Love and Courage	L. Spohr	3d.
137.	The Toast	Zöllner	3d.
138.	Rest, dearest, rest (Serenade)	F. Kücken	3d.
139.	Hard times	J. Dürrner	4d.
140.	The image of the rose	G. Reichardt	2d.
141.	Tears of anguish	G. Reichardt	3d.
142.	Gentle sounds are floating	J. G. Müller	4d.
143.	O Fatherland	Franz Abt	2d.
144.	Merry May	Franz Abt	2d.
145.	Thuringian Volkslied	Franz Abt	2d.
146.	Farewell, thou lovely forest glade	Franz Abt	2d.
147.	Evening	Franz Abt	3d.
148.	Union	A. E. Marschner	2d.
149.	The three chafers	H. Truhn	2d.
150.	The united band	J. Otto	3d.
151.	On the march	V. E. Becker	4d.
152.	Vineta	Franz Abt	3d.
153.	The Northman's Song	F. Kücken	2d.
154.	The Dance	J. Otto	4d.

VOLUME VI.

155.	Come, let us join the roundelay	W. Beale	2d.
156.	What ho! What, Shepherd, ho!	W. Beale	3d.
157.	Home, they brought her warrior dead	J. Barnby	2d.
158.	Come, live with me	Arthur Carnall	3d.
159.	Thro' yon lattice window	Eisenhofer	4d.
160.	Breathe, my harp	Sir H. R. Bishop	3d.
161.	Fare thee well! and if for ever	C. A. Macrone	4d.
162.	Come, follow me	E. T. Driffeld	4d.
163.	Autumn is come again	F. Corder	4d.
164.	Great Orpheus was a fiddler	A. C. Mackenzie	6d.

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

Novello's Octavo Edition of Anthems.

VOLUME I.—Cloth, gilt edges, 7s.

1. Come unto Him ... Gounod 2d.
2. Glory be to God ... S. S. Wesley 2d.
3. O love the Lord ... Arthur Sullivan 2d.
4. This is the day ... J. Turle 2d.
5. Blessing, glory ... B. Tours 3d.
6. I will wash my hands ... E. J. Hopkins 3d.
7. Judge me, O God ... Mendelssohn 4d.
8. O taste and see ... Sir John Goss 3d.
9. All ye who weep ... Gounod 3d.
10. My God, my God ... Mendelssohn 6d.
11. O day of penitence ... Gounod 6d.
12. O come near to the cross ... Gounod 8d.
13. This is the day ... John Sewell 2d.
14. O praise the Lord ... J. Barnby 4d.
15. Blessed be the God... S. S. Wesley 4d.
16. O give thanks ... Sir G. Elvey 3d.
17. O give thanks ... William Rea 3d.
18. Lift up your heads ... J. L. Hopkins 14d.
19. Therefore with angels ... V. Novello 2d.
20. With angels ... J. L. Hopkins 3d.
21. Praise the Lord, O my soul ... Goss 6d.
22. Word of God incarnate ... Gounod 3d.
23. Why rage fiercely ... Mendelssohn 6d.
24. As the hart pants ... Gounod 3d.
25. O Lord, our Governor ... H. Gadsby 3d.
26. Wherewithal shall a young man ... Dr. H. Hiles 3d.

VOLUME II.—Cloth, gilt edges, 7s.

27. I will magnify Thee ... Sir John Goss 3d.
28. Fear not, O land ... Sir John Goss 6d.
29. I will give thanks ... J. Barnby 3d.
30. All Thy works praise Thee ... Thorne 3d.
31. The wilderness ... Sir John Goss 6d.
32. I was glad ... Sir G. Elvey 3d.
33. In Thee, O Lord ... B. Tours 3d.
34. O God, Thou art worthy to be praised ... A. Sullivan 4d.
35. O God, have mercy ... J. Baptiste Calkin 4d.
36. Sing praises ... Gounod 6d.
37. Lead, kindly light ... Dr. Stainer 4d.
38. Remember now thy Creator ... Dr. Steggall 4d.
39. The Lord is loving ... Dr. Garrett 4d.
40. O praise God ... T. T. Trimmell 4d.
41. The Lord is King ... T. T. Trimmell 4d.
42. O give thanks ... Sir John Goss 3d.
43. Hosanna to the Son ... G. A. Macfarren 3d.
44. The Lord is great ... W. T. Best 3d.
45. Prepare ye the way ... Dr. Garrett 3d.
46. Father of Heaven ... Dr. Walmisley 3d.
47. O how amiable ... J. Barnby 3d.
48. O how plentiful ... T. M. Pattison 3d.
49. God be merciful ... S. S. Wesley 3d.
50. The Lord is my light ... Dr. H. Hiles 3d.
51. O Saving Victim (No. 2) ... Gounod 4d.
52. Come, and let us return ... Sir J. Goss 3d.

VOLUME III.—Cloth, gilt edges, 7s.

53. If we believe ... Sir John Goss 3d.
54. Lord, let me know mine end ... Goss 3d.
55. Ponder my words ... Henry Gadsby 3d.
56. Awake, awake, put on ... Dr. Stainer 6d.
57. What are these ... Dr. Stainer 6d.
58. If ye then be risen ... Dr. Naylor 3d.
59. Praise the Lord ... S. S. Wesley 6d.
60. Rejoice greatly ... Henry Gadsby 3d.
61. In Christ dwelleth ... Sir John Goss 3d.
62. Thou, O God ... S. Wesley 3d.
63. Praise the Lord ... Dr. Garrett 3d.
64. Blessed is the man ... Sir John Goss 4d.
65. Behold now, praise ye the Lord ... J. B. Calkin 3d.
66. O give thanks ... S. S. Wesley 3d.
67. The Lord is my Shepherd (S.S.A.A.) ... F. Schubert 4d.
68. Stand up and bless ... Sir John Goss 4d.
69. Wherewithal shall a young man ... Sir G. Elvey 6d.
70. Praise the Lord ... Sir G. Elvey 6d.
71. O praise the Lord ... Sir F. Ouseley 3d.
72. Thou wilt keep him ... Dr. Gauntlett 3d.
73. I will cry unto God ... Dr. Steggall 3d.
74. We have heard ... A. Sullivan 6d.
75. God said, Behold I have given you ... G. A. Macfarren 6d.
76. We give Thee thanks ... Do. 3d.
77. Blessed are they ... W. H. Monk 3d.
78. I will magnify Thee ... J. B. Calkin 4d.

VOLUME IV.—Cloth, gilt edges, 7s.

79. I was glad ... C. E. Horsley 6d.
80. Psalm XLVII. (S.S.A.) ... E. H. Thorne 6d.
81. Plead Thou my cause ... Mozart 6d.
82. O clap your hands ... Dr. Stainer 6d.
83. The Lord is King ... Henry Gadsby 6d.
84. The Lord that made ... J. Turle 2d.
85. { Say, where is he born } Mendelssohn 6d.
86. The morning stars ... Dr. Stainer 6d.
87. O that I knew where I might find Him ... Sir W. S. Bennett 3d.
88. Give ear, O ye heavens ... Dr. Armes 3d.
89. Behold I bring you ... J. Barnby 3d.
90. Distracted with care and anguish ... Haydn 4d.
91. It came even to pass ... Sir F. Ouseley 4d.
92. Break forth into joy ... Ridley Prentice 6d.
93. These are they ... Rev. J. B. Dykes 1s.
94. Hear, O Lord ... Sir John Goss 2d.
95. Come and let us return ... Wm. Jackson 3d.
96. Lift up thine eyes ... Sir John Goss 6d.
97. Blow ye the trumpet ... Henry Leslie 3d.
98. Brother, thou art gone ... Sir J. Goss 4d.

VOLUME V.—Cloth, gilt edges, 7s.

99. Sing to the Lord ... Mendelssohn 8d.
100. I will sing a new song ... Dr. Armes 8d.
101. God is our Refuge ... Dr. H. Hiles 6d.
102. In sweet consent ... E. H. Thorne 3d.
103. Come unto Me ... Bach 3d.
104. How lovely are Thy dwellings fair ... Spohr 8d.
105. God came from Teman ... Steggall 4d.
106. O God the King of glory ... H. Smart 4d.
107. Thou wilt keep him ... S. S. Wesley 3d.
108. Make me a clean heart ... J. Barnby 3d.
109. Ascribe unto the Lord ... S. S. Wesley 8d.
110. The Wilderness ... S. S. Wesley 8d.
111. Holy, Holy, Holy ... Dr. Crotch 3d.
112. The Lord will comfort Zion ... Dr. H. Hiles 6d.
113. All they that trust in Thee ... Hiller 8d.

VOLUME VI.—Cloth, gilt edges, 7s.

114. I was glad ... T. Attwood 4d.
115. Who is this that cometh ... Dr. Arnold 4d.
116. Call to remembrance ... J. Battisbill 6d.
117. I have set God ... Dr. Blake 6d.
118. Bow Thine ear ... W. Bird 3d.
119. I was in the spirit ... Dr. Blow 6d.
120. I beheld, and lo ... Dr. Blow 6d.
121. By the waters ... Dr. Boyce 4d.
122. I have surely built ... Dr. Boyce 4d.
123. O where shall wisdom ... Dr. Boyce 6d.
124. O praise God ... Dr. Clarke 6d.
125. Praise the Lord ... J. Clark 3d.
126. I will love Thee, O Lord ... J. Clark 4d.
127. We will rejoice ... Dr. Croft 4d.
128. God is gone up ... Dr. Croft 4d.
129. Hosanna ... O. Gibbons 3d.
130. I have set God ... J. Goldwin 3d.
131. God is our hope ... Dr. Greene 6d.

VOLUME VII.—Cloth, gilt edges, 7s.

132. Let God arise ... Dr. Greene 6d.
133. O clap your hands ... Dr. Greene 4d.
134. I will sing ... Dr. Greene 6d.
135. O worship the Lord ... Dr. Hayes 6d.
136. Great is the Lord ... Dr. Hayes 4d.
137. Praise the Lord ... Dr. Hayes 4d.
138. Hear, O heavens ... P. Humphreys 3d.
139. Hear, O Lord ... C. King 3d.
140. The souls of the righteous ... Nares 3d.
141. O God, Thou art my God ... H. Purcell 3d.
142. O sing unto the Lord ... H. Purcell 6d.
143. Be merciful ... H. Purcell 6d.
144. O give thanks ... H. Purcell 6d.
145. Rejoice in the Lord ... H. Purcell 3d.
146. Hear my prayer ... C. Stroud 4d.
147. Ascribe unto the Lord ... J. Travers 6d.
148. In Thee, O Lord ... J. Weldon 3d.
149. Awake, awake ... M. Wise 4d.
150. Awake up, my glory ... M. Wise 3d.
151. Prepare ye the way ... M. Wise 3d.

(To be continued.)

VOLUME VIII.—Cloth, gilt edges, 7s.

152. The Lord is my shepherd ... J. Shaw 3d.
153. I will magnify Thee ... J. Shaw 3d.
154. I will mention ... A. Sullivan 6d.
155. The righteous shall flourish ... J. B. Calkin 4d.
156. I will give thanks ... E. J. Hopkins 6d.
157. They that go down ... T. Attwood 4d.
158. O ye that love the Lord ... Elvey 4d.
159. Praise God in His holiness ... B. Tours 3d.
160. Unto Thee have I cried ... Sir G. Elvey 3d.
161. This is the day ... S. C. Cooke 3d.
162. Hear, O Lord ... Sir F. Ouseley 4d.
163. The Lord hath done great things ... Henry Smart 4d.
164. Rejoice in the Lord ... F. R. Statham 4d.
165. Lord, how are they increased ... Hamilton Clarke 6d.
166. O pray for the peace ... E. H. Thorne 4d.
167. Sing to the Lord ... Henry Smart 1s.
168. I desired wisdom ... Dr. Stainer 6d.
169. Sing praises to the Lord ... Dr. Croft 4d.
170. Save, Lord, and hear us ... Dr. Hayes 6d.

VOLUME IX.—Cloth, gilt edges, 7s.

171. I saw the Lord ... Dr. Stainer 6d.
172. Praise the Lord ... Sir Julius Benedict 8d.
173. Happy is the man ... E. Prout 8d.
174. The righteous live ... Dr. Stainer 4d.
175. While the earth remaineth ... Dr. Heap 4d.
176. Out of the deep ... Dr. Naylor 4d.
177. The glory of the Lord ... Sir John Goss 6d.
178. O praise the Lord ... Sir John Goss 6d.
179. King all glorious ... J. Barnby 6d.
180. It is a good thing ... J. Barnby 6d.
181. Whoso dwelleth ... G. C. Martin 4d.
182. Blessed are they ... Arthur Page 6d.
183. Blessed be the Lord ... Dr. Heap 6d.
184. O Lord, look down ... J. Battisbill 3d.
185. Sing a song of praise ... Dr. Stainer 3d.
186. Wash me thoroughly ... S. S. Wesley 3d.
187. Great and marvellous ... Dr. Monk 3d.

VOLUME X.—Cloth, gilt edges, 7s.

188. O God, Thou hast cast us out ... Purcell 4d.
189. Seek ye the Lord ... J. V. Roberts 3d.
190. My soul is weary ... Dr. Beckwith 3d.
191. Thou visitest the earth ... Calcott 2d.
192. I will sing ... H. W. Wareing 2d.
193. The Lord gave ... A. C. Mackenzie 2d.
194. The blessing of the Lord ... Do. 2d.
195. I will lay me down ... H. Gadsby 2d.
196. Oye that love the Lord ... H. Wareing 3d.
197. By the rivers of Babylon ... L. Samson 4d.
198. For the mountains ... L. Samson 3d.
199. My hope is in the everlasting, and Awake, thou that sleepest ... Dr. Stainer 6d.
200. Rejoice in the Lord ... G. C. Martin 6d.
201. Come, Holy Ghost ... J. L. Hutton 4d.
202. O come before ... G. C. Martin 6d.
203. Hear, O thou Shepherd ... Dr. J. Clarke-Whitfield 4d.
204. O Lord God of my salvation ... Do. 3d.
205. I will always give thanks ... Do. 3d.
206. Blessed is the man ... Do. 3d.
207. I cried unto the Lord ... Dr. Heap 4d.
208. Praise the Lord O my soul ... Mozart 4d.
209. I will lay me down ... Dr. H. Hiles 3d.

VOLUME XI.

210. Not unto us O Lord ... H. Gadsby 6d.
211. Mine eyes look ... Henry Baker 3d.
212. Be glad, O ye righteous ... H. Smart 4d.
213. Day of anger (Requiem) ... Mozart 6d.
214. The fool hath said ... W. S. Bennett 4d.
215. It shall come to pass ... Dr. Garrett 6d.
216. Thus saith the Lord ... do. 6d.
217. O clap your hands ... T. T. Trimmell 3d.
218. Why seek ye the living ... Alexander 4d.
219. I have surely built ... T. T. Trimmell 3d.
220. Grieve not the Holy ... Dr. Stainer 3d.
221. Think, good Jesu ... From Mozart's Requiem 6d.
222. Me ye have bereaved ... C. Morales 3d.
223. Great is Jehovah ... Arr. from Schubert by F. Liszt 4d.
224. The Lord hear ... J. E. Barkworth 2d.
225. I will go unto ... Dr. Gauntlett 2d.

NOVELLO, EWER AND CO.'S

Pianoforte Albums

EDITED BY BERTHOLD TOURS.

No. 1.

COMPOSITIONS BY J. S. BACH.

1. Prelude in C minor, from the "Petits Préludes."
2. Prelude in F major, from the "Petits Préludes."
3. Prelude in E major, from the "Petits Préludes."
4. Invention in F major, from the "Inventions à 2 voix."
5. Allemande in B flat major, from "Partita I."
6. Menuet in B flat major, from "Partita I."
7. Gigue in B flat major, from "Partita I."
8. Rondeau in C minor, from "Partita II."
9. Courante in A minor, from "Partita III."
10. Burlesca in A minor, from "Partita III."
11. Scherzo in A minor, from "Partita III."
12. Prelude in A minor, from the "Suites Anglaises."
13. Bourrée in A minor, from the "Suites Anglaises."
14. Gigue in A minor, from the "Suites Anglaises."
15. Sarabande in A major, from the "Suites Anglaises."
16. Gavotte in G minor, from the "Suites Anglaises."
17. Echo in B minor, from the "Overture Française."
18. Bourrée in C major, from the "Third Sonata for Violoncello."
19. Gavotte in G major, from the "Sixth Sonata for Violoncello."
20. Bourrée in B minor, from the "Second Sonata for Violin."

No. 2.

COMPOSITIONS BY J. S. BACH.

21. Prelude in F major, from the "Suites Anglaises."
22. Menuet in F major, from the "Suites Anglaises."
23. Sarabande in E minor, from the "Suites Anglaises."
24. Passepied in E minor, from the "Suites Anglaises."
25. Gavotte in D minor, from the "Suites Anglaises."
26. Gigue in D major, from "Partita IV."
27. Prélude in G major, from "Partita V."
28. Courante in G major, from "Partita V."
29. Menuet in G major, from "Partita V."
30. Sarabande in D minor, from the "Suites Françaises."
31. Courante in C minor, from the "Suites Françaises."
32. Gigue in C minor, from the "Suites Françaises."
33. Gavotte in G major, from the "Suites Françaises."
34. Bourrée in G major, from the "Suites Françaises."
35. Allemande in E major, from the "Suites Françaises."
36. Courante in E major, from the "Suites Françaises."
37. Bourrée in E major, from the "Suites Françaises."
38. Gigue in E major, from the "Suites Françaises."
39. Fantasia in C minor.
40. Bourrée in E flat major, from the "Fourth Sonata for Violoncello."

No. 4.

COMPOSITIONS BY G. F. HANDEL.

1. Fugue in C major, from the "Petites Fugues."
2. Fugue in C major, from the "Petites Fugues."
3. Chaconne in F major.
4. Sarabande in E minor, from "Sonata III., for 2 Violins and Violoncello."
5. Gavotte in E minor, from "Sonata III., for 2 Violins and Violoncello."
6. Bourrée in G minor, from "Sonata V., for 2 Violins and Violoncello."
7. Gigue in A major, from "Suite I."
8. Allegro in F major, from "Suite II."
9. Courante in D minor, from "Suite III."
10. Aria con Variazioni in D minor, from "Suite III."
11. Presto in D minor, from "Suite III."
12. Courante in E minor, from "Suite IV."
13. Sarabande in E minor, from "Suite IV."
14. Gigue in E minor, from "Suite IV."
15. Aria con Variazioni in E major (the Harmonious Blacksmith), from "Suite V."
16. Courante in E major, from "Suite V."
17. Gigue in F minor, from "Suite VI."
18. Allegro in G minor, from "Suite VII."
19. Sarabande in G minor, from "Suite VII."
20. Passacaille in G minor, from "Suite VII."
21. Gigue in G minor, from "Suite VII."
22. Chaconne, from the opera "Almira."
23. Sarabande, from the opera "Almira."
24. Gavotte in A major, from the "Masque."

No. 5.

COMPOSITIONS BY G. F. HANDEL.

25. Menuetto in G major, from Sonata IV., for two Violins and Violoncello.
26. Bourrée in G major, from Sonata V., for Flute and Violoncello.
27. Gavotte in C major, from "Concertante for Stringed Instruments, with two Violins and Violoncello obbligato."
28. Capriccio in G major.
29. Fugue in F minor, from "Suite VIII."
30. Courante in F minor, from "Suite VIII."
31. Allemande in F minor, from "Suite VIII."
32. Gigue in F minor, from "Suite VIII."
33. Gigue in G minor, from "Suite IX."
34. Allegro in D minor, from "Suite X."
35. Air in D minor, from "Suite X."

No. 5. COMPOSITIONS BY G. F. HANDEL—continued.

36. Gigue in D minor, from "Suite X."
37. Menuetto con Variazioni in D minor, from "Suite X."
38. Allemande in D minor, from "Suite XI."
39. Courante in D minor, from "Suite XI."
40. Sarabande con Variazioni in D minor, from "Suite XI."
41. Gigue in D minor, from "Suite XI."
42. Sarabande in E minor, from "Suite XII."
43. Gigue in E minor, from "Suite XII."
44. Largo in G major, from the opera "Xerxes."
45. Capriccio in G minor.
46. Allegro in A minor.
47. Musette in G major, from the "Masque."
48. Gavotte in D major, from the opera "Alcides."

No. 6.

COMPOSITIONS BY G. F. HANDEL.

49. Prelude in G major.
50. Fugue in D major, from the "Petites Fugues."
51. Fugue in E minor.
52. Fantasia in C major.
53. Menuetto in F major.
54. Aria con Variazioni in B flat major.
55. Allemande in B flat major, from "Suite XIII."
56. Courante in B flat major, from "Suite XIII."
57. Gigue in B flat major, from "Suite XIII."
58. Air in G major, from "Suite XIV."
59. Allegro in G major, from "Suite XIV."
60. Courante in G major, from "Suite XIV."
61. Menuetto in G major, from "Suite XIV."
62. Gigue in G major, from "Suite XIV."
63. Gavotte con Variazioni in G major, from "Suite XIV."
64. Courante in D minor, from "Suite XV."
65. Allemande in G minor, from "Suite XVI."
66. Courante in G minor, from "Suite XVI."
67. Gigue in C minor, from "Suite XVI."
68. Arioso in C minor, from the opera "Alcina."
69. Bourrée in F major, from the opera "Pastor Fido."
70. Allegretto in F major, from the "Water Music."
71. Bourrée in F major, from the "Water Music."
72. Hornpipe in F major, from the "Water Music."

PRICE ONE SHILLING EACH.

LONDON: NOVELLO, EWER AND CO.

THE ONLY COMPLETE EDITIONS.

*One Volume, 518 pp., folio, handsomely bound,
cloth, gilt edges, price 21s.*

AN ENTIRELY NEW AND CAREFULLY
REVISED EDITION

OF

MENDELSSOHN'S Original Compositions

FOR THE

Pianoforte

INCLUDING THE "LIEDER OHNE WORTE."

ALSO,

A NEW OCTAVO EDITION (518 pp.)

Price, in paper cover, 7s. 6d. Cloth, gilt edges, 10s. 6d.

LIEDER OHNE WORTE

Folio, cloth, gilt edges, 12s.

Octavo, paper cover, 4s.; cloth, gilt edges, 6s.

CHEAP EDITIONS.

Folio, paper cover, 5s.; cloth, gilt edges, 8s. Octavo, paper cover, 2s. 6d.
cloth, gilt edges, 4s. 6d.

THE ONLY COMPLETE EDITION CONTAINING BOOKS 7 and 8.

"The volume before us is, indeed, a model of cheapness combined with elegance and convenient arrangement. It contains, in 518 neatly printed pages, everything Mendelssohn has written for the pianoforte, from the Capriccio in F sharp minor, Op. 5, composed in 1825, at the age of 16, to his latest works, including several published after his death. . . . A student will find no end of interesting points in the works here collected, but to the more advanced amateur also they will be a source of purest enjoyment. We need not add that the stately volume before us is eminently adapted to serve as an elegant and valuable gift-book at this or, indeed, at any season of the year."—*The Times*.

LONDON: NOVELLO, EWER AND CO.

JUST PUBLISHED.

"BROTHER, THOU ART GONE BEFORE US,"

ANTHEM

FROM

SULLIVAN'S MARTYR OF ANTIOCH

IN A CHEAP FORM FOR CHOIRS AND CHORAL SOCIETIES

(Who are at full liberty to sing the same anywhere, without further permission). Price 6d.

THE MARTYR OF ANTIOCH

SACRED MUSICAL DRAMA BY

ARTHUR SULLIVAN.

PRICE 8s. ; IN CLOTH, 10s. 6d.

The Orchestra and Chorus Parts can be hired by Societies wishing to perform the Work. Terms to be had on application to CHAPPELL and Co.

THE FOLLOWING SONGS ARE PUBLISHED :—

COME, MARGARITA, COME. Sung by Mr. EDWARD LLOYD. 4s.

SWEET MARGARITA. Sung by Mr. EDWARD LLOYD. 4s.

FOR THOU DIDST DIE FOR ME. Sung by Madame ALBANI. 4s.

THE LOVE-SICK DAMSEL. Sung by Madame PATEY. 4s.

IO PÆAN. Sung by Madame PATEY. 4s.

FANTASIA ON FAVOURITE AIRS from the MARTYR OF ANTIOCH, by W. KUHE. 4s.

COME, MARGARITA, COME. Transcribed for the Pianoforte by BRINLEY RICHARDS. 4s.

HARMONIUM and PIANOFORTE DUET on favourite Airs, by LOUIS ENGEL. 4s.

NEW WORKS FOR SINGING CLASSES.

CHAPPELL'S PENNY OPERATIC PART-SONGS.

FOR SOPRANO, ALTO, TENOR, AND BASS.

The present collection of Part-Songs is entirely new, being selected and adapted from the most striking and popular Choruses in the Favourite Operas. The Arrangement is purely Vocal, such Choruses only being chosen as can be sung without the aid of an Instrumental Accompaniment. The Words have been expressly written for the work, and the harmonies arranged in four parts, as likely to be most useful in small classes. Postage free, 1½d. each, or three for 4d. All the following (with the exception of No. 19*) may be sung without further permission.

- | | |
|--|--|
| 1. Hymn of the Fisherman's Children "ZAMPA." | 27. With fair Ceres (<i>The March Chorus</i>) "NORMA." |
| 2. Fays and Elves "MARTA." | 28. The Tuneful Song of Robin's Horn (<i>Tyrolese Chorus</i>) "GUGLIELMO TELL." |
| 3. Spring's Bright Glances "LA SONNAMBULA." | 29. The Chorus of Huntsmen "DER FREISCHUETZ." |
| 4. From Yonder Vale and Hill "LUCIA DI LAMMERMOOR." | 30. Hark! the distant hills (<i>Hunting Chorus</i>) "MARTA." |
| 5. Here we rest "LA SONNAMBULA." | 31. Hence! away with care "GLI UGONOTTI." |
| 6. Onward to Battle "IL TROVATORE." | 32. Hail to the Bride "LOHENGRIN." |
| 7. Rataplan "LA FIGLIA DEL REGGIMENTO." | 33. Hark! music stealing "SEMIRAMIDE." |
| 8. The Gipsy Star "IL TROVATORE." | 34. A bridal wreath we twined (<i>Chorus of Bridesmaids</i>) "DER FREISCHUETZ." |
| 9. War Song of the Druids "NORMA." | 35. Behold, how brightly breaks the Morning! (<i>The Barcarole</i>) "MASANIELLO." |
| 10. In Mercy! hear us! "LA FIGLIA DEL REGGIMENTO." | 36. From hill to hill resounding "FRA DIAVOLO." |
| 11. Come to the Fair! "MARTA." | 37. May-day "L' ELISIRE D' AMORE." |
| 12. Friendship "LUCIA DI LAMMERMOOR." | 38. Home again "LA FAVORITA." |
| 13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>) "MASANIELLO." | 39. Twilight "LUCIA DI LAMMERMOOR." |
| 14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>) "FAUST." | 40. War Song "LES HUGUENOTS." |
| 15. The soft Winds around us (<i>The Gipsy Chorus</i>) "PRECIOSA." | 41. Echo "RIGOLETTO." |
| 16. See how lightly on the Blue Sea "LUCREZIA BORGIA." | 42. Harvest Song "LA FAVORITA." |
| 17. See the Moonlight Beam "FRA DIAVOLO." | 43. The Boats bound along o'er the Bay "MASANIELLO." |
| 18. On yonder Rocks reclining "BOHEMIAN GIRL." | 44. The Emigrant Ship "DER FREISCHUETZ." |
| *19. Happy and light "LA FAVORITA." | 45. Welcome (<i>Birthday Song</i>) "PIETRO VON ABANO." |
| 20. Come, come away "LES HUGUENOTS." | 46. Choosing the May Queen "LE NOZZE DI FIGARO." |
| 21. Hymen's torch "FAUST." | 47. The Harvest home "LE NOZZE DI FIGARO." |
| 22. Come on, Comrade (<i>The Celebrated Chorus of Old Men</i>) "FAUST." | 48. By their songs so sweet and clear "LA BERGÈRE CHÂTELAINE." |
| 23. 'Gainst the Powers of Evil (<i>The Chorale of the Cross</i>) "DON PASQUALE." | 49. Smile, oh Sun! "DAS UNTERBROCHENE OPFERFEST." |
| 24. O Balmy Night "GUGLIELMO TELL." | 50. Hail to our Master "PIETRO VON ABANO." |
| 25. Haste o'er the Hills (<i>Introductory Chorus</i>) "ROBERT LE DIABLE." | |
| 26. Come, sing the Song (<i>Opening Chorus</i>) (To be continued.) | |

Postage Free, 1½d. each, or three for 4d.

CHAPPELL AND CO., 50, NEW BOND STREET, LONDON.

CITY BRANCH—14 AND 15, POULTRY, E.C.

MESSRS. NOVELLO, EWER & CO.

HAVE THE HONOUR TO ANNOUNCE THAT THEY HAVE PURCHASED THE

ENTIRE STOCK

AND

COPYRIGHTS

OF THE WORKS HITHERTO PUBLISHED BY

MESSRS. NEUMEYER & CO.,

OF NEUMEYER HALL,

INCLUDING THE WHOLE OF THE

VALUABLE COMPOSITIONS

OF

HEINRICH HOFMANN

&c., &c.

Catalogues of Hofmann's Compositions may be had on application.

LONDON: 1, BERNERS ST. (W.)
AND 80 & 81, QUEEN ST., CHEAPSIDE (E.C.)

CHALLEN AND SON'S GOLD MEDAL PIANOS, 20, OXFORD STREET, LONDON.

PRIZE MEDAL. LONDON, 1862.



FOR EXCELLENCE OF TOUCH AND TONE.

GOLD MEDAL.



SOUTH AFRICA, 1877.

PRIZE MEDAL. PARIS, 1878.



FOR GOOD AND CHEAP PIANOS.

CHALLEN & SON'S GOLD MEDAL PIANETTE WITH CHECK ACTION, IN ELEGANT WALNUT OR ROSEWOOD CASE. FROM 25 GUINEAS.

"The Pianettes manufactured by CHALLEN & SON are most satisfactory instruments."—*Anton Rubinstein.*

"I consider that Messrs. CHALLEN & SON have succeeded in providing at a most moderate cost pianos of high-class workmanship and pure tone. Their Pianettes are specially deserving of notice as being remarkable both for their cheapness and general excellence.

"The Instruments exhibited by Messrs. CHALLEN & SON, at Paris, were highly creditable, not only to them but to the English Section."—*John Stainer, M.A., Mus. Doc., one of the Jurors of the Paris Universal Exhibition, 1878.*

IRON-FRAME PIANOS

VERTICAL—OVERSTRUNG—AND DOUBLE OBLIQUE—
POWERFUL AND PURE IN TONE—TRICHORD—BEST CHECK ACTION—
REQUIRE BUT LITTLE TUNING—

AND, ON ACCOUNT OF BEING DAMP-RESISTING, ARE ESPECIALLY ADAPTED
FOR COUNTRY HOUSES AND THE COLONIES.

Prices very moderate.

EARLY ENGLISH—EBONISED—AND GOLD PIANOS

Kept in Stock, of Superior Make and Elegant Designs.

May be obtained from all Musicsellers. Illustrated List and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.



THE TWO FIRST PRIZES, MELBOURNE, 1881, FOR GRANDS AND UPRIGHTS; THE FIRST PRIZE, QUEENSLAND INTERNATIONAL EXHIBITION, 1880; THE FIRST PRIZE FOR GRANDS, THE FIRST PRIZE FOR UPRIGHTS, AND THE SPECIAL DIPLOMA ABOVE ALL COMPETITORS, SYDNEY, 1880; THE CROSS OF THE LEGION OF HONOUR, AND ALSO THE GOLD MEDAL (L'Académie Nationale), PARIS, 1878; THE GOLD MEDAL AND DIPLOMA OF HONOUR, SOUTH AFRICA, 1877; THE MEDAL OF HONOUR AND DIPLOMA OF MERIT, PHILADELPHIA, 1876; THE GRAND DIPLOMA OF HONOUR, PARIS, 1874; THE GOLD MEDAL, PARIS, 1870; THE DIPLOMA OF EXTRAORDINARY MERIT, AMSTERDAM, 1869; MEDAL OF HONOUR, PARIS, 1867; PRIZE MEDAL, LONDON, 1862; &c., &c., HAVE BEEN AWARDED TO

JOHN BRINSMEAD & SONS' PIANOS

PATENTED 1862, 1868, 1871, 1875, & 1879, THROUGHOUT EUROPE & AMERICA.

"These excellent Pianos merit the approbation of all artists, as the tone is full as well as sustained, and the touch is of perfect evenness throughout its entire range, answering to every requirement of the pianist." "CH. GOUNOD."

"We, the undersigned, certify that after having seen and most conscientiously examined the English Pianos at the Universal Exhibition of 1878, find that the palm belongs to the Grand Pianos of the house of BRINSMEAD." "NICOLAS RUBINSTEIN."

"Paris, September 8, 1878."

"D. MAGNUS."

"CHEVALIER ANTOINE DE KONTSKI."

"The purity of the tone and the excellent mechanism of the Pianos exhibited by them called forth warm eulogies from all competent critics." "JOHN STAINER, M.A., Mus. Doc."

JOHN BRINSMEAD & SONS,

PIANOFORTE MANUFACTURERS,

18-20, WIGMORE STREET, LONDON, W.,

AND THE "BRINSMEAD PIANOFORTE WORKS," GRAFTON ROAD, KENTISH TOWN, N.W.

ILLUSTRATED PRICE LISTS POST-FREE.

CHAPPELL AND CO.'S IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.

35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.

18 TO 225 GUINEAS.

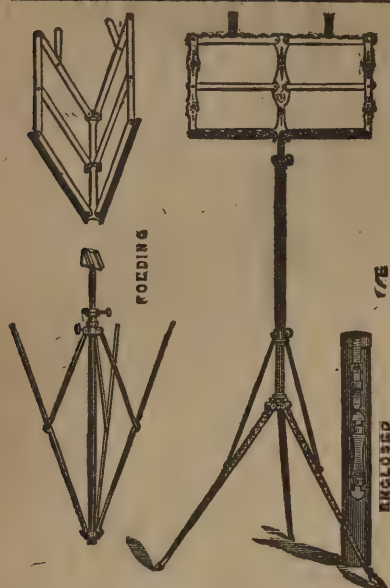
ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

Steam Pianoforte Works—CHALK FARM ROAD, N.W.



THE
AMERICAN
PORTABLE
Music Stands.

J. F. WALTERS' PATENT.

IRON, from 10/6
BRASS, from 30/-



THESE Stands are unsurpassed in simplicity, strength, portability, cheapness, and elegance of finish.

They are suitable for Military Bands, Orchestras, Reading and News Rooms, Libraries, Studies, and Drawing Rooms. When opened to their full capacity they stand 5 feet high, and can be folded and inclosed in a case 21 inches long by 2 inches diameter. The weight is about 3 lbs. 12 oz., and they will support a weight of 50 lbs.

To be obtained of all Music Dealers, and of the Manufacturers and Proprietors of the Patent,

HARROW & CO., Music Smiths, Brass Workers, &c., 13 & 14, Portland Street, Soho, London, W.
DESCRIPTIVE CIRCULARS FREE.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP

CANTATA

(WORDS BY LONGFELLOW)

Composed for the Leeds Festival, 1880, by

JOHN FRANCIS BARNETT

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

GIDEON

ORATORIO

BY

W. G. CUSINS.

Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

IN THE PRESS.

RUTH

SACRED CANTATA BY

JOSEPH L. ROECKEL.

JUST PUBLISHED.

MARY STUART

DRAMATIC CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

WORDS BY

F. E. WEATHERLY

MUSIC BY

JOSEPH L. ROECKEL

Price, Vocal Score, Paper, 4s. net; Cloth, 6s.

ORCHESTRAL AND CHORUS PARTS ARE READY.

LORD LOVELL

HUMOROUS CANTATA

(FOR FOUR SOLO VOICES AND CHORUS)

BY

GEORGE FOX.

Price, Vocal Score, 2s. 6d. net.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 459.—Vol. 22.

Registered for transmission abroad.

MAY 1, 1881.

Price 3d.; Post-free, 4d.

Annual Subscription, Postage-free, 4s.

MR. W. HENRY THOMAS begs to announce that his **ANNUAL CONCERT** will take place at the Athenæum, Camden Road, N., on **THURSDAY EVENING, June 2**, commencing at Eight o'clock, when he will be assisted by well-known artists, whose names, with full particulars, will shortly be announced. Tickets, unreserved, half-a-crown each; and numbered and reserved, five shillings each, may now be obtained of Mr. W. Henry Thomas, at his residence, 7, Lidlington Place, Harrington Square, N.W.

MUSICAL ASSOCIATION, 27, Harley Street, W.
On **MONDAY** next, May 2, at Five o'clock, a **PAPER** will be read by **H. C. BANISTER, Esq.**, "On some of the underlying principles of Structure in Musical Composition."

JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

THE MADRIGAL SOCIETY.—The **AWARD** of the **JUDGES** in the competition for the prize offered by this Society in December last is unavoidably **POSTPONED** until June next.—April 21, 1881.

BOROUGH of CARDIFF.—**FINE ART and INDUSTRIAL EXHIBITION.**—It is proposed to give a series of **CONCERTS** in connection with the above Exhibition, which will be held in the Drill Hall, Cardiff, during the months of August and September next. Artists willing to assist are invited to communicate with the Honorary Secretaries. Expenses only can be offered.

J. L. WHEATLEY, Town Clerk,
EDWIN SEWARD, A.I.B.A., } Hon. Secs.

Town Hall, Cardiff, April 25, 1881.

FREE VACANCIES in a resident Country Choir for two **LEADING TREBLES.** Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

DERBY SCHOOL.—**TWO CHORISTERSHIPS,** each of the value of £40 per annum, will be offered for competition at the close of the Easter vacation. Candidates must have good, powerful **TREBLE** voices and be able to read music. Address, for particulars, W. L. Dodd, Esq., the School, Derby.

CHOIR-BOYS WANTED at St. Luke's Church, Camberwell. To Boys with suitable voices a free education will be given at St. Mary's College in return for their services as choristers in above church. Candidates to apply to Rev. J. Cooper Lintott, 3, Lyndhurst Place, Peckham Road, Camberwell.

ST. PETER'S, Dulwich Common.—**VOICES** are invited for the Voluntary Choir. Gentlemen please apply, by letter, to Mr. C. J. Frost, Burlington Villa, Underhill Road. Boys at St. Peter's Hall, Underhill Road, on Tuesdays, 6.30 to 8 p.m.

ST. ANNE'S, Soho.—There are **VACANCIES** in this Voluntary Choir for **ALTOS.** Application should be made to the Choir Secretary, at the church, on any Friday evening at eight o'clock.

ST. PETER'S, Eaton Square.—**ALTO VACANCY.** Duties: Morning and evening service on Sundays and greater festivals, with weekly rehearsals. £15 per annum. Apply, by letter, to Mr. Sergison, St. Peter's Vestry.

ALTO WANTED, for St. Barnabas, Bell Street, Edgware Road. £20. Apply to the Rev. R. W. Burnaby, 17, Blandford Square, N.W.

ALTO WANTED, for St. Philip's, Regent Street, S.W. Duties light. Stipend, £12. Choral service, surplined choir. Apply by letter, with copies of testimonials, to A. H. Crowest, 30, East Street, W.C. There are also **VACANCIES** for a **TENOR** and **BASS VOICE**, voluntary.

ALTO (Lady) desires Sunday ENGAGEMENT. Thorough musician and good reader. Alto, 1, Derby Villas, New Malden, Surrey.

ALTO, TENOR, and BASS VOICES WANTED, for the Choir of St. Sepulchre, Holborn Viaduct. Cathedral services. Liberal stipend to qualified men. Address, J. Loaring, 153, Wilberforce Road, Finsbury Park, N.

ALTO and BASS WANTED, for St. Luke's, Redcliffe Square, S.W. Must be good Readers, and accustomed to a Cathedral service. Salary, £15 and £10 respectively. Write, Organist, 13, Barclay Road, S.W.

ALTOS, TENORS, and BASSES WANTED, for the Voluntary Choir of St. Peter's, Eaton Square. Apply to Mr. Sergison, Director of the Choir, the Vestry.

LONDONDERRY CATHEDRAL.—There is a **VACANCY** in the above Choir for a **TENOR VOICE.** Salary, £20 per annum. Services, twice on Sundays, and a few special days in the year. Applicants to state what occupation they follow, so that the Choir Committee will, if possible, find them employment. Address, the Rev. C. Boyton, Londonderry.

WANTED, TENOR SINGERS, for St. John's Church, Paddington. Stipend, £10 per annum. Apply by letter, with testimonials and references, to J. T. Goodban, 30, Formosa Street, Maida Hill, W. Morning and evening services Sundays, Good Friday, and Christmas Day.

WANTED, by a TENOR, studying under one of the First Masters, **EMPLOYMENT** on Sundays. Could leave present engagement immediately. S. W., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

LAY READER desires **RE-ENGAGEMENT.** Experienced in parochial visitation. Good quality **TENOR** voice. Read in church music. Excellent references. Lay Reader, 92, Bloxwich Road, North Walsall.

HEREFORD CATHEDRAL.—An **ASSISTANT VICAR-CHORAL (BASS) WANTED.** Stipend, £100 per annum. Two-thirds only of weekly duty. Apply, stating age, and with copies of musical and other testimonials (which will not be returned), to Mr. J. H. Knight, Chapter Clerk, 30, Castle Street, Hereford.

BASS (not Baritone) REQUIRED, for Holy Trinity, Bishop's Road, Paddington. Salary, £12 to £15. Duties: Two services on Sundays, Christmas Day, and Good Friday. Apply on Monday evenings, at eight o'clock, to Mr. Barnes, the vestry.

BASS WANTED, for St. Stephen's, South Ken- sington. Liberal stipend. Letter to Mr. Albert Lowe, Claremont House, Marloes Road, Kensington, W.

COUNTY ASYLUM, SHREWSBURY.—Chief **MALE ATTENDANT WANTED.** Salary to commence at £40, rising in 12 months to £45, with board, lodging, washing, and uniform. Preference will be given to a musician. Apply personally, or by letter, stating age and height, with copies of recent testimonials, to the Superintendent.

ATTENDANTS.—WANTED, Young Men, to act as Attendants. Those who are competent to take first violin of cornet parts preferred. Wages to musicians, £28 a year, with board, lodging, uniform, and washing. Apply to the Superintendent, the County Asylum, Melton, Woodbridge, Suffolk.

ORGANIST WANTED. Stipend, £80. Fine Church and Organ. Excellent opening for good musician. Essentials: (1) Good character, (2) Cathedral or equivalent training and experience, (3) Superior skill and ability as Choirtrainer (especially of boys), Accompanist, and Player. Address, stating age, &c., Vicar, St. John's, Ladywood, Birmingham.

ORGANIST and CHOIRMASTER WANTED, for All Saints', Paddington. Services choral, Anglican. Sunday services and two week-day practices, £50; extra week-day services (may be by deputy), £10. Apply to the Rev. J. Maconechny, 8, Norfolk Square.

ORGANIST and CHOIRMASTER, Resident, WANTED, for Wincanton Parish Church. Salary, £40. Sunday duties chiefly. A first-class opening for an energetic man having a general knowledge of the musical profession. Apply to R. R. Hutchings, Hon. Sec., Wincanton.

ORGANIST and CHOIRMASTER WANTED, for the Parish Church, Holywell, North Wales. Salary, £40. An opening for teaching. Apply, with testimonials, the Vicar, Holywell.

WANTED, by a Young ORGANIST of three years' experience, a **RE-ENGAGEMENT** in or near N.W. London. Salary not a primary object; or would act as Assistant in return for practice. Good references. Address, C. Baker, 117, Fortess Road, N.W.

ORGANIST.—WANTED, immediately, an EN- GAGEMENT as above. High testimonials. Address, Charles King, 31, Netherwood Road, West Kensington Park, W.

AN ORGANIST (Lady) desires an APPOINT- MENT. Could train choir. London, or easy distance in country. Good references. Address, H., 8, Caversham Road, Kentish Town, N.W.

PROFESSIONAL NOTICES.

MISS MARIE COPE (Soprano).

Oratorios, Concerts, Lessons, 167, New Cross Road, London.

MISS MARY BEARE, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Messrs. Beare and Son, 34, Rathbone Place, W.

MISS MARGARET BUNTINE, R.A.M. (Soprano).

For Concerts, Oratorios, &c., address, 3, Talma Road, Brixton.

MISS ARTHUR (Soprano).

Pupil of Madame Sainton-Dolby.
4, Alma Square, St. John's Wood, London, N.W.

MISS EVA FARBSTAIN (Soprano).

Pupil of Signor Ardit, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MISS F. ADELAIDE SPRANGE (Soprano).

For Concerts, Oratorios, Dinners, &c., address, 39, Sydenham Road, Stoke Newington, N.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS ELLIS WALTON (Soprano).

For Concerts, Oratorios, Dinners, &c., in town or country, address, 21, George Street, Manchester Square, W.

THE MISSES YATES (Soprano and Contralto).

Pupils of Signor Randegger, London, and Mons. Wartel, Paris.
Address, Dr. Yates, Newcastle, Staffordshire.

MISS ELIZA THOMAS, R.A.M. (Contralto).

For terms, &c., address, 49, Upper George Street, Bryanston Square, W.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. CHARLES DE WOLFF (Tenor).

For Oratorios, Concerts, &c., address, 31, Netherwood Road, West Kensington Park.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to
45, Portland Place North, Clapham Road, S.W.

MR. FREDERIC W. CLARKE, Mus. B., Oxon.

(Solo Pianist.)

For Concert Engagements and Lessons in Pianoforte-Playing, Harmony, and Composition, address, 7, Wigmore St., Cavendish Sq., W.

MR. J. SHARPE (Oboist).

For Oratorios, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.
N.B.—Bandmasters and others supplied with the New Model Oboe; which contains important improvements for March, 1881.

MR. FREDERICK BEVAN (Bass, H.M. Chapel

Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad Concerts, &c. Address, 94, Geneva Road, Brixton, S.W.

THE HARP.—Miss LOCKWOOD, Harpist to the Carl Rosa Opera Company and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MR. ARTHUR DOREY (Organist of the

Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

THE GUITAR.—Madame SIDNEY PRATTEN, Instructress to Her Royal Highness The Princess Louise, is in town for the season. 22A, Dorset Street, Portman Square, W.

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Mistress, Miss Macrione, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. Trinity term begins May 2.
F. J. HOLLAND, Chairman.

LONDON ORGAN SCHOOL and COLLEGE of MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp.
SCOTSON CLARK, Mus. B., Principal.

DR. BENTLEY (St. Ann's Street, Manchester).

Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

MR. JOHN HILES, 51, Elsham Road, Kensington, W.

(Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

DR. ALLISON instructed by Post Candidates who

passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also F.C.O., Senior Local, and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by post for *Licentiate* of the Royal Academy of Music, and for the Local Examinations in Subject I., or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, Choir Management, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Composition, by Post. Personal instruction in Singing, Organ and Pianoforte playing. Preparation (personally or by post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

HARMONY by CORRESPONDENCE.—Mac-

farren's System. Terms moderate. Mr. H. C. Layton, A. Mus. T.C.L. (Pupil of the late Dr. S. S. Wesley.) 7, Pittville Terrace, Cheltenham.

COMPOSITIONS REVISED, Candidates trained

for Examinations, personally or by post. Residence, if required. Lessons in all branches of Theory; also in Piano, Organ, Singing, &c. Dr. Holloway, 51, St. Paul's Road, Camden Square, N.W.

LESSONS by CORRESPONDENCE. E. W.

TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

THE ORGANIST of RIPON CATHEDRAL

teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. E. BURRITT LANE, L. Mus., T.C.L.,

Tallis Gold Medalist, 1880, instructs in HARMONY, COUNTERPOINT, &c., personally or by Correspondence. 32, Avington Grove, Penge, S.E.

MUSICAL EXAMINATIONS.—A Cambridge

Graduate gives Lessons by Correspondence in ACOUSTICS, COUNTERPOINT, and HARMONY. References to successful Pupils. Phone, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

HERR A. HOERING, Professor of Music, 18,

Sydney Villas, Richmond, Surrey, teaches the ART of PLAYING every Composition from MEMORY, personally and by Correspondence. For pamphlet on "Pianoforte-Playing to Highest Perfection," containing further particulars and terms, send 10 stamps to the above address.

A few out of many Testimonials.

"Dear Sir,—I shall be glad to receive another lesson at your convenience, for which I inclose P.O.O. for 10s. 6d. I suppose the best sign that the lesson has been understood is the fact, that I can play what I had to learn.—Believe me, Yours faithfully, &c."

"E—Hall, M—, Cheshire, Dec. 7, 1880.

"Miss W. D. presents her compliments to Herr Hoering, and thanks him for the lesson and pamphlet, which have been most useful to her. . . . She is very much interested in Mr. Hoering's lessons, which have given quite a new impetus to her practising. . . . She incloses 10s. 6d. for another lesson."

"H. B., Lancashire, Feb., 1881.
"Dear Sir,—I am happy to say that I have received some very excellent advice through reading your pamphlet on Pianoforte-playing, &c."

"P. H., near B—y, Feb. 16, 1881.
"Dear Sir,—I am anxious to see your new work, 'The Pianoforte-player's Indispensable,' as soon as it is out. I consider your other treatise on Pianoforte-playing the most useful book I ever read on the subject.—Yours very truly,
"R. W."

THE EPIKLEIS! THE EPIKLEIS! (Pooley's

Patent). This wonderful invention is becoming the admiration of all the leading professors. Mr. Lindsay Sloper says it is the best guide to Pianoforte-playing. Does not touch the player. By post, 4s. Handbook, with full instructions and exercises for beginners, 1s. P.O.O. for safety, John Pooley, 3, The Terrace, Clapham Park Road, London, S.W.

TO COMPOSERS.—Words for Songs and Part-

Songs. Specimens sent on approval. Address, E. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, WORDS suitable for SONGS. Ad-

dress, M., 2, Highbury Place, Coventry.

ORGAN PRACTICE (Private) on exceptionally

moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyl Street, Regent Circus, W.

ORGAN PRACTICE.—The four-manual Organ

at Lancaster Hall, three minutes' walk from Notting Hill (Ladbroke Grove) Station, can be hired for practice, the alterations and repairs being now complete. 2s. per hour (inclusive). 40 stops and pneumatic appliances. Address, the Proprietor, 133, Lancaster Road, W.

ORGAN PRACTICE or INSTRUCTION.—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, which are *strictly inclusive*, on application at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS (including Practice), St. Saviour's, Camberwell, or at Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, near Loughborough Junction, S.E. Modern organs, two manuals, concave pedals.

PRACTISING ROOMS.—AGATE and PRITCHARD, 68, Gracechurch Street. ROOMS FOR PRACTICE, and instruction given on Pianoforte, Violin, Violoncello, Flute, Harp, Banjo, and various instruments. Terms upon application.

AS ASSISTANT PUPIL (near London).—Required for a YOUTH, who has been well trained from childhood, and is a brilliant Pianist; very good Organist. Can take a plain service. One year's experience in teaching. A comfortable home indispensable, with small stipend, and finishing instruction in harmony, &c. Address, only, Musica, care of Madame West, The Studio, Bexley Heath, Kent.

ARTICLED PUPIL (Non-Resident) REQUIRED, by Mr. Albert Lowe, of St. Stephen's, South Kensington. Address, Claremont House, Marloes Road, Kensington, W.

MR. CHARLES F. SOUTH, Organist of St. Augustine and St. Faith, Old Change, has VACANCIES for PUPILS. Address, 6, Derwent Road, Anerley.

THE BRITISH GLEE UNION (Established 1875). Mr. SIDNEY BARNBY (Alto), Mr. HENRY PARKIN (Tenor), Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c., address, H. Prenton, 1, Albion Square, Dalston, London.

ROYAL CRITERION HAND-BELL RINGERS and GLEE SINGERS are prepared to give a First-class Entertainment at Garden Parties, Evening Receptions, Dinners, &c. Conductor, Mr. Harry Tipper, 118, The Grove, Hammersmith.

MUSICAL STONES.—Messrs. TILL and SONS with their ROCK HARMONICON can accept engagements for Concerts, &c. Address, Derwent Terrace, Keswick.

MR. and MADAME EDWYN FRITH'S ORATORIO and BALLAD CONCERT PARTIES, for Town or Provinces (under Royal Patronage, 1880). Engaged and re-engaged for over fifty concerts during past twelve months, acknowledged to be amongst the best parties extant in the provinces (vide press critiques). Dates now booking for the Autumn and Winter Tours. Engagements pending for Southport Winter Gardens, Blackpool ditto, Sheffield, Buxton, &c., in August. Very favourable terms for en route towns. Vocal selections from all Sullivan's operas. Great draw. Over 2,000 persons present at Concert by Mr. Frith's Party, Brighton Aquarium, April 16. Matinées and Soirées for Charities, at Mr. Frith's residence, Yealm House, 73, Netherwood Road, West Kensington Park. Artists willing to assist kindly write. Vacancies for RESIDENT and other VOCAL PUPILS.

ALFRED REDHEAD (St. Augustine's, Kilburn) is in need of a Gentleman to assist at the Organ. Instruction and practice offered in return. Apply, by letter, 2, Springfield Villas, Kilburn, N.W.

ORGANIST DISENGAGED (London or Suburbs). Thoroughly efficient and reliable. Moderate salary. Z. X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST to a private gentleman; will soon be DISENGAGED. Good references and testimonials. H. W. Cambridge, Aberfeldy, N.B.

WANTED, Post as ORGANIST. Qualified to form and train choir. Age 22. References to his clergyman, &c. Address, C. H. Ellison, Tur Langton, Leicester.

ORGANIST.—A Gentleman desires ENGAGEMENT as ORGANIST (to work with Precentor) or Assistant Organist, in return for practice. Has held similar position some years. Z., 4, Broad Street Buildings, E.C.

AN ORGANIST, who will be disengaged shortly, wishes for a RE-APPOINTMENT. North of London preferred. K. A., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

WANTED, a Good TUNER and REPAIRER. Steady respectable character indispensable. Send carte and state wages required, &c., to Frank Attwells, Pianoforte Saloon, Reading.

A GOOD TUNER and REPAIRER of HARMONIUMS WANTED, for the Eastern Counties. One who is a competent Organist preferred. Apply by letter to W. H. Pyemont, Music Warehouse, Lowestoft.

WANTED, a PIANO TUNER and REPAIRER for Ireland. Must be a good workman and perfectly sober. Apply, with references and stating salary expected, to Octave, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER WANTED, for a Colonial Firm. Must be an exceptionally good hand, and able to Repair and Regulate. Salary, £150 per year. Apply to Challen and Son, 20, Oxford Street, London.

WANTED, an experienced PIANOFORTE TUNER (one who understands Harmoniums and American Organs preferred), about 25 years of age. Apply to Mr. W. A. Boucher, Castle Street, Shrewsbury, stating salary required, age, references, and inclosing carte.

WANTED, a PIANOFORTE TUNER and REGULATOR. Must be thoroughly efficient. One with a knowledge of Harmoniums and American Organs preferred. Address, W. E. R., Mr. Denston, Chapel Street, Southport.

WANTED, PIANOFORTE TUNER and REGULATOR. Must be thoroughly efficient. One with a knowledge of Harmoniums and American Organs preferred. Paterson and Sons, Musicsellers to the Queen, 27, George Street, Edinburgh.

A PIANOFORTE TUNER seeks RE-ENGAGEMENT. 16 years' experience. S. M., 1, Orrisdale Terrace, St. Luke's, Cheltenham.

TUNER.—A Gentleman, aged 27, desires an ENGAGEMENT as indoor TUNER, three days a week. In town. Engaged in profession. Good experience and reference. Address, Opus, Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

PIANOFORTE.—Man, young, seeks employment as ASSISTANT TUNER in Show-rooms or Warehouse. Is willing to make himself useful; also to live indoors if required. Salary not so much studied as improvement. Can undertake repairs. Has been in a London factory four years. Address, D. A., 11, Pembury Grove, Hackney.

A TUNER desires a SITUATION in London. Six years' experience; is a good Pianist, and can assist in sales of Pianos, or take charge of Show-rooms. Address, A. B., 9, Rush-Hill Road, Lavender Hill, S.W.

WANTED, by a TUNER from Messrs. Collard and Collard, a SITUATION as outdoor TUNER. No objection to country. First-class references. Address, C. H. B., 1, Carlisle Place, Victoria Street, London, S.W.

PIANOFORTE TUNER seeks an ENGAGEMENT. Knowledge of Harmoniums, and steady. Good references. Address, Tuner, 14, Smollett Street, Kensington, Liverpool.

PIANOFORTE TUNER requires RE-ENGAGEMENT. Knowledge of Harmoniums, American Organs, &c. Violinist, well up in quadrille business. At liberty end of May. Four years in present situation. Address, C. Harrison, 47, Hall Street, Southport.

WANTED, a SITUATION by a practical PIANOFORTE TUNER and REPAIRER; understands Harmoniums and American Organs. Good references. Address, H. J. M., 28, Turret Grove, Clapham, London, S.W.

SITUATION WANTED, by a Young Man, in town or country, as PIANO and HARMONIUM TUNER and REPAIRER. Age 22. J. D., 43, Peel Street, Kensington.

WANTED, by a Young Man (23), SITUATION in a Pianoforte Warehouse to perfect himself in Tuning. Can tune fairly, and well up in book-keeping, play Piano and Harmonium. Salary no object. Apply, W. J. M., 31, Church Street, Trowbridge.

MANAGER or ASSISTANT.—WANTED, a SITUATION in a Music Warehouse, by a Man (40) having 29 years' experience in the sheet music department; thorough knowledge of London catalogues. Good Tuner, reads music well at sight. First-class testimonials. Address, stating salary, A. A. S., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, a YOUTH, about 16 or 17, who can play the Piano well and make himself generally useful in a Musical Instrument Warehouse. Board and small salary, first year. C. R., 184, Tottenham Court Road.

WANTED, a Young Lady, not under 21 years of age, of good address, as ASSISTANT in a Music Warehouse, to assist also in Teaching. Must be a first-class and brilliant Pianist. None other need apply. Address, with full particulars, salary expected, testimonials, carte, &c., to D. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

RE-ENGAGEMENT WANTED by a LADY in a Music Warehouse. Experienced, and good player. E. M., Mr. Vinnicombe's Music Warehouse, Exeter.

A YOUNG LADY, used to the Music Trade, is open to an ENGAGEMENT. Address, Music Saloon, Trowbridge.

WANTED TO PURCHASE a TUNING CONNECTION; or would tune on commission. K. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN
ELEMENTARY MUSICAL KNOWLEDGE.

Last Day for Entries: Saturday, May 7, 1881.

For Supplementary Entries (at double fees), May 14.

The next Local Examinations in Elementary Musical Knowledge will take place on FRIDAY, June 17, 1881, and will be open to persons of either sex.

National Prizes of the values of £5 and £3 will be open to Candidates in each Division, Senior and Junior. Adjudicator, Sir JULIUS BENEDICT. The Examiners are also prepared to undertake the adjudication of certain Local Prizes.

The entrance-fee for every Candidate not connected with an Institution enrolled in union with the College is Five Shillings. The entrance-fee for every Candidate connected with an Institution in union is One Shilling. Honorary Members of the College who may be officially connected with an Institution can obtain the enrolment of such Institution in union without fee.

The Local Examinations are conducted as follows: The Examination Papers, inclosed in a sealed packet, are opened by the Local Secretary in the presence of the Candidates; and, at the close of the Examination, the work of the Candidates is placed in a cover, sealed up in their presence, and sent the same day to the Registrar of the College.

The Examinations are conducted in two divisions, Senior and Junior. The Examination Paper in the Senior Division is devoted to Elementary Theory, with a few historical questions. The Examination Paper in the Junior Division is limited to questions in notation, time, clefs, signatures, scales, terms, &c., and (in the Honours Section only) one or two easy historical questions will be set. Candidates may take their choice of entering for the Senior or Junior Division without consideration of age. Candidates born before the 17th of June, 1864, are not eligible for Prizes or other Honours in the Junior Division, but they may obtain the ordinary certificates with "special mention."

Candidates must send in their names (in full), with the entrance-fees, to the Local Secretary for the District not later than May 7, 1881.

The Regulations may be had of the Secretary, Trinity College, London, W.

TRINITY COLLEGE, LONDON.

SPECIAL MUSICAL EXAMINATIONS FOR CLERGY
AND CANDIDATES FOR HOLY ORDERS.

The next Examination will be held at the College in the second week of July. Further particulars may be had on application to the Secretary, Trinity College, London, W.

TRINITY COLLEGE, LONDON.

CLASSES AND LECTURES.

The names of new Students can now be received for the Trinity Term, which commences May 2. For Regulations and Forms of Application, address the Secretary, Trinity College, London, W.

HARMONY.—Gordon Saunders, Mus. D.; F. E. Gladstone, Mus. D.; E. J. Hopkins, L. Mus. T.C.L.

COUNTERPOINT.—F. E. Gladstone, Mus. D.

FORM AND ORCHESTRATION.—E. H. Turpin, L. Mus. T.C.L.

ACOUSTICS.—J. E. Harris, D. Sc.

PIANOFORTE.—Sir Julius Benedict, Bradbury Turner, Mus. B., E. Silas, King Hall, Miss Alma Sanders, Mrs. Baskcomb.

ENSEMBLE PIANOFORTE CLASS.—Sir Julius Benedict.

ORGAN.—W. S. Hoyte, L. Mus. T.C.L.; W. Pinney, Mus. B.

HARMONIUM.—King Hall.

SOLO SINGING.—F. Schira, J. C. Beuthin, J. H. Nappi, Wallace Wells, Miss Kate Steel.

VIOLIN.—J. T. Carrodus, L. Szczepanowski.

VIOLONCELLO.—E. Woolhouse. FLUTE.—John Radcliff. OBOE.—A. J. B. Dubrucq. CLARINET.—H. Lazarus. HARP.—John Cheshire.

ORCHESTRAL SOCIETY.—George Mount. MUSICAL HISTORY.—E. H. Turpin. ELEMENTS OF MUSIC.—E. B. Lane, L. Mus. T.C.L.

VOCAL AND AURAL PHYSIOLOGY.—Llewelyn Thomas, M.D., and Lennox Browne, F.R.C.S.

CHORAL SERVICE CLASS (FOR CLERGY).—Rev. the Warden, Mus. B.

CHORAL SOCIETY.—George Mount.

*** Classes have also been established in General Subjects for the benefit of those Students of the College who are desirous of improving their general culture, or are preparing for the Matriculation and other Examinations, preliminary to University Degrees and other Diplomas in Music.

TRINITY COLLEGE, MANDEVILLE PLACE, MANCHESTER SQUARE, W.

TRINITY COLLEGE, LONDON.

CHAPEL CHOIR.

There are several Vacancies for Choir-boys, who will receive free instruction in one subject. Volunteer Choir-men, with good alto, tenor, and bass voices, can also be received. Sunday Morning Service only. Apply to the Secretary, Trinity College, London, W.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines ... ..	...	0	3
Three Lines ... ..	...	0	3
For every additional Line ... ..	...	0	0
Half a Column ... ..	...	2	0
A Column ... ..	...	4	0
A Page ... ..	...	7	10

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

NOVELLO, EWER AND CO.'S PIANOFORTE ALBUMS

EDITED BY BERTHOLD TOURS.

PRICE ONE SHILLING EACH.

1. COMPOSITIONS BY BACH.
2. COMPOSITIONS BY BACH.
3. COMPOSITIONS BY BACH (*In the Press*).
4. COMPOSITIONS BY HANDEL.
5. COMPOSITIONS BY HANDEL.
6. COMPOSITIONS BY HANDEL.

London: NOVELLO, EWER and Co.

Just published.

SCENES FROM SHELLEY'S PROMETHEUS UNBOUND

SET TO MUSIC BY

C. HUBERT H. PARRY.

Price Three Shillings.

London: NOVELLO, EWER and Co.

Just published.

ST. JOHN THE EVANGELIST

A SACRED CANTATA OR CHURCH ORATORIO

The words describing incidents in the life of St. John, as illustrated by his own writings, selected from the Scriptures by

THE REV. J. POWELL METCALFE, M.A.

THE MUSIC COMPOSED BY

PHILIP ARMES,

Mus. Doc., Oxon.

Octavo, Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

Just published.

COMMUNION SERVICE (IN E FLAT)

The English adaptation by the Rev. W. RUSSELL

COMPOSED BY

CARL MARIA VON WEBER

The Pianoforte Accompaniment arranged from the Full Score by
BERTHOLD TOURS.

Octavo, paper cover, One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1881.

VERDI'S OPERA "SIMON BOCCANEGRA"
AT THE SCALA OF MILAN.

THERE is no city in Italy in which Verdi has more admirers and has achieved greater triumphs than in Milan. Whatever the opinions and criticisms elsewhere, in Milan he has hitherto enjoyed undisputed supremacy, and at the Scala he can still hold his own against any new comer. The reason is not far to seek. As in her sentiments and aspirations Milan is, perhaps, of all Italian cities the most Italian, so is Verdi, perhaps, the most Italian of all living Italian composers, and it is therefore the strong chord of national sympathy that knits them together. This was strikingly exemplified by the recent production at the Scala of the composer's remodelled and reformed opera, "Simon Boccanegra," which was received with all the enthusiasm the Milanese have never failed to accord to their old favourite.

The history of the opera under notice is somewhat remarkable. It was brought out at the "Fenice" of Venice on March 13, 1857, that is twenty-four years ago, at a time when Venice, though still under Austrian rule, presented a much more animated appearance, and enjoyed and criticised music much more keenly than now. "Simon Boccanegra" then proved a complete failure; and Verdi's friends complained bitterly that the Venetians treated the new opera, not as a question of taste or judgment, but simply as a party question, and that by condemning and hissing the music as new-fangled, they gave eloquent proof of their own ignorance. This, however, by no means altered the fact that the opera was a failure, and it was therefore shelved until Verdi recently rescued his old friend from oblivion, and having secured Boito's invaluable assistance for revising the libretto, clothed the opera in a new and more vigorous form. It is a noticeable fact that the second act, which alone remains substantially unaltered, is the only one that met with a comparatively cold reception at the Scala, showing plainly that Verdi's music of twenty-four years ago no longer satisfies modern ears—even of an Italian audience—already familiar with the more advanced school of "Aida."

The subject of the opera is one that recommended itself pre-eminently to a dramatic composer like Verdi. It supplied him with elements and situations after his own heart, from a death in the beginning to a death at the end of the opera, not to speak of the scenes of conspiracy, popular passion, attempted murder, and other horrors, with which the first and second acts are replete. The historical career of *Simon Boccanegra*, the first Doge of Genoa, elected in 1339, presents, *per se*, but scanty material for a drama; and Piave, the author of the original libretto, therefore added a love story to the historical framework. The drama depicts the political and domestic passions of the Genoese of that day in an almost brutal form; but Verdi has tempered its sensational character by investing it with essentially dramatic music, which is effective without being vulgar. And the success he has achieved, in rewriting an opera for which he has always had a decided predilection, is in no small degree due to Boito, whose powerful and ingenious, at times somewhat eccentric, pen as a dramatic poet is traceable in every page of the revised libretto.

The scene of the opera is laid in Genoa about the middle of the fourteenth century, and a space of

twenty-five years intervenes between the prologue and the three acts into which the drama is divided. In the prologue, *Simon Boccanegra*, the famous corsair in the service of the Genoese republic, has returned to Genoa from Savona, at the instance of his friends *Paolo* and *Pietro*, the authors of a conspiracy for the purpose of making him the first Doge of Genoa by popular acclamation. At first he refuses to become the popular leader against the patricians, the more so as his life is blighted by the loss of *Maria*, the daughter of *Fiescho*, a Genoese noble. Against her father's will, she had eloped with the corsair, but had subsequently disappeared, and he had lost all trace, not only of her, but also of their child who bore her mother's name. His friends apprise him that *Maria* is kept prisoner in her father's palace, pining for her lover and her child. In the hope that *Fiescho* will not dare to refuse *Maria's* hand to him, the Doge of Genoa, he is induced to consent to the proposal of the conspirators. The aggrieved noble however turns a deaf ear to *Simon's* appeal, and promises forgiveness only in the event of *Simon* bringing back *Maria's* child, who had also mysteriously disappeared. *Simon* insists on seeing *Maria*, but only to learn her death at the very moment of his being proclaimed the first Doge of Genoa. So far the prologue.

The first act, twenty-five years later, takes us to the palace of the patrician family of the *Grimaldi*, where *Amelia Grimaldi* is anxiously awaiting the arrival of her lover, *Gabriele Adorno*, a young Genoese noble and implacable opponent of the popular Doge. She has been made aware that *Paolo*, the Doge's former confederate, and now a courtier, aspires to her hand, and that the Doge himself favours the design, which she is anxious to frustrate by hastening her union with *Gabriele*. Presently *Simon Boccanegra* himself appears on the scene, the bearer of a pardon of the wrongs the house of *Grimaldi* has inflicted on the popular cause, and takes the opportunity of pleading for *Paolo*. *Amelia* however reveals to him that she is not a *Grimaldi*, but only an adopted orphan, who turns out to be no other than the lost daughter of *Simon* and *Maria*. Though overpowered with joy at this discovery, *Simon* learns with dismay that she is in love with *Gabriele*, his political enemy; but they agree to keep the secret of her paternity and her love for the present, and the Doge confines himself to telling *Paolo* peremptorily that he must renounce all hope of ever winning *Amelia Grimaldi*. *Paolo*, incensed at this refusal at the hand of *Simon*, whom he had helped to raise to his exalted office, forthwith lays a plot to carry *Amelia (Maria)* off by force, and to implicate the Doge by spreading the report that the plot was instigated by himself for sinister designs of his own. The deed is to be accomplished by one of *Paolo's* creatures, but *Maria* finds means to effect her escape when already in his grasp. The news of this plot reaches the Doge while holding council in the palace. *Gabriele*, whose jealousy prompts him to believe the report spread by *Paolo*, charges the Doge with the rape of the innocent girl, and, in the presence of the Council, rushes upon him dagger in hand. The attempt fails, and *Gabriele* is handed over to the guard. In the meantime *Maria (Amelia)* appears on the scene to tell her own story, which leaves no doubt on *Simon's* mind that the whole plan was laid by *Paolo*. Fixing his eyes on *Paolo*, he pronounces the malediction on the perpetrator of the crime, and compels *Paolo* to repeat the curse after him. *Paolo*, however, is by no means at a loss for a new plot. He finds means to communicate with *Gabriele*, and induces him to attempt the Doge's life a second time, in his bedchamber. *Gabriele*, blinded with jealousy and revenge, is on the point of stabbing *Simon* while asleep, when *Maria* rushes in, throws herself between

her father and her lover, and, having divulged to the latter the secret of her paternity, reconciles the two enemies at last. In the meantime an attempt has been made by the Guelfs to overthrow the Doge, in which conspiracy *Paolo*, of course, but also *Fiescho*, returned from exile, is implicated. This attempt, too, proves a failure; and *Paolo*, nothing daunted, now has resort to the *ultimo ratio*—viz., that of poisoning *Simon Boccanegra*. He apprises *Fiescho* of this new plot. The old patrician, however—a noble enemy—warns *Simon*, too late, alas! to save him, but not too late to forgive him on learning that in *Amelia Grimaldi* has been found the child of his daughter *Maria*. The dying Doge, having blessed *Gabriele* and *Amelia (Maria)*, places the ducal wreath on the young noble's head, and *Fiescho* proclaims *Gabriele Adorno* as the second Doge of Genoa, the successor of *Simon Boccanegra*.

The plotting and intriguing which constitute the greater part of the dramatic action would be more than wearisome were it not for the broad contrast furnished by the character of the Doge, who stands out in bold relief from among all the horrors enacted by *Paolo* and his confederates. *Simon Boccanegra*, the popular, generous, honest Doge and affectionate father, is admirably drawn, and that is exclusively the merit of Boito, who remodelled this character almost entirely, making the sort of low demagogue of the original libretto into what *Boccanegra* really was—a patriotic and upright champion of the national cause. *Gabriele Adorno* lacks, perhaps, vigour; but, on the other hand, the sympathetic character of *Amelia Grimaldi* lends a peculiar charm to the dramatic action whenever she takes part in it.

The original score of "*Simon Boccanegra*," though its style was essentially that of "Ernani," "*I Lombardi*," &c., marked already an extension of form; so much so that the Venetians denounced it as a dangerous innovation. The score now before us does not even stop at "*Aïda*," but in dramatic colouring, in declamation, and in instrumentation, goes considerably beyond it. Indeed, it may be said that the alterations and additions Verdi has introduced refer almost exclusively to the orchestral part of the opera, and to the dramatic action which, by means of declamatory dialogue, he has made to a great extent continuous. Without, however, entering into a minute comparison between the old and the new score, we will consider the salient features of the opera as it is now presented. The prologue is preceded by a short prelude for stringed instruments, in keeping with the character of the prologue itself, which, with the first act, constitutes, perhaps, the most successful part of the opera. "*Il lacerato spirito*," an air for bass (*Fiescho*), the duet between *Simon* (baritone) and *Fiescho* which follows, and the grand finale, in which *Simon* is proclaimed Doge when overwhelmed with grief at finding *Fiescho's* daughter dead, may be named among the most effective and highly dramatic numbers of the prologue. The first act, which opens with a short prelude, "*A sordini*," is conspicuous for great wealth of musical ideas, which find expression in *Maria's* air, "*Come in quest' ora bruna*" (soprano), in the duet between the Doge and *Maria*, "*Grave d' anni quella pia*" (baritone and soprano), and above all in the magnificent and elaborate finale. It is the second part of the first act which Verdi has rewritten entirely, according to the principles of lyrical drama and modern instrumentation; so much so that it took the Milanese almost by surprise. The climax is reached in the finale, when *Simon* pronounces the curse, "*Sia maledetto*," on *Paolo*, forcing him to repeat it. The effect of this scene, enhanced by the scenic display and the character of the music, is very

grand, and, like the prologue, produced indescribable enthusiasm. The second act, it must be owned, offers an unfavourable contrast to the first. Here and there Verdi has made some additions to the instrumentation, but, on the whole, this act is too much in keeping with the obsolete style of the composer's earliest works, and, therefore, falls decidedly flat. The third act, on the other hand, is again more advanced, the scoring and instrumentation are more in accordance with modern and extended form, and the duet between *Fiescho* and *Simon*, "*Piango perche mi parla*," is particularly conspicuous by the admirable instrumental colouring. The opera is brought to a close by a grand quartet somewhat in the style of that of "*Rigoletto*," and, in keeping as it is with the death of *Simon Boccanegra*, is of a sad and solemn character, rendered still more impressive by the funeral bell which accompanies its closing bars, whereupon *Fiescho* appears on the balcony of the palace, and proclaims *Gabriele Adorno* the new Doge of Genoa.

The execution of this interesting work was almost perfect. The opera was mounted with the utmost care under the personal superintendence of Verdi, who answered at least twenty times to the clamorous calls of the audience. It was conducted in a masterly manner by Signor Faccio, to whom belongs undoubtedly the palm among Italian conductors of the day, and who will have ample scope for displaying his skill during the forthcoming season at Her Majesty's Theatre. The part of the hero, *Simon Boccanegra*, was rendered by Victor Maurel, an artist, an actor, and a musician of the very first order. The grace, elegance, and dignity of his appearance, combined with his rich, sympathetic, and beautifully trained voice, kept the audience under a continuous spell, which has been felt by all those who have heard him in Thomas's "*Hamlet*," in Auteri's "*Stella*," or in Verdi's "*Boccanegra*." Signora D'Angeri was an admirable *Maria*, and Signor Tamagno's beautiful tenor voice imparted to the rather mild character of *Gabriele* some wholesome and much-needed vigour, whilst Signor de Reszké did full justice to the part of *Fiescho*, the old Genoese patrician.

Since the opening night "*Simon Boccanegra*" has been frequently repeated, with constantly increasing success; and even Verdi, who is used to triumphs of this kind, and receives ovations with a consciousness of deserving them, has every reason to be satisfied with the success this new edition of an old opera has obtained. The intensely dramatic nature of a national subject, handled by the refining pen of Boito, goes far to account for that success. The opera presents distinctly and in juxtaposition the earliest and the latest style of Verdi, and shows all the gradations and phases through which he has passed before becoming what he now is—a thorough-going disciple of lyrical drama. Apart from the necessary unevenness of the work in its new form, the expediency of the juxtaposition of the two opposing styles may fairly be questioned; but there can be no doubt that in the new "*Simon Boccanegra*" Verdi has once more revealed himself as a national, a progressive, and, in many respects, a great composer.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 175.)

BERLIOZ halted at Florence on his way back to Rome, and renewed his observations of a city which gave him occasion for some remarks strongly indica-

tive of his emotional and sensitive nature. Strolling one day into the cathedral he witnessed the obsequies of a young mother and the infant whose birth had cost her life. Touched by the incident, he followed the procession to a cemetery, where the bodies were deposited in a dead-house till, according to custom, the grave-diggers came, at two a.m., to inter them. For a paola (twelve sous) Berlioz was permitted to enter the morgue and look upon the dead girl and her babe. "If I had been alone, I should have embraced her; I thought of Ophelia. For a paola!" The next day he attended the funeral service of Napoleon Bonaparte, brother of the late Emperor, and filled his mind with thoughts of the young man's mother, Queen Hortense. "My fancy, retracing the course of time, showed her, a joyous Creole child, dancing on the deck of the ship that brought her to the Old World, plain daughter of Madame Beauharnais; later, adopted daughter of the master of Europe, Queen of Holland; at last exiled, forgotten, orphaned, a distracted mother, a fugitive queen without a State." Thinking of all this what music would he have poured forth from the solemn organ; but the Italian practitioner at that instrument, instead of rising to the occasion, sank beneath contempt.

"Oh! Beethoven! . . . where was the grand soul, the profound and Homeric spirit which conceived the 'Eroica' symphony and the 'Funeral March for the Death of a Hero,' and so many other great and sad musical poems that elevate the soul while they oppress the heart? The organist had drawn his flute stop, and sportively whistled little gay airs in the upper octaves, like wrens, perched on a garden-wall, basking in the pale rays of a spring sun." This and the showing of dead bodies for a paola stirred his indignation against Italians all round.

"O Italians, misérables that you are, apes, ourang-outangs, puppets always sneering, who compose operas like those of Bellini, Pacini, Rossini, Vaccaï, and Mercadante; who play trivial airs at the funeral of the nephew of the Great Man, and who, for a paola. . . .!"

Here wrath seems to have choked him, and the uncomplimentary invocation comes to a sudden end. The Italians let us add, were never successful in pleasing Berlioz with their music. At the famous Easter-tide services in the Sistine chapel he almost laughed, and he denounced with all his might the idea that Palestrina possessed any musical genius whatever.

"In his psalms for four parts where melody and rhythm are not used, and where harmony takes the form of perfect chords intermixed with suspensions, one must admit that taste and a certain science have guided the composer; but genius—nonsense, it is a joke."

At Rome, Berlioz was repeatedly in Mendelssohn's company, and, had the German reciprocated the feeling of the Frenchman, a warm friendship would have sprung up between them. Writing from Nice before expelled by the police, and referring to his previous experience in Rome, he said:—

"I have found Mendelssohn. . . . He is an admirable lad; his executive talent is as great as his musical genius, and really that is saying much. All that I have heard of his delights me; I believe firmly that his musical capacity is one of the highest of our epoch. He has been my cicerone; every morning I go to him; he plays me a sonata of Beethoven; we sing Gluck's 'Armida' and then he takes me to see the famous ruins which, I must confess, interest me very little. Mendelssohn is one of those candid souls so rarely met with; he believes firmly in his Lutheran religion; and I greatly scandalise him sometimes by laughing at the Bible. To him I owe

the only supportable moments I enjoyed during my stay in Rome."

Addressing Ferdinand Hiller, after a second time reaching the Eternal City, Berlioz said:—

"Has Mendelssohn reached you? He is a man of enormous, extraordinary, superb, prodigious talent. I shall not be suspected of comradeship in writing thus, for he has told me frankly that he does not understand my music at all. Say to him a thousand things for me. He has a character wholly virginal, and still has beliefs; he is a little cold in his manner, but, although he may doubt it, I greatly love him."

The life of Berlioz in Rome was far from happy. He appears to have suffered from a nervous affection which, stimulated by the melancholy city and its desolate surroundings, made the routine of common life insupportable. The feeling was connected in his mind with the ideas of isolation and absence, and he has thus described it:—

"A void surrounds my palpitating breast, and it seems then that my heart, under the constraint of an irresistible force, evaporates and tends to break up by expansion. Then the skin of my whole body becomes painful and burning; I am red from head to foot. I am tempted to cry out; to call my friends, and even indifferent people to my aid, to console, defend, and prevent me from being destroyed, to retain the life which goes away to all points of the compass. During these crises one has no thought of death; no, the idea of suicide is even insupportable; one would not die, far from that, one would live, willing it absolutely, and desiring a thousand times more of energy. It is a prodigious capacity for happiness, which becomes exasperated by remaining without satisfaction, and can only appease itself by immense, devouring, furious delights, in proportion to an incalculable abundance of sensibility."

Berlioz struggled hard against his disease, for so we may call it. He sought the pleasures of the chase, wandered alone for days together among the Abruzzi mountains, and spent some time in Naples; but each return to Rome brought back, with added force, his strange and painful feeling. To this there could only be one end.

"I had finished my monodrama, and retouched my 'Symphonie Fantastique.' It was necessary to have them performed. So I obtained from M. Vernet permission to leave Italy before the allotted time; posed for my portrait; made a grand tour of some days to Tivoli, Albano, and Palestrina; sold my gun, broke my guitar, wrote in several albums, gave a grand 'punch' to my comrades, caressed M. Vernet's two dogs, my companions of the chase, and had a moment of profound sorrow in the thought that I was quitting a poetic country never perhaps to see it again. Friends accompanied me nearly to Ponte Molle, where I ascended a shockingly bad carriage and started." On May 12, 1832, Berlioz crossed Mont Cenis, and directed his steps towards his ancestral home at Côte St. André.

It will easily be understood from what has appeared above that the time spent by Berlioz in Rome was not prolific in musical works. He himself tells us exactly what he did.

"First: An overture to 'Rob Roy,' long and diffuse, performed at Paris a year later, badly received by the public, and burnt the same day on leaving the concert. Second: The 'Scène aux Champs' of my 'Symphonie Fantastique,' which I rewrote almost entirely when wandering in the Villa Borghese. Third: The 'Chant de Bonheur' of my monodrame 'Lelio,' which I dreamt, rocked by my intimate enemy, the south wind, in the tall and bushy box-tree of our classic garden. Fourth: The melody called 'Le

Captive,' of which, when composing it, I was far from anticipating the fortune."

In addition, when writing to a friend, Berlioz speaks of some concerted vocal pieces, among them "a chorus to words by Moore, with accompaniment for seven wind instruments; composed at Rome one day when I was dying of spleen, and entitled 'Psalmody for those who have suffered much, and whose soul is sad nearly unto death.'" *A propos* to the monodrame "Lelio," Berlioz may here tell one of his amusing stories. The work contains a chorus of ghosts, with words perfectly unmeaning, and, like those in the finale of "Faust," invented for the occasion.

"The text of this chorus was written in an unknown tongue, the language of the dead, incomprehensible to the living. When seeking permission to print from the Papal censor, the meaning of the words sung by the ghosts greatly embarrassed the officials. What was the language, and what did the strange words signify? They called in a German, who declared that he could make nothing of them; an Englishman was not more successful, and Danish, Swedish, Russian, Spanish, Irish, and Bohemian interpreters alike failed. How the office of the censor was embarrassed to be sure! Meanwhile leave to print could not be given, and the publication remained suspended. At last, one of the censors, after profound reflection, hit upon an idea, the justice of which all his colleagues admitted. 'Since the English, Russian, Spanish, Danish, Swedish, Irish, and Bohemian interpreters cannot divine this mysterious language, it is likely enough that the Roman people will not understand it either. It appears that we can authorise the impression without danger to morality or religion.' The chorus of ghosts was printed forthwith."

During the stay of Berlioz at Côte St. André, his father wished him to marry and "settle down," having, after the manner of French parents, chosen a young lady pecuniarily fitted for the alliance. Concerning this matter we read in a note to Madame Vernet:—

"My father has just hit upon a singular method of making me wise. He wishes me to marry. Presuming, right or wrong, upon data known to him, that my overtures would be well received by a very rich person, he pressed me strongly to present myself, for the peremptory reason that a young man who would inherit but a hundred thousand francs or so, ought not to neglect the opportunity of marrying three hundred thousand down and more in expectation. I laughed at the idea as a joke for some time, but as my father's suggestions became more pressing, I was obliged to declare categorically that I could never love the lady to whom he referred, and that I was not for sale at any price. The discussion ended there, but I was disagreeably affected by it. I thought my father knew me better. At bottom, madame, do you not think I was right?"

In the autumn of 1832, Berlioz went to Paris for the purpose of producing his monodrame "Lelio" and the "Symphonie Fantastique." Calling immediately upon Cherubini, he found the master very much enfeebled and looking aged. This was not the only change. So affectionate did Cherubini show himself that Berlioz thought, "Ah! *mon Dieu*, the poor man is going to die." But there was "life in the old dog yet," and the younger composer soon found it out. When seeking lodgings a curious coincidence happened, in which Berlioz saw the hand of fate. His old apartment not being free, a "secret impulse" made him look for one in the opposite house, where Miss Smithson had resided. Successful here, he said to the old domestic in charge, "What has become of Miss Smithson? Have you any news of her?" The reply was, "Why, sir, she is in Paris;

she even lodged here a few days ago, and, the day before yesterday, left the apartment you now occupy for one in the Rue de Rivoli. She is the directress of an English theatre which opens its doors next week." Berlioz tells us:—

"I remained mute and palpitating at the news of this incredible chance, and this concurrence of fatal circumstances. I then saw well that for me no longer struggle was possible. For two years I was without news of the fair Ophelia; I knew not if she were in England, Scotland, or America, and I arrived from Italy at the moment when, returning from the north of Europe, she reappeared in Paris. And we had nearly met in the same house, and I occupied an apartment which she had just quitted."

This, however, was not the only indication that fate had willed the bringing together of the French musician and the English actress.

"Two days before that fixed for the concert which, as I thought, was a farewell to art and life, I was in Schlesinger's music-shop, when an Englishman entered, stayed a short time, and left. 'Who is that man?' said I to Schlesinger. 'That is Mr. Schutter, one of the editors of *Galignani's Messenger*.' 'Ah! I have an idea,' he added, striking his forehead. 'Give me a box, Schutter knows Miss Smithson; I will ask him to take your tickets to her and engage her to be present at the concert.' The proposal thrilled me from head to foot, but I had not the courage to refuse it, and I gave him the box. Schlesinger ran after Mr. Schutter, caught him, explained the interest which the presence of the actress would create at the concert, and obtained his promise to bring her if possible."

At that time Miss Smithson was not in the mood to concede every request, her theatrical enterprise having proved a failure. Nevertheless, to oblige Mr. Schutter she attended the concert, learning only when on the way to the Conservatoire who was the giver of it, and wholly unsuspecting of the fact that she was the heroine of the melodrame to be performed. From her box she saw Berlioz, and recognised him as her adorer of two years before. "That is surely he" she said to herself; "poor young man, he has forgotten me, no doubt. I hope so." During the *entr'acte*, after the "Symphonie Fantastique," some words were dropped in the lady's hearing which renewed her attention to the composer. "If he should love me still!" she murmured. Of this there could be no doubt when the actor Bocage recited the words of the melodrame, in which *Lelio* speaks pathetically of his lost *Juliet-Ophelia*; "*Mon Dieu! Juliet! Ophelia! I can no longer doubt. He means myself. He loves me still!*" The Hall seemed to spin round with the excited girl, and she returned home, as she was wont to say herself, with no more consciousness of the waking world than a sleepwalker. The next day Berlioz obtained permission to visit his beloved one, and his suit prospered notwithstanding the opposition of her mother and sister. But the lady's enterprise went from bad to worse, till at last the theatre closed, leaving Miss Smithson hopelessly in debt. Nor was this all. The poor girl, in stepping from her carriage to the pavement, slipped and broke her leg.

Now might Berlioz have shown himself a heartless man of the world. The star of his artist-love had set with the fickle Parisians; she herself lay on a bed of sickness, and a load of debt pressed her down. Did he leave her in this strait? To his honour, no. He exerted himself to get up a benefit concert, at which Liszt and Chopin played, and then—but let him speak for himself.

"Finally, in the summer of 1833, Henrietta Smithson being ruined and but half cured, I married her,

despite the violent opposition of her family, and after having been myself obliged to resort to extremities with my parents. The day of our marriage she had nothing in the world but debts, and the dread that her accident had disabled her from playing again. On my part, I had only 300 francs, lent me by my friend Gounet, and I was once more out of favour at home."

All this, if not very wise, was very good and honourable on the part of Berlioz. Only he should not have told it with such an evident desire to pose as a hero in the circumstances. It would seem from a passage in a letter written to Hiller (July, 1833), that the course of Berlioz' love fulfilled a well-known proverb. We read:—

"You infer, no doubt, from the long and absurd silence I have kept towards you, that the state of *liberty* in which you left me did not last. Two days after you quitted Paris, Henrietta begged me instantly to go to her. I was cold and calm as a statue. She wrote to me two hours later; I went to her, and after a thousand protestations and explanations which, without completely justifying her, disculpated her at least on the principal point, I finished by pardoning her, and since then I have not left her side for a day."

In the same letter he touches upon his by no means roseate circumstances:—

"My poor Henrietta begins to walk a little. We have already been several times to the Tuileries together. I watch the progress of her cure with the anxiety of a mother looking on the first steps of her infant. But what a frightful position is ours! My father will give me nothing, hoping by that to prevent my marriage. She has nothing; I can do little or nothing for her; yesterday evening we passed two hours together drowned in tears. Under no pretext whatever can I make her accept the money I have to give. Happily, I have obtained from the fund for the encouragement of fine arts the sum of 1000 francs for her, and I am now sending it to her. It was waiting for this money, which I desired to send myself, that delayed my journey. As soon as possible, I start to obtain either from my father, my brother-in-law, my friends, or the money-lenders who know my father's fortune, some thousands of francs, which will enable me to extricate her as well as myself, from our present terrible position."

That in view of all this Berlioz had very gloomy thoughts he proves by continuing as follows: "As I know not how the matter will end, I beg you to preserve this letter, so that, should the worst happen, you will be able to claim all my manuscript music, which I leave and confide to you."

Very soon after marriage, Berlioz, having been relieved by the Government from the obligation, as Grand Prix, to spend a year in Germany, began to play what he calls "the painful rôle of *beneficiaire*," and organised a dramatic performance, followed by a concert. In the first, Madame Berlioz played a scene from "Hamlet," her husband noting, with cruel pain, that her freedom of movement had been destroyed by the accident. Moreover, all the applause of the public was reserved for another artist. "Poor Ophelia, thy sun declining!—I was in despair." As for the concert, it was a complete *fiasco*. By the then rules of the Théâtre Italien, the orchestra was not obliged to play after midnight, and on this occasion its members kept to the letter of their bond.

"While Weber's chorus was being sung these cowardly clowns, unworthy to be called musicians, slipped away. It was midnight. The other players, whom I paid, remained at their posts, and when I went up to begin the symphony I found myself surrounded by five violins, two violas, four basses and a

trombone. I knew not what to do in my fright. The public showed no inclination to go away; they even began to be impatient and to demand the symphony. . . . At last, in the midst of the tumult, a voice cried from the balcony, 'The Marche aux supplices!' I answered, 'I cannot play the Marche aux supplices with five violins. It is not my fault; the orchestra has gone away. I hope that the public.' . . . I was flushed with shame and indignation. The audience then went away disappointed, the concert ended, and my enemies did not forget to say that my music put the musicians to flight."

The concert, nevertheless, brought in 7,000 francs, which sum immediately disappeared in the gulf of Madame Berlioz' debts. Hereupon the master resolved to try again, and give a concert at the Conservatoire with a more trustworthy orchestra. This proved a complete success. "Finally, to crown good fortune, a man, when the public had gone away—a man with long hair, piercing eyes, strange and ravaged (*ravagée*) face, a son of genius, a colossus among giants, whom I had never seen, and of whom the first sight troubled me profoundly, waited for me in the hall, stopped me to shake my hand, and crowded upon me burning eulogies which set me on fire both at heart and head. This was Paganini." A few weeks later Paganini called upon Berlioz and said, "I have a wonderful viola, an admirable Stradivarius, and I wish to play upon it in public. But I have no fitting music, and I am sure that you could provide it." In vain Berlioz protested that such a virtuoso should write for himself. "No, no, I insist," replied the great man. "You will succeed. As for me, I am suffering too much to compose, and could not dream of it." This was the origin of the symphony "Harold en Italie" with its viola solo, produced at the Conservatoire, November 23, 1834.

Men with decided character always make decided enemies, and we have seen against what opposition and intrigue Berlioz had sometimes to contend. Now, a fresh example presents itself. In 1836 the Minister of the Interior set apart an annual sum of 3,000 francs for the encouragement of sacred compositions, and resolved to begin by asking Berlioz to write a Mass. The master received unofficial news of this, and, overjoyed, at once sought an interview with M. Gasparin. "I am just leaving the Government," said the Minister, "and this measure will be my musical testament. You have received the order for the Requiem?" "No, sir, and it was only by chance that I heard of your good intentions towards me." "How can that be! I directed the order to be sent to you eight days ago. This is owing to the negligence of the office. I will see to it." But the fact was that the Director of Fine Arts, who did not like the Minister's project and loved Berlioz but little, had purposely kept back the order, hoping that, when M. Gasparin left the Government, the whole matter would drop. This mean trick failed, as it deserved to fail. On the very last day of office M. Gasparin sent for the Director, and, in severe terms, commanded him to forward the commission to Berlioz at once. Which was done. In revenge the master allows us to see how fitted the Director was for his post.

"This arbiter of the destinies of art condescended to recognise no value in any music save Rossini's. One day, however, after having in my presence passed under the saw of his disdainful appreciation all the ancient and modern masters of Europe, with the exception of Beethoven, whom he had forgotten, he bethought himself all at once and said, 'However, there is one of them, I think—his name is—what does he call himself?—a German, whose symphonies they play at the Conservatoire.' 'Beethoven?' 'Yes Beethoven. He is not without talent.' I myself heard

the Director of Fine Arts say this. He admitted that Beethoven *was not without talent*."

The "Requiem" was composed in a fury of haste, Berlioz even adopting a sort of musical shorthand to catch up his crowding ideas, and, after a good deal of fuss and pother, it was performed at the Invalides in commemoration of the fall of Constantine. Habeneck conducted, and Berlioz deliberately charges him with trying to ruin the work, because at its most critical moment he laid down his *bâton* and took a pinch of snuff. "I had my eye upon him," says the master, "and in a moment, pivoting upon one foot, I threw myself before him, stretched out my arms, and marked the time of the new movement. The orchestra followed me in due order; I conducted the movement to its end, and the effect I desired was produced. When, at the last words of the chorus, Habeneck saw the 'Tuba mirum' saved, he said, 'What a cold sweat I was in! Without you we should have been lost.' 'Yes, I know it well,' I replied, looking at him steadily." Berlioz had great difficulty in obtaining the promised 2,000 francs for the expenses of performance, and still more in securing the 3,000 francs which were his by the terms of M. Gasparin's *ordonnance*. At last he would wait no longer.

"One morning I went to the Home Office, blue, pale with rage, resolved to make a row, resolved upon anything. On entering, I said to the Director, 'It decidedly appears that you will not pay me!' 'My dear Berlioz,' he answered, 'you know it is not my fault. I have taken all care, and made severe investigations. The money destined for you has disappeared, and gone somewhere else. I don't know in what office it is to be found. Ah! if such things happened in mine!' 'What! the funds destined for fine arts go out of your office without your knowing it! Your budget is then at the disposition of the first comer. But no matter. I am not going to trouble myself with such questions. A Requiem was ordered by the Minister of the Interior at the price of 3,000 francs; I must have 3,000 francs.' 'Mon Dieu! have a little patience. The matter shall be considered. Besides, there is talk of the Cross for you.' 'A fig for your Cross! Give me my money.' 'But—' 'There is no *but*,' I replied, upsetting a chair. 'I give you till to-morrow noon, and if at twelve o'clock precisely I have not received the amount, I will make a scandal with the Minister such as you have never experienced. You know that I am able to do it.' Upon this the Director, quite upset, and forgetting his hat, ran upstairs towards the Minister's room, I following and shouting, 'Tell him that I should be ashamed to treat my bootmaker as he is treating me, and that his conduct towards me will soon enjoy a rare celebrity.' This time I had found a crack in the Minister's armour. Ten minutes later the Director returned with 3,000 francs, taken from the chest of the Fine Arts Department. They had found the money."

(To be continued.)

MR. PEPYS THE MUSICIAN

By FRANCIS HUEFFER.

(Continued from page 171.)

v.

THE list of contemporary composers mentioned in the Diary is headed by two of the most famous names in the history of English music—Lock and Purcell. In one of the earliest entries (February 21, 1660), before even the King had returned, one reads: "Here I met with Mr. Lock and Pursell, Masters of Musique, and with them to the Coffee House, into a room next the water by ourselves, where we spent an

hour or two till Captain Taylor came and told us that the House had voted the gates of the City to be made up again, and the members of the City that are in prison to be set at liberty; and that Sir J. Booth's case be brought into the House to-morrow. Then we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made, on these words, 'Domine salvum fac Regem,' an admirable thing. Here out of the window it was a most pleasant sight to see the City from one end to another with a glory about it, so high was the light of the bonfires, and so thick round the City, and the bells rang everywhere." The passage well illustrates the excited feeling of the time immediately preceding the Restoration. England, although nominally still a Commonwealth, was expecting the re-entry of the Stuarts, and Mr. Lock and other musicians were preparing hymns of triumph for the event. The connection between the divine art and the politics of the day was, however, not to be more fruitful of permanent results than it has been in other cases since. The history of the French Revolution, for example, may be followed step by step in the works of Cherubini, Méhul, and other contemporary composers, who sometimes had difficulty in keeping pace with the rapid changes of government. The same Grétry, whose "Richard, oh, mon roi, si l'univers t'abandonne" became the watchword of the Royalists, composed "Dénys le Tyran" and "La Fête de la Raison" to suit Republican tastes, was made a Knight of the Legion of Honour by Napoleon, and would, no doubt, have celebrated the restoration of the Bourbons had he lived a few months longer. And yet the most important and, with the exception of Méhul's "Chant du Départ," perhaps, only permanent addition to the national music of France was due to the amateur who wrote or, it may be, "adapted" the tune of the Marseillaise to his great hymn of liberty. Again, during the late Franco-German war, the far-famed composers of the most musical people in the world were unable to supply their armies with a better war-song than the trivial and hackneyed "Wacht am Rhein," written many years before. Musicians ought to profit by the lesson, and keep aloof from the turmoil and strife of politics. The songs wanted by the people have been, with few exceptions, supplied by the people. But this by the way.

To return to the Coffee House in the City, the first of the two English masters mentioned by Pepys is, of course, the famous Mathew Lock, of whom it would be superfluous in this place to say more than that he was rewarded for his loyal effusions—including some music "for ye King's sagbutts and cornets," played during Charles's progress to Whitehall—by being made Composer in Ordinary to His Majesty. He appears frequently in the Diary, and seems to have been well-versed in the affairs of State. It is, for example, from him that Mr. Pepys receives the first information of the substance of the letter "that went from Monk to the Parliament" in February, 1660, "denouncing Lambert and Vane, and many members now in the House, that were of the late tyrannical Committee of Safety."

The Purcell who made up the musical trio at the Coffee House is, in the notes of Lord Braybrooke's edition, associated with Lock as "both celebrated composers"; the obvious inference being that Henry Purcell the younger, in fact, the Purcell, is intended; and one is sorry to see that the Rev. Mynors Bright mechanically reprints the implied misunderstanding. For it need scarcely be added that the great English master was in 1660 two years of age, and that the "Pursell" of the Diary is obviously his father, who, although a clever musician,

and subsequently one of the Gentlemen of the Chapel Royal, can scarcely be called a "celebrated composer." The real Purcell Pepys does not seem to have known; he is at least not mentioned in the Diary. This is the more strange as Pepys was intimately acquainted with both Captain Cocke and Pelham Humfrey, the successive masters of Purcell. The Captain is continually turning up in the Diary, and Humfrey is the subject of several more or less complimentary passages which all belong to the year 1667, and may be cited in their chronological order. It should be remembered that Humfrey, who seems to have been a particular favourite of Charles II., had been sent by him on an artistic tour to France and Italy, for which purpose he drew from the Secret Service fund sums to the amount of £450. He stayed abroad for three years, living mostly in Paris, where he studied under Lully. He had just returned home when he was introduced to Mr. Pepys, and disgusted that gentleman by his foreign ways and vanities. As Humfrey was at the time twenty years old, the epithet "little fellow" applied to him must refer to his stature.

"To Chapel," Mr. Pepys writes, November 1, 1667, "it being All-Hallows day, and heard a fine anthem made by Pelham, who is come over" (*i.e.* from Paris; he had returned in the previous October).

A fortnight afterwards we find that Mr. Pepys, the patron of art and artists, has asked the young musician to a dinner-party, at which the reader, if he likes, may be present.

"November 15, 1667.—Home, and then find, as I expected, Mr. Caesar and little Pelham Humphreys, lately returned from France, and is an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's musick here, at Blagrove and others, that they cannot keep time nor tune nor understand anything; and that Grebus, the Frenchman, the King's master of the musick, how he understands nothing, nor can play on any instrument, and so cannot compose; and that he will give him a lift out of his place; and that he and the King are mighty great! I had a good dinner for them, as a venison pasty and some fowl; and after dinner we did play, he on the theorbo, Mr. Caesar on his French lute, and I on the viol, and I see that this Frenchman do so much wonders on the theorbo that without question he is a good musician, but his vanity do offend me."

Whether Humfrey succeeded in lifting Grebus out of his place, is more than the present writer has thought it necessary to find out. Certain it is that the pushing young man made his way in the world. From a gentleman in the Chapel Royal he rose to the post of Master of the Children, succeeding his master, Captain Cocke, who, according to one account, "died of discontent at his pupil's excelling him."

The day after the dinner Mr. Pepys goes "to White Hall, where there is to be a performance of musick of Pelham's before the King. The company not come; but I did go into the musick-room where Captain Cocke and many others, and here did I hear the best and the smallest organ that ever I saw in my life, and such a one as, by the grace of God, I will have next year if I continue in this condition, whatever it cost me." Being tired of waiting, Mr. Pepys takes a walk with his old friend Mr. Gregory; from whom, *more suo*, he gathers all manner of information and court scandal. After an hour he returns just in time to see and draw a picture for us of Humfrey conducting his own music before the Court: "Got into the theatre room and there heard both the vocall and instrumentall musick, where the little fellow stood keeping time; but for my part, I see no great matter in both sorts of music."

The honoured name of Gibbons does not gain in the Diary the prominence one might expect to see it assigned there. Orlando had passed away long before Pepys began to write, but his son Dr. Christopher seems to have been well known to the diarist. In the early part of the work he is once or twice briefly referred to amongst the friends of Lord Sandwich as "Mr. Gibbons." Later on his degree obtained in 1664 is duly given him. We have previously met him where Mr. Pepys inspects an organ at Westminster Abbey. Once again we catch a passing glimpse of him being carried to the "Sun Taverne" in King Street, "and there I made him and some friends of him drink." And this is all we hear of Gibbons.*

The name of Thomas Ravenscroft does not occupy a very prominent position in the history of art. At the same time readers interested in early Church music may like to know what Mr. Pepys thought of him. There are two references to him in the Diary. On November 27, 1664 (a Sunday), we learn that "in the evening came Mr. Andrews and Hill, and we sung with my boy, Ravenscroft's 4-part psalms, most admirable musique." A few Sundays afterwards we find the same good company assembled, the place of the boy being this time supplied by a "tolerable pretty woman"; again the psalms of Ravenscroft are the object of their musical efforts, the result arrived at being less favourable to the composer than on the previous occasion. And here, again, the moderation of Pepys's critical language deserves honourable mention. But perhaps it will be better to quote the entire passage, which at the same time will convey to the reader an idea of how Mr. Pepys and other good people used to spend their Sundays, combining decorous enjoyment with the fulfilment of religious duty, and feasting their eyes on pretty women and gorgeous footmen while their ears listened to edifying discourses.

"Dec. 11, 1664. (Lord's Day.) To church alone in the morning. In the afternoon to the French Church, where much pleased with the three sisters of the parson, very handsome, especially in their noses, and sing prettily. I hear a good sermon of the old man touching duty to parents. Here was Sir Samuel Morland† and his lady, very fine, with two footmen in new liverys (the church taking much notice of them), and going into their coach after sermon with great gazing. So I home, and my cozen, Mary Pepys's husband, comes after me, and told me that out of the money he received some months since he did receive 18d. too much, and did now come and give it me, which was very pretty. So home, and there found Mr. Andrews and his lady, a well-bred and a tolerable pretty woman, and by and by Mr. Hill, and to singing, and then to supper and to sing again, and so good night. It is a little strange how these Psalms of Ravenscroft, after two or three times singing, prove but the same again, though good. No diversity appearing at all almost." Ravenscroft belonged to an earlier generation of musicians, and Mr. Pepys might well find his style a trifle monotonous, compared with the Italian and French songs he was wont to listen to. But apart from this, and looking upon Ravenscroft, in connection with the writers of his own time, the modest censure of the diarist will not be

* The supposition of the Rev. Mynors Bright that the "Mr." Gibbons is Orlando is, of course, a mistake; neither does it appear why he should be a different person from the subsequent "Dr."

† Samuel Morland successively scholar and fellow of Magdalene College, Cambridge, and Mr. Pepys's tutor there, became afterwards one of Thurloe's under-secretaries, and was employed in several embassies by Cromwell (*e.g.*, to the Duke of Savoy to protest against the cruelties inflicted on the Vaudois), whose interests he betrayed by secretly communicating with Charles II. In consideration of these services he was created a baronet after the Restoration. He was an ingenious mechanic, supposed by some persons to have invented the steam-engine, and lived to an advanced age.

found without some show of reason. Thomas Ravenscroft was a theorist and pedant of the deepest dye, as the very title of his absurd attempt at reviving obsolete practices of bygone days, is sufficient to show. Here it is: "A Briefe Discourse of the True (but neglected) use of charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Mensurable Musicke against the Common Practise and Custome of these times; Examples whereof are exprest in the Harmony of 4 Voyces concerning the Pleasure of 5 usuall Recreations: 1, Hunting; 2, Hawking; 3, Dancing; 4, Drinking; 5, Enamouring."

More important is the part played in the Diary by another minor English musician, Thomas Blagrave, the same whom, as we have seen, Pelham Humfrey abused in unmeasured terms. He was an intimate friend and gossip of Mr. Pepys, who esteemed him as a "sober, politique man." The relations of the two were indeed of old standing, and included some monetary obligations, incurred at a period when Mr. Pepys's fortunes had not as yet emerged from under the cloud of adversity. As early as March, 1660, we read the entry: "From thence homewards, and called at Mr. Blagrave's, where I took up my note that he had of mine for 40s., which he two years ago did give me as a pawn while he had my lute." Again, in June of the same year, Mr. Blagrave "went home with me, and did give me a lesson upon the flageolet, and handselled my silver can with my wife and me." After this Mr. Blagrave disappears for some time from the Diary, till April, 1662, when he is discovered in company with "a pretty kinswoman that sings," who, after another interval of two years, "is to come and live with my wife." Times and the respective positions of the two men had changed since the day when Pepys was glad to borrow forty shillings on good security. Thomas Blagrave, it may be added, was a Gentleman of the Royal Chapel and a cornet-player of repute. He also was a composer of some merit.

The name in the list of English musicians to which we should now have to turn is that of Lawes, a name too important to be introduced at the end of an article, and which, therefore, must be held over till next month.

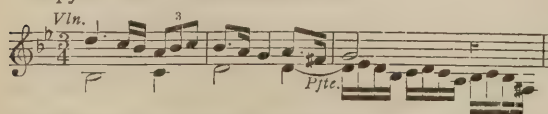
(To be continued.)

THE MUSIC OF ANTON DVORÁK.

(SECOND ARTICLE.)

By JOSEPH BENNETT.

In the present article we propose to follow Dvorák into some of the higher manifestations of his art. With this purpose in view it is well high immaterial which of his greater works we take up, and accident rather than choice opens before us his Trio in G minor (Op. 26), for pianoforte, violin, and violoncello, which does not appear to have been yet performed in this country. The first Allegro presents to our view a remarkable example of the condensation of thought and economy of material already pointed out as characteristic of the composer. It begins with a formal exordium containing, in the rough, so to speak, the ideas that go to make the principal theme. They occupy no more than three bars—



from which the subject is evolved:—



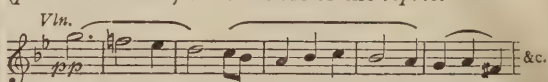
The violin counterpoint in this citation is quoted for a purpose which will soon appear; meanwhile, let us note that the development of the subject occupies nearly two pages of the score without the introduction of a single new thought. Dvorák, it must be allowed, sometimes pushes this expansive process to a risky extreme. Not so, however, in the present case, since he is able to make large use of a combination of two figures—



which pursued through a sequence of keys carries the development triumphantly along. The second subject, it will be seen, is distinctly suggested by the violin passage (Ex. 2) in accompaniment to the first. The ear is beguiled with the idea that the theme has been heard before, and nothing could more naturally occur, especially as it is attended by the most prominent "figure" of the precedent melody:—



Beyond these materials the movement—a fully developed one—contains absolutely nothing that can in any sense be styled important, save one broad theme (*poco meno mosso*) which leads to the *reprise*—

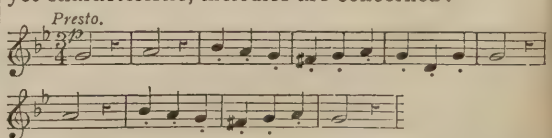


and this is easily recognised as substantially a part of the chief melody "augmented." Of what are known as "episodes" there are none—a sufficiently remarkable thing at a time when, through lack of constructive and developing power, episodes are much in vogue.

In the *Largo* Dvorák is even more chary of thematic resources, the entire movement springing from one small germ:—



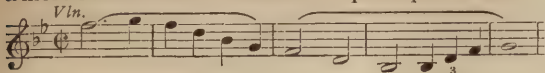
The expansion is undoubtedly clever in a high degree, but we are disposed to look upon it as an example of the danger composers run when too confident of their power in this regard. Continual repetition of, or reference to, such short phrases must inevitably weary, above all in a slow movement, where the mind is not entertained by rapid progress and exhilarating motion. In the remaining movements Dvorák is less reticent, and we shall quote only the leading theme of the Scherzo as an illustration of the composer's inventive power when simple, yet characteristic, melodies are concerned:—



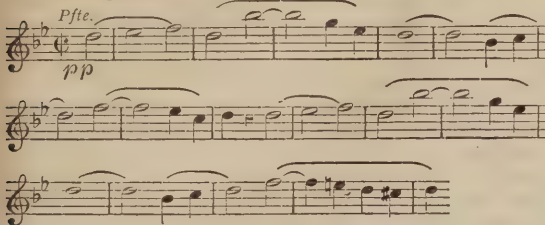
The rhythm is ten-bar, and, as a matter of course, the Trio reverts to the ordinary eight-bar, with graceful and grateful effect.

Turning to a Trio in B flat (Op. 21) for the same instruments, and to its leading movement, we find

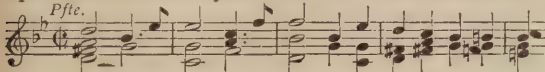
Dvorák in the mood to expend his melodic wealth with a more liberal hand. Besides the principal theme—



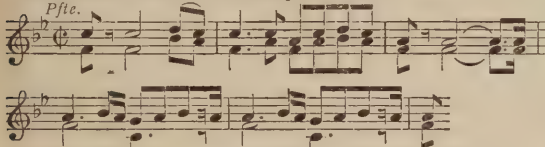
a formal episode appears—



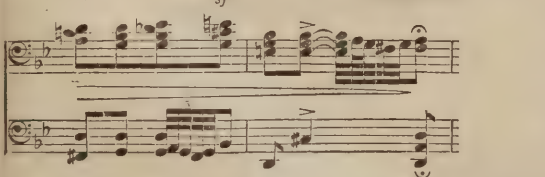
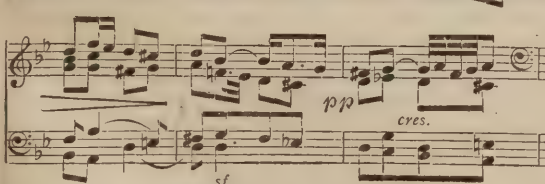
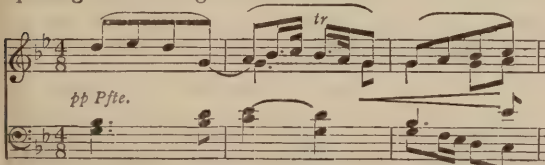
followed by one of a more incidental character leading up to the second subject:—



Then comes the second subject itself:—



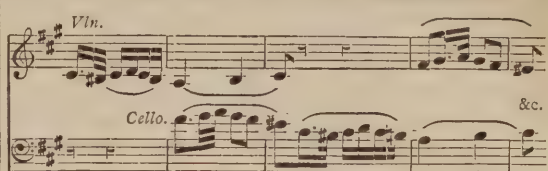
Here the thematic material is undoubtedly rich and abundant, but the composer is not thereby tempted into diffuseness. He recognises the truth propounded by William Penn, "Form is good, but not formality," and keeps himself sternly within the laws of symmetry and well-ordered sequence. The slow movement (*Adagio molto e mesto*) corresponds with its predecessor as to the feature we have noticed, and may be looked at also for its free harmonic treatment. The opening bars are significant:—



After a full close in D flat minor, an instant change to A major occurs, and the second part begins in strong contrast:—

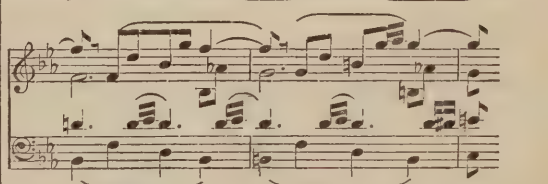
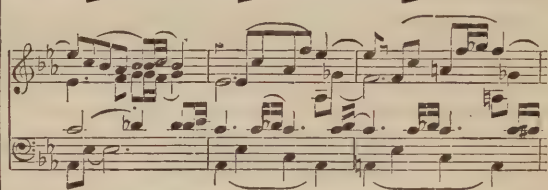
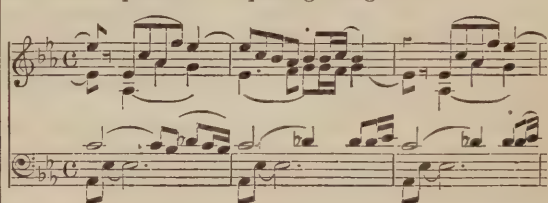


Further on, we meet with a characteristic example of the fashion in which Dvorák sometimes takes a few notes here and a few there—not necessarily from his chief themes—and uses them in combination:—

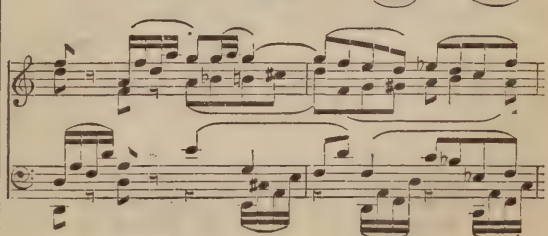
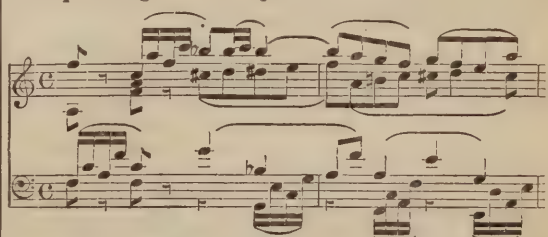


The notes for violin in the first of these bars will be recognised as part of the second subject (Ex. 13).

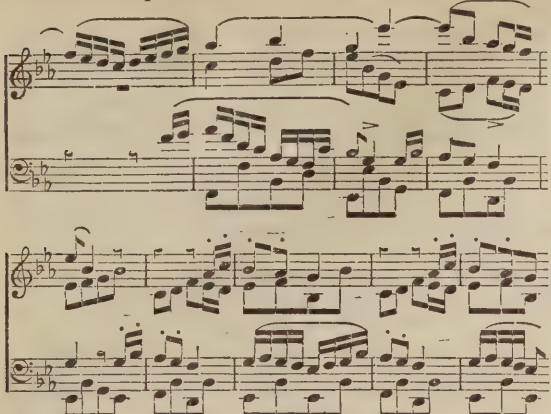
We turn naturally to Dvorák's music for stringed instruments in search of proof that he possesses the power of polyphonic writing. One of the best works, if not the absolute best, on this score is the Quartet in E flat (Op. 51), which has been heard on several occasions at the Monday Popular Concerts. Here we soon meet with examples. The following occurs in the first part of the opening Allegro—



and fairly indicates a leading feature in the entire movement. Another passage from the same movement shows a like easy motion of the various parts, each pursuing a distinct path—

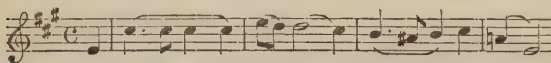


and a further specimen invites attention in the finale:—



Proofs might be multiplied indefinitely, since, as a matter of fact this easy mastery of theme weaving, and the command of counterpoint involved in it, are among Dvorák's best qualities. It is often exceedingly interesting to observe the skilful manner in which he deals with the threads of his discourse; never seeming at a loss, nor failing to make them fall harmoniously into the general design.

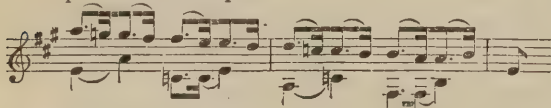
Turning to our composer's manner of developing his themes, those used in the first movement of his Sestet in A major offer themselves for remark. The leading subject runs thus—



and its first bud appears when the group in bar three suggests the following tentatively, so to speak:—



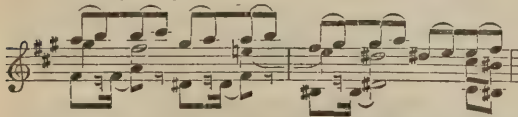
It is approved, and takes a definite melodic form, with an important counterpoint—



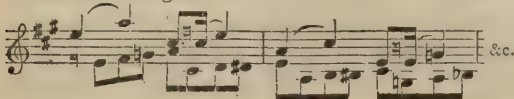
which soon after appears clothed with the dignity of a separate subject, having presently a counterpoint of its own. Meanwhile the descending passage just quoted reappears with its notes equalised, and with this a new resource reaches the composer's hands. He, for example, inverts the progression and uses it contrapuntally with the fresh theme—



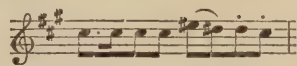
immediately varying it thus:—



At the opening of the "free fantasia," the new counterpoint of quavers plays a distinguished part in attendance on both themes. Now, however, its character changes:—



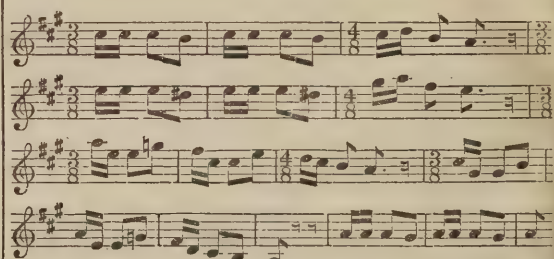
Upon these groups of four ascending notes the composer at once seizes with avidity, and passes them from instrument to instrument in pleasant and sportive imitation. Presently he reverts to the leading subject, touches it with his magic wand, and transforms it thus—



for purposes of double counterpoint with the second theme. This leads to the *reprise*.

It is unnecessary to give further evidence of the thoughtful and artistic manner—the manner of great masters—in which Dvorák deals with his thematic material. In his case there is no scraping together of ideas from all parts of the compass to eke out a movement. Generally, it will be found that any given section of his works in sonata form has its germ in one or two principal subjects, out of which diversified forms are evolved with the ease and beauty of a natural process. This is the supreme test, not of imagination perhaps, but certainly of art.

Our subject is a tempting one to pursue, and the field is large, but examples need not be multiplied, and it may suffice to notice one more work—the overture to a comic opera, "Der Bauer ein Schelm" (Op. 37). Here we meet with Dvorák in his characteristic mood. The overture begins with a short Andante maestoso, in which clashing rhythms crowd closely on each other, with odd effect. We will transcribe the entire melody,—it is simply harmonised for full orchestra:—



The rhythm of the opening bars is indicated by trumpets and horns through a succession of passages obviously intended, while creating expectancy, to puzzle and confuse with reference to what may be expected. Snatches of tunes are heard here and there in the orchestra, as this—



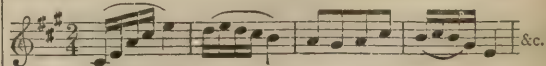
and this—



while the violins are partial to an arpeggio:—



So long does the composer linger among these vague and possibly misleading things that we grow impatient. At last, however, he dashes into his Allegro, and then it is found that the violins, with their little arpeggio, were the true prophets:—



The second subject is not less frank and joyous—



but, after awhile, its rocking motion becomes slower and then stops altogether, as the Andante, with its varied rhythm, returns, this time ornamented by flowing passages of demi-semiquavers for the violins, which presently attend it, also, with an independent and strongly-contrasted theme. The Andante is worked out at some length, before the Allegro returns, and is again heard in the original form as a prelude to the Coda, in which the first theme of the Allegro assumes prominence. To the best of our knowledge this inspiring and capital overture has not yet been played in England, but we venture to say that, when heard, it will stimulate a desire to know more of Dvorák's orchestral works outside the limited sphere of Slavonic Rhapsodies and such like.

In conclusion, has it not appeared from the rapid and superficial examination now ended that Dvorák is a well-ordered composer, though imaginative and bold? He is not one of those who ride Pegasus without a bridle, and allow the winged horse to fly whither he will in the realms of space. On the contrary, Dvorák, while not the slave of rule and method, submits to those laws of his art which have come down to him sanctified by the allegiance of all the great sons of music. To such men—progressive yet conservative—we must look, and for their "long continuance and increasing" we should hope and pray.

"PAST HOURS."*

MANY years ago, when—to the young men of the day at least—poetry was represented by Byron and music by Rossini, the small number of dissenters from the prevailing faith had but few opportunities of stating their convictions; for to be out of the fashion was considered eccentric, and it always saves trouble when we seem to sail with the stream. Music—with which our journal is immediately concerned—meant the Opera, the Opera meant the Italian Opera, and Italian Opera meant the works of Rossini and his imitators; so that persons desirous of hearing compositions of a different school of writing were compelled to seek them at the very few concerts of classical music which were then given, or to organise performances in their own houses. Those, however, who have lived through that time to the present find that the music which was fashionable in their young days no longer rules the hour; and that the so-called lovers of the lyrical drama who regard Italian Opera and Italian singing as it used to be regarded are now decidedly in the minority. It can scarcely be wondered at, then, that this minority occasionally speaks out, and endeavours to prove to the rising generation that what is believed to be development is, in fact, but decadence of the art. So long as these complaints are uttered by private individuals in conversation, or scattered through the ephemeral literature of the day, but small attention may be given to them; but when they are put forth in two volumes written by an artist, and that artist one who by her charming vocalisation in the very music she so much admires has earned a fame which lives in the memory even after her decease, we feel that we are bound to listen. We need scarcely remind our readers that the authoress of the work under notice is one of a gifted family almost every member of which has obtained a world-wide celebrity. Adelaide Kemble—as we still delight to call her—by reason perhaps of her true artistic nature, rather than of her commanding vocal qualifications, achieved so marked a success on the operatic stage as to attract all London to her performances; and those who have a vivid

recollection of her *Norma* will assuredly agree with us in our high estimate of her powers. After her short career on the stage, as Mrs. Sartoris her name often appeared in literature; her house became the resort of the most eminent literary and artistic men of the day; and in the preface to the book before us her daughter speaks of the "pleasant memories of happy hours passed in the company of one whose large sympathies and greatness of soul never failed to attract and bring out all that was best and most noble in every one who approached her." That music was her passion is evident by the collection of stories and sketches in "Past Hours," all of which—with the exception of "Judith"—have before appeared in print; but, as we have already hinted, it is (as far as Operas, at least, are referred to) the music of the Italian school to which she clings, curiously enough, however, excepting the compositions of Verdi. It may indeed be said by many who desire to read the works of so accomplished a writer for their purely literary merit that the subject of music occasionally appears somewhat dragged in; for even in "Medusa" and "Judith," neither of which in reality need have anything whatever to do with the art, both the concert-room and the Opera are prominently brought forward; in the former tale the hero meeting the mysterious Medusa at a concert in St. James's Hall, and in the latter one of the principal characters being killed by her inexorable patron, who, in consequence of her having a sympathetic voice and strong poetical feeling, forces her upon the stage, having made up his mind that she shall be a *prima donna*. But although the authoress thus shows her wish to give a musical colour even to her more important stories, she is also determined that her opinions shall be definitely put forth; and accordingly, in the "Recollections of the Life of Joseph Heywood, and some of his Thoughts about Music," and also in "Madame de Monferrato," she speaks out pretty freely about the music of the time. Joseph Heywood certainly mentions the delight he experienced in his youthful days when listening to the compositions of "Beethoven, Mozart, Haydn, and old Corelli"; but in operatic music he evidently especially admires the works of Rossini and Bellini. When given a box at the Opera he says, "I remembered very distinctly the Italian music I had heard years ago—the brilliant effects and grand finish of Rossini, the agreeable vein of melody, somewhat poorly worked out, but always charming in sentiment, of Bellini—and I hoped to have all these delightful recollections delightfully revived." But this is what he heard: "I only know that there was a husband and wife who bawled a hideous duet at each other, with the veins in their throats swollen till I thought they would burst, and their eyes starting out of their heads at their own screams—and a mother who bawled because she had wanted to burn somebody else's baby, and then by a very unaccountable mistake, had put her own baby on the fire instead; and then there was a man with the most extraordinary lungs I ever heard who bawled for an hour together at the same pitch because his mother was going to be burned." And he afterwards speaks of a little lull at the conclusion, "where the lady who has burned the children goes to sleep, and therefore is obliged to cease bawling for a few seconds; and there were two pretty romances sung in lucid intervals by the tenor, one at the beginning, and the other at the end, when he is shut up in a tower." As this is evidently a criticism upon "Il Trovatore," we may conclude what is our authoress's opinion of Verdi; although we trust that she did not forget, when she thus speaks through Mr. Heywood, how in her own favourite part of *Norma* she "bawled" because she

* "Past Hours." By Adelaide Sartoris (Adelaide Kemble). Richard Bentley and Son.

wanted to stab *two* babies, and assuredly the tenor also "bawls" pretty roundly, although perhaps not "for an hour together," because his wife is going to be burned. In "Madame de Monferrato" the same feelings for Italians and Italian music is expressed. "When I was singing," says the *ex-prima donna*, "to that silent London public, so well bred, so inanimate, so respectable, and so oppressive, how I remember longing for my beloved Italians, who would have pelted me for a false note, but who would take the horses out of the carriage and draw it home themselves in triumph after a great success; people who really cared, and made you really care, for what you did." We can well forgive, and even deeply sympathise with, the authoress of this book for lingering over the days when the Italian Opera was at least a reality, especially as we remember that her greatest success was achieved in the music of Bellini on the lyrical stage. But the excessive literary merit displayed in "Past Hours" almost makes us regret that she should force upon critics the necessity of discussing the value of her musical opinions. When, for example, Joseph Heywood speaks of "Callcott's and Horsley's charming glees," it must be remembered that the "part-song" has to a great extent superseded these somewhat artificial effusions; and in expressing his regret that tenors cannot now execute the ultra-florid music of Rossini and Bellini, he forgets to ask whether such compositions are now in demand. Our readers will see that we have been compelled, from circumstances, to discuss the weaker part of Mrs. Sartoris's book; but the charm of her style and truthful delineation of character cannot fail to ensure for "Past Hours" a large circle of admirers.

H. C. L.

IN Douglas Jerrold's drama, "Black-eyed Susan," when the crew of the ship to which the hero belongs give evidence as to his good qualities in the trial scene, one of his messmates informs the court that he "plays the fiddle like an angel." Now, although we may reasonably doubt whether a common sailor can arrive at such an ideal state of perfection as this, it can readily be understood that even a tolerably skilled violinist would be certain of an attentive audience after a day's hard work at sea. Whether this would equally apply on land, or whether the talent of the player was not up to the required standard, we cannot say; but in the account of a visit to the "Old Men's Ward" of a workhouse, recently published in a morning contemporary, an old pauper who amused himself, and tried to amuse others, with his violin, seems to have created but little sympathy amongst his companions. When his "old lady" died, he told the visitor at the workhouse, he took up his violin, and felt such an "in—spi—ration" that in less than a month he could play "a'most anything on it." Being reproved for being ambitious enough to perform operatic airs, he burst out with pardonable artistic energy: "Talk about me," he said, "playing quiet little tunes, sir, I can't do it. I should be unworthy of the gift if I tried to do it. They laugh at me when I tell 'em so, but when I get the bow in my hand, sir, and get a bit warm, it's like grasping a sword in a manner of speaking, and I seem to be fighting and overcoming all my enemies." It is evident, however, that he did not overcome his enemies in the workhouse, for the number of complaints of his performance had driven the poor old fellow almost mad. "There isn't one of 'em that has got any more ear for music than a kangaroo," he said in one of his fits of temper; and, indeed, at least in his actions, he seems to have rivalled Hogarth's "Enraged Musician," for he had already hit one of the old men over the head with his

violin, and "knocked him off the form." It is sad to think that the only consolation of this pauper's declining years should inflict such misery upon those around him; but it is evident that even paupers take the liberty of defining the difference between noise and music, and will insist upon it that the "Old Men's Ward" shall be ruled by Bentham's maxim, "the greatest happiness of the greatest number."

A SHORT time ago we were informed by the principal of an eminent firm that the art of cutting glass to such perfection as we occasionally see in the drops of old chandeliers is completely lost. Persons now, he said, like showy articles that will look well in a drawing-room; and although they must be good of their kind, their possessors care not to hand them down from generation to generation as portions of the family property: in other words, expensive and highly elaborate glass-cutting "won't pay." Now this is, of course, a very good mercantile reason why work should be comparatively of an inferior character; but as it is of the utmost importance that specimens of the skill and talent of our forefathers should be kept before us, let us do honour to those enthusiasts in the cause whose monetary necessities do not compel them to think so much of what the people want as what they ought to have. Viewed in this light, then, the many Amateur Musical Societies which have recently grown around us chiefly for the purpose of making the public acquainted with the grand but neglected creations of the composers who have passed away, are deserving of the highest encouragement. Mr. Joseph Barnby's Choir, Mr. Henry Leslie's Choir, the Bach Society, the London Musical Society, and several others, including some excellent Suburban Associations, have already made us familiar with compositions of the existence of which many music-lovers, even, were not previously aware. In these we may study the art-workmanship of a day when men toiled for the honour and glory of their calling; and even if we see no necessity for throwing our thoughts into the idiom of the time, or even of cultivating the profound contrapuntal knowledge displayed in their compositions, let us at least take a lesson from their pure artistic enthusiasm. Carlyle said that in the present day "Art is wielding a feeble, watery pencil." May we not, by comparison with the work of the past, endeavour to ascertain whether there is really any truth in this assertion.

SAD results often follow when a clever theorist suddenly resolves to become practical. Many persons, for example, have poetically associated musical sounds with colours—even going so far as to assert that a certain note invariably suggests a certain colour—and we all know the story of the blind man who invariably coupled the sound of a trumpet with scarlet. From America now comes the news that a resident of the backwoods has resolved to make some tangible use of this idea by constructing a "colour organ." Thus, we are told "when C was depressed a flood of red light was thrown upon a ground glass screen suspended above the organ. Running up the scale, the colours appeared in the following order: red, orange red, orange, orange yellow, yellow, yellow green, green, bluish green, blue, violet blue, violet, violet red, and red again." The apparatus, it appeared, was simple in construction, "the pressing of a key uncovering a hole from which the sunlight streamed through a bit of coloured glass upon the screen." To test the inventor's assertion that beauty in music would be reflected by a corresponding beauty in colour, the narrator of the tale says, "I played a few chords; the effect was pretty. I then played some

atrocious discords; the effect was just as pretty." This was certainly somewhat unfortunate; but still the ingenious maker of the instrument expressed his earnest conviction that by means of it the deaf could be made to appreciate the beauties of Beethoven's Symphonies. When, however, we are told by the person who had already produced the "pretty effects" upon the organ that he "could distinguish no difference between the combinations of colours produced by playing 'Home, sweet home,' or sitting on the keyboard," we fear that we cannot hold out much hope to the deaf that the subtle beauties of Beethoven's works will be revealed to the eye. It is a pity that the enthusiasm of the clever designer of this "colour organ" should prevent his seeing that, after all his labour, he has only manufactured a pleasing toy.

THERE can be no doubt that the modern "Analytical Programme" of a Classical Concert has taught people to think upon the form and structure of the works they are hearing; and although some may be too technical for the general reader, enough information may usually be gleaned from them to make the music infinitely more interesting to a mixed audience. But then it is absolutely necessary that those who undertake to prepare these programmes should know something about what they are writing upon; for even the least-informed persons must think it an impertinence when instruction is thrust upon them by those who are evidently as ignorant of the matter as themselves. The following specimen of musical "Analysis," however, will sufficiently prove that such critics are still living and flourishing. It is extracted from the programme of a concert of Chamber Music, and relates to Beethoven's Sonata in E, for pianoforte: "The theme is a connected flow, flowing back when it is varied: The second one is very delicate, but not flowing in one wave like the other. The Allegretto is a bearable tragedy—not deep or painful: it comes to the surface with incisive notes, but not often. The second part is its relief, or sleep, and it ends in the same strain. The Rondo follows. It has a slightly feverish life; its episodes and variations are of an unstable or capricious nature, except one in G, which is decided, but there is no return to that key." In *Punch*, some few years back, we remember to have read a "Guide to Bradshaw's Guide," in which an attempt was made to explain a few of the mysteries of that somewhat enigmatical publication. On the same principle it would be good, we think, for the writer of the passage we have quoted to issue a "key" to his analytical programme.

A LONG letter headed "Music in England," which appeared in the *Times* of the 25th ult., signed "C. A. P. D.," calls attention to the increase of the stall prices at the Royal Italian Opera to 25s.; and truly, as we think, assigns as a cause for this alteration the prevalence of the "star" system, which compels lessees to pay extravagant terms to a few artists. The writer (a lady) proceeds to demonstrate the necessity of appealing to a higher class of listeners than can be found as a rule either at Operas or concerts where "stars" are the attraction, and suggests that a fund should be formed by wealthy lovers of music to enable persons duly qualified to undertake high-class concerts for the public benefit at cheap prices, the performers to be guaranteed from loss, and also ensured a moderate scale of remuneration. The scheme is assuredly worth consideration; but as those who can afford to subscribe to this fund can also afford to attend musical performances at extravagant prices, it becomes a ques-

tion whether they sufficiently sympathise with their poorer—but no less art-loving—brothers and sisters to procure for them a pleasure which they have so long considered one of the privileges of their order.

WE should be very glad to know whether there is a journal called the *Musical Review*, because we have frequently read quotations from its columns, and yet have never met with it. The latest extract we have seen is appended to the advertisement of a song entitled "The Dream of Pilate's Wife," and it runs as follows: "Mr. Weatherly's treatment of the subject is masterly, and the music, by Mr. Levey, is worthy of Gounod." This is indeed warm praise; but as we have never yet heard of a single person who is aware of the existence of the publication in question, we fear that if only the readers of the criticism become purchasers of the song the sale will be somewhat limited.

ROYAL ITALIAN OPERA.

THE season at this establishment commenced on the 19th ult. with Verdi's Opera "*Aida*." Mdlle. Reszké, who made her first appearance on the occasion in the part of the heroine, showed so much intelligence and dramatic feeling as partially to compensate for certain defects rather of style than of voice, which occasionally marred some of her best efforts. Especially in the upper part of her register the notes sound harsh, as if unduly forced; but much of her singing in the subdued portions of the Opera was natural and thoroughly sympathetic with the words. Another *début* was that of M. Vergnet in the arduous part of *Radames*. The new-comer has an agreeable light tenor voice, which has been well trained; and when we say that he sings well, nothing can be added in his praise; for not only he displays no histrionic power, but it appears as if he scarcely considered any such display necessary. He phrases well, however, and treads the stage like an experienced artist. Madame Scalchi, as *Amneris*, Signor Cotogni, as *Amonasro*, and Signor Silvestri, as *Ramfis*, were thoroughly efficient; and the mounting of the Opera was in every respect so perfect as to give in many parts a factitious importance to the music. The first appearance this season of Madame Sembrich attracted a large audience on the 23rd ult. The Opera was "*Lucia di Lammermoor*," the heroine of which is so well suited to exhibit the exceptionally fine qualities of Madame Sembrich's voice that her entire performance was a series of triumphs. Her singing in the mad scene was so admirable as to elicit an enthusiastic encore for the scena, with flute obbligato (excellently played by Mr. Radcliff), and the sestet in the second act gained so much in effect by her exquisite vocalisation that the latter portion had to be repeated. In the part of *Enrico* Signor Sante Athos made a successful *début*, singing the whole of his music with much intelligence, and evidencing the possession of a voice of good compass and power. Signor Marini was a highly efficient *Edgardo*, and Signor Silvestri, as *Raimondo*, and Signor Corsi, as *Arturo*, were also thoroughly satisfactory. Signor Bevignani was an able Conductor on both the occasions under notice.

ROYAL ALBERT HALL CHORAL SOCIETY.

SOON after the production of Mr. Sullivan's "Martyr of Antioch" at the Leeds Festival, it was understood that something like a gala performance of that work would be given at Kensington Gore, under the auspices of Royalty. Rumour even spoke of likelihood that the Queen herself would attend on the occasion, as a mark of supreme favour to a musician whom her family have long delighted to honour. In this respect, however, report went beyond the truth. Her Majesty was not present on the 7th ult. in the building named after her illustrious Consort, but the Prince of Wales with some other members of the Royal House were, and the performance thus enjoyed a special distinction which Mr. Sullivan, no doubt, regarded as a crowning act of regard for himself and his "dramatic cantata." The rendering of the work was as nearly as

possible a repetition of that at Leeds: It had the disadvantage of a far larger area, and the chorus, if more numerous and equally well-trained, was not so sonorous as the famous West Riding body, but the soloists were the same, and Mr. Sullivan himself conducted. Under these circumstances success was as nearly assured as possible, and resulted in due course. So much has been said respecting the new Cantata that our readers will thank us for sparing them further remarks. They are by this time convinced that, though the work is unequal—strong in its lyrical, weak in its dramatic numbers—it contains more pleasant, graceful, and artistic music than the world will willingly let die. The series of Pagan choruses alone, particularly that which comes first, suffice to command respectful attention, and a recognition of value, as well from the connoisseur as from the uncultured listener. With all its faults, the "Martyr of Antioch" is a notable addition to English music, and whatever practical homage can be rendered in acknowledgment is, so far, its due. Concerning the efforts of the soloists at the "commanded" performance, it will suffice to say that the Leeds standard was duly attained by each and all; while the choruses, safe in the hands of the excellent choir associated with the building, could hardly have been given with more spirit and delicacy. In fine, the apotheosis of the "Martyr of Antioch," if so its recognition by royalty and social distinction may be called, took place under circumstances of which no one connected with it had reason to be ashamed.

SACRED HARMONIC SOCIETY.

HANDEL'S "Samson" was the Oratorio performed by this Society in St. James's Hall on the 8th ult., and, as usual, the immediate successor of the "Messiah," drew a large audience. "Samson" has been for years past, if not throughout the Society's existence, one of the strongest items in its repertory. The reason is not obscure. It contains some of the old master's very best music—the very best of that which he wrote, not for a passing occasion merely, but for all time. This may be owing, in part, to the fact that in the libretto Handel found, for once, something like poetry, and experienced the stimulus of a sister art, instead of being depressed by mere rhymes and jingles. Under such circumstances, he always rose to the level of his theme. Hence in "Samson" we have undying masterpieces like "O first created beam," "Then round about the starry throne," "Total eclipse," and "Let the bright seraphim," with its magnificent choral pendant. For these alone an audience might be expected to gather, to say nothing of "Fixed in His everlasting seat," "With thunder armed," "Honour and arms," "Return, O God of hosts," and other gems of almost equal value. That the crowd assembled in St. James's Hall were well pleased need hardly be insisted upon. The performance, conducted by Sir M. Costa, was among the best in our experience of the Society's doings, the *ensemble* being throughout excellent in a high degree. All the performers knew their work, were pleased with it, did their best, and their best was very good. Particular mention was deserved by the soloists. The bright voice of Miss Annie Marriott told well in *Delilah's* music, and her rendering of "Let the bright seraphim" (trumpet, Mr. T. Harper) would certainly have provoked an *encore* had it come earlier in the evening. This young lady, we may say, bids fair for a high place among oratorio singers. Madame Patey was matchless as ever in the contralto airs; her delivery of "Return, O God of hosts," being a model of pure, unaffected devotional singing. The grand voice of Mr. Maas went far, in "Total eclipse," to atone for an obvious lack of feeling. In other solos, particularly "Thus when the sun," there was no need for such atonement, the artist being fully up to his work. Mr. F. King, as *Manoah*, and Mr. Bridson, as *Harapha*, contributed largely to the general excellence, upon the nature and extent of which we may congratulate the Society in warm terms.

Mendelssohn's "Elijah" was performed on Friday evening last.

CRYSTAL PALACE.

THE series of Crystal Palace Concerts came to a close on the 23rd ult., when a fine performance of Beethoven's Ninth Symphony was given. It has become a custom to end the season with this great work, and a better could not well be chosen for the purpose. If there is any truth in the old proverb, "Finis coronat opus," the directors of the Crystal Palace may well look back with satisfaction on the season's work brought to an appropriate close at the last concert. It is not our present purpose to give a summary of the results of the season, but we must say that as far as excellence of execution is concerned, Mr. Manns's orchestra has not in any way forfeited its claims to being called one of the finest instrumental bodies in the world, neither has the high artistic aim evinced by the composition of the programmes been lost sight of for a moment. The same catholicity of taste which almost from the beginning of these Concerts made them a representative institution has also been maintained, and the works of all schools of music, classic and modern, have met with due attention. Guided by the analytical programmes of Mr. George Grove, intelligent listeners might here pass through a perfect course of musical history, and be instructed while they were aware only of enjoying themselves.

It remains to sum up briefly the most important events of the past month. It commenced auspiciously with the performance of Mr. F. Cowen's Symphony in C minor, generally called the "Norwegian," which was played with a refinement and accuracy indicative of the care bestowed by Mr. Manns upon the preparation of this important English work. Of the merits of Mr. Cowen's Symphony we have previously spoken. After a second hearing there remains little doubt that it is the most ambitious and most successful effort in symphonic writing made by any English composer for many years past. Even the warmest admirers of Mr. Cowen's music could not have expected from his pen a work so full of serious and elevated purpose, and at the same time so attractive and so fluently melodious. Another remarkable feature of the same concert was the first appearance at the Crystal Palace of Miss Edith Santley, whose well-trained, though not very powerful, voice and refined style of declamation won her the sympathy of the audience. Herr Joachim played the Adagio and Allegro from Spohr's sixth Concerto, and his own variations for violin and orchestra on the same occasion (the 2nd ult.).

The second Concert of the month opened with Mr. Walter Macfarren's Overture, "Hero and Leander," and closed with Berlioz' "Carnaval Romain," the Symphony being Schumann's No. 2, in C. The appearance of M. Tivadar Nagrath at the same Concert did not produce any great impression. M. Nachéz is of Hungarian origin and training, as is sufficiently proved by the rhythmical piquancy of his style, which, however, does not enable him to appear to advantage in Mendelssohn's Concerto, seeing especially the memories of the great masters of the violin with which that work is identified. The new player was more in his element in some Hungarian dances of his own devising.

A violinist of a very different stamp appeared at the Concert of the 16th ult. Herr Waldemar Mayer is a pupil of Joachim, and his style betrays the solidity and seriousness of the German school. He is a clever, but not as yet a finished player, his intonation being anything but perfect. This fault may be accounted for partly by the instrument; partly by the differences of pitch, and partly, perhaps, by the composition which Herr Mayer had chosen for his *début*. His courage in selecting a new work for his first appearance cannot be sufficiently commended; unfortunately his judgment was not equally good. The Violin Concerto by M. P. Rüfer cannot by any stretch of courtesy be called an interesting composition. It is an imitation, and not a very clever one, of Mendelssohn and Schumann's style; and in addition to this want of originality, it is written without due regard for the requirements of the solo instrument. The passages for the latter seem extremely difficult and awkward, without showing commensurate brilliancy in return; hence, no doubt, the uncertainty of intonation above referred to, which was less observable in the minor pieces contributed by Mr. Mayer. The principal item of the same concert was a work deserving more de-

tailed notice than we can at present bestow on it; it was Liszt's symphonic poem the "Ideals" (not the "Ideal," as the programme inaccurately stated), placed where it should not have been, at the beginning of the performance. Liszt has taken for his subject Schiller's "Die Ideale," a philosophic poem of great depth and beauty of language, but without those dramatic and graphic elements which immediately lend themselves to musical treatment. Liszt, indeed, has thought it necessary to modify the sequence of the stanzas and to add an "apotheosis," in order to gain the requisite climax for his finale. That a work of this kind should not produce the immediate impression of the same composer's "Mazeppa" or "Dante" is not a matter for surprise. The music, in accordance with its poetic basis, is of a contemplative rather than of a passionate character, and certain passages in recitative form derive their significance evidently from their immediate connection with the poem. An English audience unacquainted with that poem is therefore placed at a considerable disadvantage; and much enlightenment was scarcely afforded by extracts from Lord Lytton's translation, and the somewhat fulsome commentary for which Mr. F. Niecks was responsible. There were some beautiful snatches of melody, and the instrumentation betrayed the master's hand; but, apart from this, the public might well be excused for modestly deferring their final verdict till after a second hearing—and so may the critic.

MONDAY POPULAR CONCERTS.

WITH the three Concerts now under notice, the twenty-third series, which will compare favourably with its predecessors, has come to a close, not, we may add, without leaving a gap in the weekly existence of numerous amateurs, by whom the promised resumption of these Concerts early in November next will be looked forward to with eager anticipation. No one observing, like ourselves, from year to year the progress made by this institution in educating the popular taste for abstract music of the highest order, can fail to have been struck with the steadily increasing attention and intelligent appreciation manifested on the part of an audience composed of various grades of society. This is in itself an achievement upon which the directors may well be congratulated, and of the consequently increasing responsibilities of which they are doubtless aware.

The Concert of March 28 opened with a capital performance, on the part of MM. Joachim, Ries, Zerbini, and Piatti, of Beethoven's String Quartet in F minor (Op. 95, No. 11), dedicated by the composer to his friend Zmeskall de Domanovetz, and one of the finest of its class, certainly one of the most truly reflective of the composer's grand individuality. Madame Schumann again contributed to the evening's enjoyment by playing in her best manner the Nocturne in B major (Op. 62) and the Scherzo in B minor (Op. 20), both well known to every amateur, her interpretation eliciting the usual enthusiastic applause, and the substitution of an additional piece in response to an encore. In the second part of the programme Herr Joachim, in conjunction with Mr. Eugene D'Albert, delighted his hearers by playing a Romance in B flat (Op. 2) of his own composition, as well as three of the Hungarian Dances composed by Brahms for two pianofortes, and arranged for his instrument and the pianoforte by the eminent violinist in question. Mr. D'Albert, the young pianist of whose exceptional talents we have already spoken on previous occasions, also joined MM. Joachim and Piatti in a *con amore* rendering of Mozart's Pianoforte Trio in E major, and may justly claim for himself a fair share of the applause with which each movement of the beautiful work was greeted. The Trio under notice is one of the many masterpieces with which its prolific composer has enriched the world of art, and, as regards symmetry and transparency of design and harmonious development, has scarcely been surpassed even by Mozart himself. It should be produced at least once during every season, if only to serve as a standard measure for the species of artwork to which it belongs. The vocalist was Madame Lavrovskaya, who made her *début* on this occasion, and was extremely well received. The lady possesses a fine contralto voice of considerable range, and appears to

excel in dramatic song, as was apparent by her rendering of the air "Divinités du Styx" from Gluck's "Alceste," which she finely declaimed, while in her subsequent delivery of Schubert's "Erl King" she was less successful. An admirable translation of Goethe's famous poem, by Campbell Clarke, was appended to the last-mentioned song in the programme-book, and may be recommended for the use of all amateurs preferring an English version.

At the last Concert but one (the 4th ult.), Miss Agnes Zimmermann was the pianist, her solo performance consisting of two pieces by Mendelssohn, viz., the Fantasia in E major, entitled "The Rivulet" (Op. 16), and a Prelude and Fugue in E minor; both comparatively early productions of the composer, but exhibiting all the refinement of thought and finished workmanship which characterise his later compositions. The Fantasia is one of three pieces written during the composer's visit to Scotland in 1829; and the Prelude and Fugue (according to Julius Rietz's somewhat superficial catalogue) dates from the year 1827, when the composer was about eighteen. We have often had to speak in terms of high praise of Miss Zimmermann's qualifications as a pianist, and it is, therefore, unnecessary on this occasion to say more than that her interpretation of the pieces in question, and participation, earlier in the evening, in Brahms's Pianoforte Quartet in G minor (Op. 25), were fully worthy of the reputation she has so justly gained, both in this country and on the Continent. In the execution of the Quartet (for the eighth time here) the lady was joined by MM. Joachim, Straus, and Piatti, and it therefore follows as a matter of course that full justice was done to the composer, whose music invariably meets with a favourable reception at these Concerts. A leading feature in the programme was Herr Joachim's magnificent rendering of Bach's Chaconne in D minor, which we have so frequently heard him play, and the execution of which has appeared to us each time one of the grandest achievements, both technically and intellectually, of that artist. The eminent violinist also led an admirable performance of Mendelssohn's Ottet in E flat (Op. 20), in association with MM. Ries, Pollitzer, Wiener, Straus, Zerbini, Pezze, and Piatti, with which the Concert concluded. Madame Lavrovskaya was again the vocalist, and followed up the favourable impression produced by her fine voice and excellent training on the previous Monday, in an air from Handel's "Semele," and songs by Gounod and Chopin respectively.

The final Concert of the season (the 11th ult.) presented, as customary here, a programme of exceptional length and variety, if not of novelty. Beethoven's String Quartet in E flat (Op. 74), Veracini's Largo and Allegro for Violoncello, Schumann's "Carnaval," Spohr's Duo Concertante in A minor (Op. 67, No. 1) for Violins, Bach's Gigue in B flat, and Scarlatti's Presto in D, for Pianoforte, four of Brahms's Hungarian Dances for Violin and Pianoforte, and vocal pieces by Mozart and Schubert—such were the elements constituting a programme which might well have provided sufficient musical food for two evenings. In the presence of such an *embarras de richesses* it is difficult to single out special features of interest. Suffice it to say that the executive artists were Madame Schumann (who played the "Carnaval"), Miss Agnes Zimmermann (who contributed the Gigue and Presto), Mdlle. Louise Pyk (the vocalist of the evening), and MM. Joachim, Straus, Ries, and Piatti; the two first-named gentlemen joining in Spohr's Duo, and Signor Piatti playing the violoncello solo. Where such artists combine to give their best on the director's benefit night, criticism becomes disarmed, and a mere record of the performance all that is required. M. Zerbini was throughout the season a most efficient accompanist at these Concerts, which, as already stated, will be resumed in the early part of November next. We cannot conclude this notice without expressing a hope that the list of artists who will appear during the coming season may again include the name of Madame Schumann, to the satisfaction of her numerous devotees in this country.

PHILHARMONIC SOCIETY.

A SECOND hearing of Berlioz' Dramatic Symphony "Roméo et Juliette," at the Concert on the 7th ult., tended rather to deepen the impressions which we recorded in our last number, the excessive merits of portions of the work

seeming to bring even into greater prominence its many defects, upon a closer acquaintance with the score. The "Love Scene" is indeed a charming specimen of "programme music," but the orchestral colouring in other movements—much of which was doubtless novel enough to excite the ire of the "purists," in the days of Berlioz—like a glowing picture on canvas, often lulls the senses into a forgetfulness of the want of any definite design. The declamatory phrases given to *Friar Laurence* in the finale we still think a blot upon the composition; although in the "Oath of Reconciliation," with which the chorus is combined, there is some really excellent writing, both for voices and instruments. On the whole the performance of the work was scarcely so good as on the occasion of its production, and its reception hardly so enthusiastic; but we are nevertheless justified in believing that it will occasionally find a place in the *répertoire* of a Society which now seems sufficiently awaking from its lethargy to follow, if not to lead, the taste of the day. The contralto solo part was well sung by Miss Hope Glenn; but Signor Ghilberti scarcely satisfied us as much in the music assigned to *Friar Laurence* as Mr. F. King, to whom it was intrusted on the first performance of the work. In the second part Madame Montigny-Rémaury gave so artistic and intellectual a rendering of Beethoven's pianoforte Concerto in C (No. 1) as to draw forth the most enthusiastic marks of approbation from all who love pure and legitimate playing; indeed, we may say that rarely has this beautiful work produced a more marked effect. Another feature in the evening was the singing of Mr. Sims Reeves in Beethoven's "Liederkreis" (Circle of songs), all of which he gave with a truth of expression and a refinement of style that might be taken to heart by the students of the day as a lesson of the highest order. The charmingly sympathetic pianoforte accompaniment of Mr. Coenen must also be mentioned in words of warm praise. Mr. Reeves likewise contributed Schubert's song "Weary flowers their buds are closing," and Mendelssohn's "Hunter's Song" (also accompanied by Mr. Coenen), in his very best manner, eliciting for each composition the most genuine applause. The Concert commenced with the Overture to "Le Nozze di Figaro" and closed with the Overture to "Tannhäuser," the latter, especially, being exceedingly well played. Mr. W. G. Cusins conducted.

THE BACH CHOIR.

THIS Choir is nothing if not eclectic. It comprehends all excellence, from the music of the great man whose name it bears to that written yesterday, and it is by no means careful to study particular and exclusive tastes when drawing up programmes. The managers act upon the full belief, apparently, that whatever is good should be admired; hence, at the second Concert of the present season, given in St. James's Hall on the 6th ult., they presented two works exceedingly diverse in character. It did not seem very probable that an audience attracted by Brahms's "German Requiem" would care much for Handel's "Alexander's Feast," or *vice versa*; but the Bach Society assumes a public as eclectic as itself, and, we are glad to say, is in a position to take its own course and act up to its own principles. Handel's work did not appear to excite a very lively interest, nor, indeed, does "Alexander's Feast" possess, in itself, a great amount of vitality. A few numbers, such as "Revenge, Timotheus cries," and the chorus "At last divine Cecilia came," keep the piece in remembrance, but a good many others are, it is to be feared, relegated to the museum of musical antiquarianism. From this, however, it by no means follows that the Cantata should suffer neglect. Rather would we infer that it should be looked after from time to time, and kept alive for the sake not alone of Handel, but of much in it that has both interest and value for musical students. The performance, conducted by Mr. Otto Goldschmidt, could hardly have been more complete. With such artists as Mrs. Osgood, Mr. Lloyd, and Mr. Santley, the important solos were perfectly safe; while the choral and orchestral music was given in a manner that showed how apt were the performers and how adequate their preparation for the task. Mr. Lloyd exerted himself unsparingly, like the conscientious man he is, though his

work was far from grateful; and Mr. Santley obtained a familiar success in the well-known dramatic air already named.

Turning to Brahms's "Requiem," the Society got upon more familiar ground. It was the first to give London amateurs a fair opportunity of hearing this work, and very little rehearsal could have been needed to secure even so fine a performance as that of which we now speak. The difficulties of the "Requiem" have been pointed out over and over again, together with the fact that, from their very nature, they must always remain difficulties, even in the experience of those who do no more than listen. But the music—so noble and dignified, so profound in its sentiment and so elevating—steadily makes way amongst us, and, we believe, will win a permanent place. Should this happen, the Bach Society may claim the credit of doing most to bring it about. We shall not rediscuss the work, but simply bear our testimony to the manner in which Mrs. Osgood sang the touching soprano solos, and in which the concerted pieces were rendered. Nothing more impressive could be desired than the effect of some of the choruses. The audience felt their power, and, if only partially able to appreciate the composer's working, rendered instinctive homage to his genius. The Society gives one more Concert this season, at which Bach's grand Mass will be repeated.

ROYAL ACADEMY OF MUSIC.

THE Concert given by the students of this Institution at St. James's Hall on the 9th ult. was interesting, not only to the supporters and friends of the Academy, but to all music-lovers; for the programme contained the first part of Handel's rarely heard "Semele," a work described on its production at Covent Garden Theatre in 1744 as "after the manner of an Oratorio." A specimen of what may be termed the "secular Oratorio" of the day, it may certainly take rank with similar compositions of Handel which have obtained a greater popularity; for although unquestionably displaying the mannerisms of the composer, it abounds in beauties, and, especially in the choral portions, establishes its right to be termed, as it appears in Dr. Arnold's edition, a "Dramatic performance." The very trying solos allotted to *Semele* were sung by Miss Thudichum (the present holder of the Parepa-Rosa Scholarship), who evidenced the possession of a pure soprano voice in a promising course of cultivation; Miss Marian McKenzie in the music of *Athamas* was highly effective, especially in the air "Hymen, haste! thy torch prepare!" and Miss Lewis was deserving of all the applause she received for her intelligent rendering of the part of *Ino*, more particularly in her portion of the fine duet with *Athamas*, "You've undone me." The characters of *Cadmus* and the *High Priest* were sustained by Mr. Bernard Southcote and Mr. Bantock Pierpoint respectively, the latter displaying a good voice, and singing with much care and earnestness. The choir showed the result of excellent training; and the orchestra was efficient throughout. In the miscellaneous selection which followed, the good pianoforte-teaching in the Academy was satisfactorily proved by the playing of Miss Lucy Ellam in the Rondo from Hummel's Concerto in B minor, Miss Elizabeth Foskett in the Barcarole and Presto from Sterndale Bennett's Concerto in F minor, and Miss Alice Borton in an "Andante and Rondo" of her own composition, the latter movement of which, especially, is extremely meritorious. The solo vocalists, Miss Mary Beare, Miss Florence Norman, Miss M. Spencer Jones, Miss Effie Clements, and Mr. B. Davies, more or less distinguished themselves in the pieces selected for them; and Mr. Whitehouse in the "Andante Lento" from Piatelli's Violoncello Concerto in D minor, and Master Thomas Barker in the "Andantino" and "Allegro Moderato" from John Thomas's Harp Concerto in B flat, were warmly and most deservedly applauded. Two compositions by the students were given, an effective and cleverly scored Overture, "Amgiad and Assad" ("Arabian Nights"), by Percy Stranders, and a "Credo" by Maude V. White (Mendelssohn Scholar). The writing in this last-named piece is something beyond ordinary student-work; and, indeed, portions of the opening and closing chorus would do credit to a thoroughly experienced artist. The Quartet, "Qui propter," is a most sympathetic setting of the words,

and created a marked effect upon the audience. The principal parts were well sung by Mrs. Irene Ware, Miss Annie Grey, Mr. Robertson, and Mr. Bantock Pierpoint. Much of the success of the Concert was undoubtedly owing to the earnest and intelligent conducting of Mr. William Shakespeare, who is evidently exerting himself to the utmost to do honour to the responsible post which he occupies.

LONDON MUSICAL SOCIETY.

THE first Concert of this Amateur Association for the present season was given at St. James's Hall on the 2nd ult., before a highly appreciative audience. The "Dixit Dominus" of Leonardo Leo, which commenced the programme, is the same work that was performed at the last Gloucester Festival, and upon the many excellent points of which we commented at the time. On the present occasion, the clear contrapuntal writing which distinguishes the compositions of the old Neapolitan master was brought out with remarkable distinctness; the fugue "Tu es sacerdos," especially, being thoroughly satisfactory, both in the accuracy of the notes and the decision with which the points were attacked. The solo vocalists, Misses Anna Williams, Wakefield, and Jessie Jones, Mr. Charles Wade, and the Hon. Spencer Lyttelton, were admirable; Miss Williams giving the whole of her music with true artistic feeling, and being extremely well supported both by her professional and amateur allies. Goetz's setting of the 137th Psalm, "By the Waters of Babylon," is fast attaining the popularity it deserves; and its rendering by the carefully trained choir of this Society, and the now well-known amateur vocalists the Viscountess Folkestone and the Hon. Spencer Lyttelton was everything that could be desired: indeed we may say that not only for voice, cultivated tone, and executive facility, but for unexaggerated expression and earnest sympathy with the text, the singing of the Viscountess Folkestone fully entitled her to that applause which is too often offered at amateur concerts as a tribute rather to position than to talent. The performance of Max Bruch's Violin Concerto by Herr Emil Mahr elevated the music into a prominence above its intrinsic merits, the Adagio, especially, being given with a refinement of feeling which created a marked effect with the audience. We shall be glad again to hear this artist in a work requiring higher qualities than are demanded by Herr Bruch's Concerto. Mr. E. Silas's Magnificat, with which the Concert concluded, although not written in what may be termed the very "severe" style, displays contrapuntal power of a high order, more especially perhaps observable in the choral piece "Fecit potentiam" than in the more ambitious fugue which terminates the work. The opening movement, too, has some remarkably fine points, the orchestration giving much brightness to the voice parts, which are always expressive of the text. The quartet "Et misericordia" is melodious and effective, the bass and tenor solos being perhaps the least attractive portions of the work. The principal vocalists, Lady Folkestone, Miss Wakefield, Mr. C. Wade, and the Hon. Spencer Lyttelton, exerted themselves to the utmost to give due effect to the composition, and the choir was thoroughly efficient throughout. The Concert was conducted by Mr. Barnby with that skill and judgment which have already produced such excellent results in this newly formed Society.

OPERA COMIQUE.

THE triumphant reception of an Opera by Messrs. Gilbert and Sullivan is now a matter so thoroughly assured as to place all concerned in its production perfectly at their ease. Whether this fact may act detrimentally upon author, composer, and singers is, however, worthy of consideration by all who look beyond the success of the hour; and, as we unhesitatingly rank ourselves in this minority, something more than a mere record of the event seems imperatively called for. Mr. Gilbert as an author, and Mr. Sullivan as a composer, were eminent before they combined their talents to produce comic operas. Great things, indeed, might reasonably be expected from such a partnership; and if so firm a hold of the public as to cause almost a craving for more works from their pen were the one thing for which

they worked, the result may be pronounced in the highest degree encouraging. But the question whether either artist has advanced his reputation in his special department remains to be answered; and to do this we must dispassionately decide whether literature has been enriched by the amusing *libretti* of "The Sorcerer," "H. M. S. Pinafore," "The Pirates of Penzance," and "Patience," or music by the clever settings of the text. Placing aside, then, all notions of popularity, we cannot but consider that the art-work of both author and composer has been lowered, instead of raised, since the establishment of that union which, commercially speaking, has proved so lucrative. Prosaic critics, whose duty it is to judge of works by their probable effect upon the future, instead of their positive effect upon the present, have assuredly a thankless task before them when compelled to qualify that praise which they might simply echo; but having stated our reasons for such qualification, we feel, at least, that we can now speak freely without fear of being misunderstood. The new Opera, "Patience, or Bunthorne's Bride," produced on the 23rd ult., is neither better nor worse than those which have preceded it. In Mr. Gilbert's share of the work we have wit, exceptional cleverness in rhyming, and extravagant humour in sufficient abundance to draw forth both applause and laughter such as is rarely heard in a theatre; the only question is whether, as a satire upon the "æsthetic" craze of the day, it does not miss its mark from the breadth of its caricature. To give some examples, the dress of *Lady Jane* is not only repulsive in its ugliness, but so absurd as to appear rather a clumsy joke than an exaggerated specimen of æsthetic costume. The verses recited both by the "fleshy" poet, *Bunthorne*, and the "idyllic" poet, *Archibald Grosvenor*, have not that delicacy of satire, the quiet power of which never fails in its intended effect; for in one we are told that the pangs of love can be "set right with calomel," and the other merely contains some nonsense lines such as—

Gentle Jane was as good as gold,
She always did as she was told.

and in a second effusion—

Teasing Tom was a very bad boy:
A great big squirt was his favourite toy.

We may also say that the idea of *Bunthorne* putting himself up to be raffled for by the ladies lies too much beyond the bounds of probability to be funny—a fact fully proved by the absence of laughter when the proposition was made. It will be unnecessary to describe the plot in detail. Let it suffice to say that *Bunthorne*, surrounded by the "rapturous maidens," preserves his character as an æsthetic poet; but that left to himself, he announces that he is a sham, and makes love to *Patience*, a dairymaid, who, however, declares that she knows nothing of the passion. *Archibald Grosvenor* arriving on the scene, she, nevertheless, falls in love with him; but as he declares himself to be perfection, and *Patience* has been told that love must be unselfish, she declines to marry him because there would be no self-sacrifice in such an act. In spite of a body of Dragoon Guards, who are engaged to the æsthetic ladies, *Bunthorne* is so persecuted that he puts himself up to be raffled for; but *Patience* declaring her love for him because he is ugly, the damsels transfer their affection to *Archibald Grosvenor*. In the second act the Colonel, Major, and Lieutenant of the Dragoon Guards have doffed their uniform and assumed the character of æsthetes, by which device they win the affections of two of the "damozels." The "massive" *Lady Jane*, however, remains faithful to *Bunthorne*; but *Grosvenor* eventually consents to become a Philistine, and the rest of the characters following his example, they assume the dress and manners of ordinary mortals, *Patience* resolving to become *Grosvenor's* bride now that he is not too beautiful, and *Lady Jane* wedding *Lieutenant the Duke of Dunstable* (who chooses her because she is "distinctly plain"), leaving *Bunthorne* a bachelor. This hasty sketch of the principal incidents of the Opera will sufficiently prove that the materials with which Mr. Gilbert has worked are capable of being turned to good account; but for any notion of the manner in which they are treated our readers must be referred to the *libretto* itself. The excessive pungency of the dialogue forms only a portion of the attraction of the work, for the characters are admirably

drawn throughout, and, although only belonging to the world of burlesque, are always thoroughly amusing. How Mr. Sullivan has acquitted himself of the musical portion of the work it is almost unnecessary to inform those acquainted with his former Operas, of the artistic value of which we have recorded our opinion at the commencement of the present notice. Ruled thoroughly by the wit and humour of his partner, he sets himself the task of so faithfully colouring the text, as to make words and music inseparable; occasionally, however, showing an artistic power, even in the most comic situations, which materially intensifies the good-natured satire of the author. Instances of this occur in the opening music for the Dragoons, and also in the recitative and air for *Lady Jane*—in the first portion of which she accompanies herself on the violoncello—the treatment of which, both for voices and instruments, is masterly. The effective pieces are too numerous to mention; but we must especially cite the first duet between *Patience* and *Grosvenor* (the refrain of which is charming), *Patience's* song, "I cannot tell what this love may be"; the duet, "Long years ago," for *Patience* and *Angela*; the unaccompanied sestet, "I hear the soft note"; and a quintet in the second act, as amongst the happiest specimens of the composer's talent for pure melody and appropriate orchestration. In every respect the performance was excellent. Miss Leonora Braham gave a perfect realisation of the Milkmaid, *Patience*, her pure and sympathetic vocalisation, and her clever acting throughout, winning the good opinion of all; the *Lady Jane* of Miss Alice Barnett must also be highly commended; and Misses Jessie Bond, J. Gwynne, and Portescue were thoroughly efficient as the principal æsthetic ladies. Mr. Barrington played, with a keen sense of the humour of his part, the "perfect" poet *Grosvenor*, and sang the whole of his music so well as to elicit loud and well-deserved applause; Mr. G. Grossmith being equally effective as the rival poet, *Bunthorne*; Mr. Richard Temple, as the *Colonel*, Mr. F. Thornton, as the *Major*, and Mr. D. Lely, as the *Lieutenant-Duke*, were highly satisfactory; and the chorus showed very evident signs of good and careful training. The encores were almost too frequent to be recorded, and at the conclusion of the opera Messrs. Gilbert and Sullivan were called on the stage and cordially greeted by a thoroughly gratified audience.

MUSIC IN MANCHESTER.

At the Gentlemen's Concert, on March 28, Sullivan's incidental music to the "Merchant of Venice," Scherzo from first Symphony (W. H. Thorley), and Schumann's Overture to "Genève" were the principal orchestral pieces. The first-named work is not in the composer's happiest style; though clever in construction and instrumentation, it lacks originality, and most of the themes are unworthy of the technical ability displayed in their treatment. The Scherzo by Mr. W. H. Thorley, which is at present in manuscript, is the composition of a gentleman whose family has long been connected with and distinguished in musical art in this city. The work displays constructive ability of a high order of merit; the initial phrase, which does not owe its distinctive character to its syncopated treatment, is not less charming than original, and we shall anticipate with pleasure the production of the Symphony of which this Scherzo forms part. Miss Dora Schirmacher gave an admirable reading of Mendelssohn's G minor pianoforte Concerto (the only point for criticism being the excessive speed at which she took the first part of the opening movement), and played with great success solos by Rameau and Chopin. Miss Schirmacher is perhaps slightly deficient in power, but her mastery of *technique*, and sympathy with the composers whose works she interprets, more than condoned the minor shortcoming alluded to. Miss Orridge was very successful in Handel's "Che vive Amante," but only partially so in Rossi's lugubrious "Gelosia." Mr. Maas gave in his best style Verdi's "Quande le sere al placido" and Caracciolo's "Stars of the summer night." Mr. Hecht conducted with great care and ability.—The Athenæum Musical Society completed its fourteenth season on the 5th ult., when the programme included two choral numbers from Hofmann's "Melusina," "The Dream," a Serenata by Sir M. Costa, and Dr. Hiles's Cantata "The Crusaders." The

last-named fine but difficult work contains much admirable choral writing, and the dramatic nature of the libretto is excellently reproduced. The performance of this and the other works of which the programme consisted was only open to the criticism that the *nuances* were not sufficiently observed.—On Good Friday afternoon a selection from Handel's Passion Music was performed in the Cathedral. The choruses were exceedingly well rendered by the Cathedral Choir, which was slightly augmented for the occasion, and the solos, if somewhat less satisfactory, were, on the whole, well given. Mr. J. K. Pyne, the Cathedral Organist, presided at the organ.

THE Guildhall Orchestral Society gave two Concerts during the course of last month, the first taking place at the Mansion House on Saturday, the 2nd ult., and the other at the Guildhall on Saturday, the 23rd ult. On both occasions large audiences, by frequent and hearty applause, testified the high appreciation in which the Society is held. There can be no doubt but that great good must result from the support the City Fathers have lately given to music. The presence of the Lord Mayor and other dignitaries of the Corporation showed that they are not content with merely voting money and forming committees, but are anxious to demonstrate, by public attendance at the concerts, the lively interest taken in the educational movements lately sprung up within the ancient boundaries. The proceedings at the first Concert proved a most pleasant surprise, especially to those who, having experience with amateur orchestras, know what to expect when works like Mendelssohn's Overture "A Calm Sea and a Prosperous Voyage," the Allegro moderato movement from Schubert's Symphony in B minor, and the March from Berlioz' "Faust" are set down for performance. But with the Guildhall Society there were comparatively few traces of the crudeness usually marking the efforts of amateurs. The violins, first and second, were remarkably good, the cellos and basses fair, and the "wood" and "brass" proved trustworthy. Indeed, the playing of the band, under the careful and intelligent direction of Mr. Weist Hill, was generally admirable, although there were many points somewhat rough, which, with further practice, will doubtless disappear. Besides the more serious works enumerated above, the band performed compositions by Svendsen, Déléibes, Louis Diehl, and Michaelis. Although the lighter contributions certainly found greater favour with the audience, yet this fact should not lead Mr. Hill to include too many of that class in the programmes. The vocalists, mostly pupils of the Guildhall School of Music, were fairly acceptable, but in some cases scarcely advanced enough for a public performance. Miss Bessie Cox showed neat execution, if not an entirely pleasant voice, in "O bid your faithful Ariel fly," and Miss Evelyn Gibson sang Bennett's "O Lord, Thou hast searched me out" in a manner that secured her applause which should encourage her to persevere in the study of the art of singing. Messrs. Henderson and Gluenstein also proved themselves to be possessors of a certain amount of vocal skill, and Mr. V. Gerard deserves a word of recognition for his excellent clarinet solo. At the second Concert the programme was materially improved by several choral numbers, rendered by a choir of some 120 voices. The eight-part chorus "Judge me, O God" (Mendelssohn), a fair test of merit, was given with admirable exactitude, the balance of parts being well kept, the attack made with decision, and the gradations of tone observed with scrupulous care. The chief orchestral pieces in this Concert were the Overture to "William Tell," the first movement of Beethoven's Eroica Symphony, and an Overture Humouristique by Mr. Weist Hill, entitled "Gog and Magog." The latter composition, supposed to describe a little adventure which happened to the civic giants, is of doubtful merit, and it may be questioned whether any good can accrue from this class of music. Regarding the performance of the entire instrumental selection little can be said in censure, for it would be hypercritical to expect amateurs to play without slip or flaw. The vocalists were, for the greater part, more experienced than those who appeared at the previous Concert. Indeed, Mdle. Giulia Welmi, in Donizetti's "O luce di

quest' anima," sang with considerable *finesse*; and unless it had been so stated in the programme it would have been doubted whether this lady could still be a pupil of any institution. Mention should be made of Mr. C. Chilley, who displayed a capital tenor voice to considerable advantage in "If with all your hearts," from "Elijah." Messrs. J. Harrison and David Beardwell were accompanists, and Mr. Weist Hill was an ever-ready and watchful Conductor.

As a proof that in Ireland, if not in England, it is possible for an artist to gain a hearing for an original lyrical work, we extract with pleasure, from a local paper, a condensed account of the recent production at the Cork Theatre of an Opera called "Amergen," the composition of a young Irishman named M'Swiney. After speaking of the talent displayed in the libretto of the Opera the notice continues thus:—

The music, which is of a most pleasing character throughout, is as a whole, extraordinarily well written. In considering the work of so young a student as Mr. M'Swiney one does not expect to meet with a finished combination of themes, so as to make a whole perfect in form; this only must be looked for in the work of the experienced composer who has long passed his scientific education. But though the orchestration of "Amergen" has some faults (it would be a marvel if it had not) the many beauties which abound in this extraordinary composition more than compensate for them, and the music is of a character that leaves us no option but to believe it is the work of one who is gifted with real genius, which will one day assert itself more strikingly. The prologue of the opera opens with a fine chorus of students, shortly after which is sung the love song of *Amergen*, the words of which are as pretty as the music, which Mr. Sylvanni (*Amergen*) rendered with ability. The following scene contains one of the best songs of the opera, "From Norland's cold and wintry shore," which Mr. I. D. Fitzgerald, the *Soldier of Fortune*, sang in splendid style. At the close of the prologue, the *High King* and his fair daughter *Adela* enter, and *Amergen* in presence of the people, drinks from the drugged goblet and falls insensible. The first act, in the garden of the court of the *High King*, opens with a very beautiful ballad for *Adela*; the words, which are by Gerald Griffin, being wedded to a lovely air. In this Bessie Craig, who was most warmly received, was heard with great pleasure. In the fourth scene, a love passage between *Amergen* and *Adela*, there was fine scope for the display of vocal ability, with which Miss Craig delighted the audience. The second act opens with the return of *Amergen*, and here is a good tenor ballad, "There was a morn of my weary life," which Mr. Sylvanni delivered with excellent effect. The second scene, representing the return of the *High King*, and all the succeeding scenes are admirably well conceived, and their performance admirable. The *High King* (Mr. McCormack) describes the battle in stirring tones, but *Adela* mourns for *Amergen*. At the declaration of the people "He hath sworn" comes in again the delightfully graceful theme which is the air of the opera. The song of *Adela*, "Yes; alone will I seek," is scarcely finished when the song of *Amergen*, "Ah, wilt thou deny me" is heard without, and the lovers having been reunited, the opera terminates with another splendid chorus. At the end of the second act there was a loud call for the composer, and when, in answer to the call, Mr. Paul M'Swiney made his appearance to bow his acknowledgments, he received an ovation which he will long remember. The greatest enthusiasm was manifested, hats and handkerchiefs being waved in pleasant excitement. Again, at the conclusion, the audience before separating, gave Mr. M'Swiney another ovation.

WE expressed regret, at this time last year, that the Festival in aid of the Royal School for Daughters of Officers in the Army, which had for the last two years been held at St. Paul's Cathedral with really grand musical effect, consequent upon the employment therein of four military bands, could not be repeated at that season; and we expressed a hope that some other opportunity might be afforded to the bands of combining to take part in the performance of Divine Service in the same place. We are glad now to be able to chronicle the fulfilment, in a measure, of this hope, as the same Society purposes holding, in Westminster Abbey, on Thursday afternoon, the 12th inst., a Festival similar to those previously held in St. Paul's; and although, from its smaller size and general arrangement, the Abbey is scarcely so suitable a building as the Cathedral for a service of the sort, the effect, nevertheless, can hardly fail to be exceedingly striking. An organ will be erected specially for the occasion by Messrs. Hill and Son, at which Mr. George C. Martin will preside, the Choir being seated in the Sacristy, and the military bands massed under the lantern. The music will be the same as that used at the two former Festivals, namely, G. C. Martin's Magnificat and Nunc dimittis in B flat, and the last four movements of Sullivan's Festival Te Deum, with the addition—a notable one—of Sullivan's arrangement of St. Ann's tune to the hymn "The Son of God goes forth to war," scored for full military band (with the composer's permission) by Mr. Dan Godfrey.

THE first of three Concerts announced by Madame Sainton-Dolby took place on Thursday afternoon, the 7th ult., at the Steinway Hall, before a numerous and kindly-disposed audience. Not that any very great stretch of leniency was needed, for the pupils introduced by the gifted lady were mostly worthy of the applause granted them by the interested auditors. The performers were all pupils, past and present, of the Vocal Academy over which Madame Sainton presides, and many of the rising singers showed evidence of instruction which could only be imparted by one possessing a perfect knowledge of the vocal art. Indeed, few teachers in this or any country have had more experience in the best schools of vocalisation than the educator of the young ladies who made their *début* on the occasion under notice; and if they fail to profit by invaluable counsels, the fault will either be in want of ability or attention. The singers who during the afternoon most distinguished themselves were: Miss Winthrop, heard to advantage in Hummel's "L'imbroso notte vien"; Miss Arthur, who delivered the trying air from the "Creation," "On mighty pens," in good style; and Madame Mary Cummings, who demonstrated by a careful performance of Rossi's "Ah! Rendemi quel core" the value of teaching acquired in former years at the Academy. Miss Fusselle also made a favourable impression in Costa's "I will extol Thee." Schumann's "Requiem for Mignon" was rendered in an admirable manner, under the careful guidance of M. Sainton, the solos being taken by Mdles. Fusselle, Blackwell, Winthrop, Wallis, and Mr. Edwin Perry. Mr. Arnold (a pupil of M. Sainton) varied the proceedings by playing very cleverly two violin solos. Mr. Leipold was an able accompanist.

THE prospectus of Her Majesty's Opera, for the present season, promises but one novelty, and that an opera by an amateur, the Hungarian composer, Baron Bodog Orczy. In the Italian version, by Signor Marchesi, it is entitled "Il Rinnegato," and the principal character will be sustained by Madame Etelka Gerster. "Semiramide," with Madame Christine Nilsson as the Assyrian Queen, is mentioned as a probable attraction; but we question whether the taste for Rossini's florid music has not died out with the artists who brought it into such prominence. Madame Nilsson has now so thoroughly identified herself with *Margherita* and *Helen of Troy*, in Boito's "Mefistofele," that the revival of this opera will, no doubt, be most anxiously looked for; and in the extensive *répertoire*, printed in Mr. Mapleson's prospectus, we cannot but think that many other characters will be found more sympathetic with this eminent vocalist's acquirements than that which has been chosen as a novelty. In addition to the artists already named, the engagements include Mdles. Lehman, Vanzandt, Dotti, Valerga, Ricci, Anna de Bellocca, and Tremelli, and Madame Trebelli, since announced to appear at the Royal Italian Opera (sopranos and contraltos); Signori Campanini, Fancelli, Runcio, Ravelli, and Mr. Maas (tenors); Signori Galassi, Del Puente, Rota, Nannetti, and Monti (baritones and basses); with Signori Corsini and Novara, who appear for the first time in this country. Signor Arditi, with the assistance of Signor Faccio, is named as the conductor. "The services of the band and chorus," it is said, "have been retained as hitherto." The season is announced to commence on the 7th inst.

THE third of the Trio Concerts given by Herren Max Laistner and Emil Mahr took place on the 21st ult. at St. George's Hall. Two trios were performed, one by Goldmark, in B flat, being, we believe, a genuine novelty. The first movement is clear and vigorous, and made a favourable impression, which was maintained by the next section, an elegiac and expressive slow movement in the tonic minor. After this the interest falls off. The scherzo is vague, and the finale rather discursive and laboured. As a whole, therefore, the work cannot be pronounced a masterpiece, and the composer of the "Rustic Wedding" Symphony has yet to prove his title to a place in the first rank of contemporary musicians. Brahms's Trio in E flat, for pianoforte, violin, and horn (Op. 40), has been heard once or twice in London. It is by no means equal to the pianoforte quartet or quintet of the same composer, but it

contains many fine passages, and is worthy of occasional performance. In the miscellaneous portion of the programme were Raff's Chaconne in A minor, for two pianofortes, a brilliant and showy piece; some piano solos by Herr Laistner, whose *technique* is excellent; and a brief Adagio for violoncello by Bargiel, played with much taste by Herr Völlmar. Mdlle. Kottlitz, a mezzo-soprano vocalist, somewhat unwisely selected Beethoven's scena, "Ah! perfido," which she had to transpose to the key of C, greatly to its disadvantage. The last Concert of the series will take place on Thursday, the 26th inst.

THE announcement of "Mr. Sims Reeves's Farewell in Oratorio" although calling attention to one of the most interesting events of the musical season, cannot but cause a feeling of regret at the thought that we are parting with one of the most valued artists the world has seen. In connection with the Royal Albert Hall Choral Society, under the conductorship of Mr. Barnby, Mr. Reeves intends giving eight Oratorio performances in the Albert Hall, at which the following artists, in addition to the *bénéficiaire*, will appear: Mesdames Christine Nilsson, Albani, Trebelli, and Patey; Mr. E. Lloyd, Signor Foli, and Mr. Santley; negotiations also being pending with Madame Adelina Patti and other vocalists, whose names will be duly announced. There will be an orchestra and chorus of 1,000 performers, Dr. Stainer presiding at the organ. The works selected for performance are Handel's "Judas Maccabæus," Mendelssohn's "Elijah," Haydn's "Creation," Mendelssohn's "Hymn of Praise," Rossini's "Stabat Mater," Handel's "Israel in Egypt," "Samson," and "Messiah." The first Concert was announced for the 27th ult.—too late for notice in our present number—when "Judas Maccabæus," was to be given. All the performances except one will take place on Wednesday evenings; and, by special desire, a morning performance will be given on Saturday, July 9, which will be positively the last appearance of Mr. Reeves in Oratorio.

HERR HERMANN FRANKE (founder of the Richter Concerts) announces that he proposes giving a series of twelve Opera performances in the Theatre Royal, Drury Lane, during the months of May and June, 1882, when Beethoven's "Fidelio," and (for the first time in England) Wagner's "Meistersinger," and "Tristan und Isolde," will be produced. Herr Hans Richter will conduct all the performances; and the singers will be selected from the principal artists of the chief German opera houses. The costumes, scenery, and entire *mise en scène*, in connection with Wagner's operas, will be brought from Germany. The orchestra will be that of the Richter Concerts, and will be complete in every detail. As this important artistic undertaking, which it is intended shall be, as far as possible, perfect, necessarily involves considerable outlay, Herr Franke, before making the final arrangements, calls upon all lovers of art to form by subscription a sufficient guarantee fund for the carrying out of the scheme. The contract must be signed by the beginning of August, 1881, and, in order, therefore, to secure the best artists, intending subscribers are requested to send in their names before July 15, 1881. The subscription list is open at the office of Herr Hermann Franke, Director, 2, Vere Street, London, W.; and at the usual ticket agents. We need scarcely say that we wish every success to an undertaking of such high artistic promise.

THE usual special Service at St. Paul's Cathedral on Tuesday in Holy Week, in which Bach's "Passion Music" (the St. Matthew version) occupies an important position, took place this year on the 12th ult. The Service commenced as usual with the Miserere, which throughout was most excellently sung, of course without accompaniment, the alternate verses being taken by the Rev. William Russell, Minor Canon, who maintained the pitch with perfect correctness throughout—a task by no means easy. As in past years, a full orchestra accompanied the Oratorio, the selections from which were the same as heretofore. The chorus singing was remarkably good, notwithstanding the excessive difficulty of the music in places. Two of the treble solos, namely, "Jesus, Saviour, I am Thine," and "See, the Saviour's outstretched arm," were taken by the whole of the Cathedral boys, repeating an experiment

tried for the first time last year, and justified, in our opinion, by the acoustic peculiarities no less than the size of the Cathedral. There was a vast congregation, scarcely less than ten thousand persons being present. It only remains to add that the whole of the musical arrangements were, as before, entrusted to Dr. Stainer, who conducted, and that Mr. George C. Martin, Sub-Organist, presided at the organ.

THE arrangements for the Musical Festival at Huddersfield, on the occasion of the opening of the new Town Hall, are now in a forward state of preparation; and a highly successful result may be confidently anticipated. The guarantee fund already amounts to about £3,000; and the dates of the performances are definitely fixed for October 20, 21, and 22. On the first day Mendelssohn's "Elijah" will be given in the morning, and a miscellaneous Concert in the evening; on the second day Spohr's "Last Judgment" and Rossini's "Stabat Mater" in the morning, and Berlioz's "Faust" in the evening; and on the third day an evening Popular Concert. The following artists have been engaged: Madame Albani, Miss Mary Davies, Madame Trebelli, Madame Patey, Messrs. E. Lloyd, Joseph Maas, Santley, and Frederick King; Mr. Charles Hallé has been retained to conduct the Concerts (the orchestra being composed of his band), and Mr. Joshua Marshall has been appointed chorusmaster. The grand organ in the Public Hall at Newport, Monmouthshire, purchased by the Corporation of Huddersfield, is being taken down, and will be altered and erected in the Huddersfield Town Hall, by Messrs. James Conacher and Sons. The Festival is for the benefit of the Huddersfield Infirmary.

THE fourth season of the Denmark Hill Concerts was brought to a successful termination on Tuesday evening, the 5th ult. Notwithstanding, however, the high artistic excellence of these performances, the audiences have scarcely been as large as could be desired, and we are sorry to learn that Mr. S. Arthur Chappell, under whose efficient management the Concerts have been given, again suffers a pecuniary loss—a matter for regret when the claims which he has upon local support are considered. At the Concert under notice the post of leading violinist was for the third occasion occupied by Herr Joachim, whose imitatively rendered solo was Bach's Prelude and Fugue in G minor. The pianoforte soli, Nocturne in D flat (Chopin) and Caprice on the Elves' March from Mendelssohn's "Midsummer Night's Dream" (Stephen Heller), were excellently interpreted by Miss Agnes Zimmermann, who was associated with MM. Joachim and Piatti in Haydn's Trio in G major, No. 5. Signor Piatti also played Bach's Sarabande and Courante from Suite in D; and, in conjunction with MM. Joachim, L. Ries, and Zerbini, in Schubert's Quartet in D minor, Op. 161. The interspersed vocal music was successfully contributed by Miss Marian McKenzie.

A SPECIAL Service was held at St. Stephen's Church, Lewisham, on the evening of Wednesday in Holy Week, at which Mendelssohn's "Christus," preceded by the Overture to "St. Paul," was performed. The orchestral portion of the service was creditably sustained by the band of amateurs known as the Lewisham Orchestral Society, who, under the conductorship of Mr. C. Warwick Jordan, usually assist at these services at St. Stephen's; and Mr. G. C. Martin, Sub-Organist of St. Paul's Cathedral, presided at the organ. The choir numbered between eighty and ninety voices.—At the High Celebration on Easter Day, at the same church, Mozart's Mass in B flat was sung, and the effect of the service was very greatly enhanced by the use of a trumpet, which, both in the Credo, Sanctus, and Gloria in excelsis of the Mass, as well as in the processional ("Salve festa dies") and retrocessional hymns, rendered most valuable assistance. It is scarcely possible to overrate the value of the trumpet as an addition to the organ in the accompaniment of church music on all festival, if not also on ordinary occasions, and we gladly give the highest praise to all those who are acting as pioneers in so good a cause.

AT the second Concert of this season, given by the North London Philharmonic Society in the Athenæum, Camden Road, on Tuesday evening, the 5th ult., the pro-

The Son of God goes forth to war.

ARRANGED TO ST. ANN'S TUNE,

WITH ORGAN OBLIGATO.

Words by Bishop HEBER.

ARTHUR SULLIVAN.*

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

SOPRANO.
ALTO.
TENOR.
BASS.

ORGAN.
♩ = 69.

f

The Son of God goes forth to war, A king-ly crown to

Ped.

gain: . . His blood-red ban-ner streams a - far; Who fol-lows in His train?

mf

2. Who best can drink His cup of woe, Tri-um-phant o-ver pain, Who patient bears his

mf

Choir Org.

No Pedals.

* Originally composed for the "Supplemental Hymn and Tune Book," edited by the Rev. R. Brown-Borthwick.
The Musical Times, No. 459.

cross be-low, He fol-lows in His train.

Unis. MEN'S VOICES.

3. The Mar-tyr first, whose ea-gle eye

Gt. Diap. Sw. Reeds.

Peds.

Could pierce be-yond the grave, Who saw his Mas-ter in the sky,

mf

4. Like Him, with par-don on his tongue, In midst of

mf

And call'd on Him to save.

mf *Ch. Org.*

No Pedals.

mor-tal pain, He pray'd for them that did the wrong: Who fol-lows in His train?

TREBLES ONLY.

5. A glo - rious band, the cho - sen few On whom the Spi - rit came,

p

No Pedals.

Twelve va - liant saints, their hope they knew, And mock'd the cross and flame.

Ped.

MEN'S VOICES.

6. They met the ty - rant's bran - dish'd steel, The li - on's go - ry mane,

cres. *f* *sf*

They bow'd their necks, the death to feel; Who fol - lows in their train?

ff *ff*

7. A no - ble ar - my, men and boys, The ma - tron and the maid,

mf *mf* *Ch. Org.* *mf*

No Pedals.

A - round the Sa - viour's throne re - joice In robes of light ar - ray'd.

Unis. Slower.

8. They climb'd the steep as - cent of heav'n Through pe - ril,

Unis.

Slower.

ff FULL.

Ped.

toil, and pain: . . . O God, to us may grace be giv'n

rall.

pp

rall.

pp

To fol - low in their train. A - men, A - - men.

pp

pp

pp

16 ft. Ped. only.

God so loved the world.

FULL ANTHEM.

John iii. 16, 17.

Sir JOHN GOSS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.

SOPRANO. *mf*

God so lov - ed the world, that He gave His on - ly be-got-ten

ALTO. *mf*

God so lov - ed the world, that He gave His on - ly be-got-ten

TENOR (Sve. lower). *mf*

God so lov - ed the world, that He gave His on - ly be-got-ten

BASS. *mf*

God so lov - ed the world, that He gave His on - ly be-got-ten

Moderato.

ORGAN. *mf*

♩ = 72.

cres.

Son, that who-so - e - ver be - liev - eth in Him should not pe - rish, but

cres.

Son, that who-so - e - ver be - liev - eth in Him should not pe - rish, but

cres.

Son, that who-so - e - ver be - liev - eth in Him should not pe - rish, but

cres.

Son, that who-so - e - ver be - liev - eth in Him should not pe - rish, but

cres.

[illegible]

world to con-demn the world; but that the world through Him, through

world to con-demn the world; but that the world through Him, through

world to con-demn the world; but that the world through Him, through

world to con-demn the world; but that the world through Him, through

[illegible]

gramme included Mendelssohn's Thirteenth Psalm and Gade's "Spring's Message," the solo parts of the Psalm being taken by Miss Clara Myers, a young contralto of much promise. A small orchestra, led by Mr. J. L. Kitcat, gave the accompaniments with much taste and precision. The choir, though somewhat weak in the tenor department, was tolerably efficient, Pearsall's unaccompanied part-song, "O who will o'er the downs," receiving an encore, as did also Miss Myers's song, "The oak and the ash," and Mr. A. A. Yeatman's pianoforte solo, "Rigaudon" (J. Raff). Mr. Kitcat played Spohr's Barcarole with his usual success; Mr. George Donnelly gave an excellent rendering of "Pro peccatis" ("Stabat Mater"); and Mr. Charles James sang "Deeper and deeper still," and "Waft her angels," with good effect.

THE prospectus of a grand Fancy Fair and Musical Fête to be held in the arena of the Royal Albert Hall on June 8, 9, and 10, under most distinguished patronage, promises a quaint and novel festival well worthy the attention of all interested in old English pastimes. The Elizabethan period is chosen for the fête; and those who take part in it will be attired in appropriate costumes. At the opening ceremony there will be a procession of children dressed in the old English style; and the characteristic costumes of the many ladies who have consented to preside at the stalls will materially aid the dramatic effect of the scene. Amongst other attractive features provided for the occasion there will be Organ Recitals by Mr. Augustus L. Tamplin; and vocal and instrumental concerts will be given at intervals. The entire proceeds of the fête will be devoted to the fund for completing the new building for the Chelsea Hospital for Women.

THE New York papers are earnest in their praise of the pianoforte performance of Mr. Franz Rummel, who, after a long and successful career in America, is now about to return to England. A large audience assembled at Steinway Hall on the occasion of his farewell Recital, when the programme contained Bach's Chromatic Fantasia and Fugue, Beethoven's "Sonata Appassionata," Mendelssohn's "Andante and Rondo Capriccioso," Schumann's "Etudes Symphoniques," with selections from the works of Chopin, Schubert, Henselt, Brahms, &c., all of which were played from memory, and elicited the most enthusiastic marks of approbation from the highly critical assembly. We sincerely hope that Mr. Rummel will shortly have the opportunity of displaying before his own countrymen those exceptional talents which have so legitimately earned for him both fame and honour in the New World.

WITH a successful performance of Handel's Oratorio "Samson," the Brixton Choral Society's season was brought to a close on Monday evening last, the 25th ult., at Angell Town Institution, which was occupied by a crowded audience. With the exception of an occasional slight want of precision, the choral numbers were very commendably treated. The music allotted to *Delilah* was excellently interpreted by Madame Worrell, who in each of her soli elicited well-earned marks of appreciation. Miss Pauline Featherby (*Micah*), Mr. Henry Guy (*Samson*), and Mr. Henry Cross (*Harapha*), were each worthy of decided praise. The accompaniments were played by a small orchestra of strings, supported by Mr. John Harrison at the organ. Mr. William Lemare, who conducted with his accustomed care and ability, announces as the subjects of his benefit Concert in May Clay's "Lalla Rookh" and Cowen's "Rose Maiden."

MR. RIDLEY PRENTICE'S Twopenny Concerts at Kensington Town Hall have, we are glad to find, been thoroughly successful. Twelve Concerts have been given on alternate Tuesday evenings. 750 twopenny tickets for each Concert were sold privately by ladies and gentlemen belonging to the sub-committee, so as to get into the hands of the really poor, and it is stated that 2,000 might readily have been disposed of. The music was always thoroughly appreciated, encores being persistently demanded for generally more than half the items, many of which were classical works. All young vocalists and instrumentalists received fees; well-known artists most generously taking only "expenses."

THE third Report of Dr. Sparrow Simpson, Succentor, to the Dean and Chapter of St. Paul's Cathedral, furnishes an interesting account of the work accomplished during the year commencing at Easter, 1880, and ending at Easter, 1881. The list of anthems comprises most of those included in the last report, with many additional ones by modern composers; and the number of services has also been very largely augmented. At the numerous festivals held in the Cathedral several new works have been introduced, the names of which, with their composers, are recorded in the document before us. We regret that space will not allow us to extract from the report; but we are requested by Dr. Simpson to state (in answer to inquiries) that a few copies are still remaining, and that he will be happy to send one to any Precentor or organist who may apply before the stock is exhausted.

ON Friday, the 1st ult., the St. Mary's (Hornsey Rise) Choral Society gave a Concert of sacred and secular music in the Mission Room, Hanley Road, N. The first part consisted of Stainer's "Daughter of Jairus," a work that has taken a firm hold among amateur societies, and is deservedly appreciated wherever performed. The solos were well sung by Mrs. A. O. Miller, Mr. J. H. Asman, and Mr. James Budd; and the choral parts effectively rendered by the members of the Society, numbering about sixty voices. A fitting close to a good programme was a choral Patriotic March by Edwin Bending, conducted by the composer. Praise is due to the Conductor of the Society, Mr. Twyford Taylor, for the general efficiency of the chorus; to Mrs. Moodie, who ably presided at the piano, and to Master Fred Hankins for his performance on the harmonium.

ON Tuesday evening, March 29, a Concert was given in the East-End Conference Hall by the Great Assembly Hall Choir from Mile-End Road, assisted by the following soloists: Mrs. F. G. Cole, Mrs. E. Davies, Miss Lydia Vandyke, Miss Kezia Cave, Miss R. Cave, Mr. G. D. Winter, Mr. Frederick Cole, and Mr. George Fortens. The programme comprised Farmer's Oratorio, "Christ and His Soldiers," and selections from the "Messiah" and the "Creation." The choir and soloists acquitted themselves with much credit, special praise being deserved for the "Hallelujah" Chorus, and the "Heavens are telling." Mr. G. Day Winter acted as Conductor and Mr. Duncan Callow accompanied, ably assisted by Miss Rosina Cave, whose first appearance before the public as a pianist was a marked success.

IN aid of the Assistants' Library Fund at the "Bon Marché," Brixton Road, a highly successful evening Concert was given at the Brixton Hall, Acre Lane, on Tuesday, the 12th ult., when the amateur brass band, taking its title from the establishment mentioned, gave its first public performance, under the direction of Mr. James Sprake. Manifestations of warm approbation were elicited by Misses Mary Davies, Lizzie Evans, E. Villiers, Marian Burton; Messrs. Edward Lloyd, James Budd, Frassini, and H. Morley (violin). Mr. Turle Lee discharged the duties of accompanist, and executed two pianoforte solos in his accustomed excellent manner. Judged as tyros, the band referred to may be pronounced worthy of decided commendation. The audience was, we understand, the largest ever assembled at the Hall.

THE London Gregorian Choral Association purpose holding their Annual Festival on Thursday the 19th inst. A mid-day Choral Celebration of the Holy Communion is an addition to the festival programme, which in other respects will, we believe, resemble its predecessors. At the great Festal Evensong in St. Paul's Cathedral a military band is to accompany the voices in addition to the organ.

A SPECIAL Festival Service in connection with the Church of England Temperance Society will be held in St. Paul's Cathedral on Monday evening, the 2nd inst. The musical arrangements have been undertaken by the choir of the Lay Helpers' Association, who will sing the Service written specially for them by Mr. C. E. Miller, and Dr. Bridge's anthem "It is a good thing to give thanks." The Bishop of Bedford will be the preacher.

ON Ascension Day, Thursday, the 26th inst., a special Choral Service will be held in Westminster Abbey in the afternoon, similar in character to those which have there marked this day for the last three years. The selection from "Elijah" will, however, be replaced by Sterndale Bennett's "Woman of Samaria," which is to be given in its entirety and with full orchestral accompaniment. Dr. Bridge's Evening Service in G, written for the Caxton Celebration four years ago, and repeated at several similar festivals in the Abbey since that date, will again be used. Collections will be made on behalf of the Clergy Orphan Schools. The chancel organ, erected by Messrs. Hill and Son for the Military Bands Festival, will be used on this occasion, and the Conductor will, of course, be Dr. Bridge.

THE competition for the Lady Goldsmid Scholarship, at the Royal Academy of Music, took place on Monday, the 11th ult. The examiners were Messrs. Evers, Fanning, Fitton, Holmes, Jewson, O'Leary, Harold Thomas, Westlake, and the Principal, Professor Macfarren (chairman). There were twenty-two candidates, and the scholarship was awarded to Margaret Gyde. At the competition for the Llewellyn Thomas Gold Medal (also on the 11th ult.) the examiners were Messrs. Deacon, Lewis Thomas, and Santley (chairman). There were ten candidates, and the medal was awarded to Annie Grey. For the Evil Prize (ten guineas), competed for on the same day, with the same examiners, there were six candidates, and the prize was won by Frank May.

THE third season of the Richter Concerts will doubtless be hailed with delight by all lovers of instrumental music, professional and amateur, and if the programmes of the remaining eight Concerts are at all equal in merit to that put forward for the opening night, Monday, the 9th inst., a crowded room ought to be the rule on each occasion. This programme comprises the Choral Symphony of Beethoven, a Concerto by Bach, Wagner's "Huldigungs" March, and the Overture to "Oberon"; a selection that should satisfy the most exacting of audiences. The dates of the remaining Concerts are fixed for May 16, 19, 23, and 30, and June 2, 13, 20, and 23, at eight in the evening, except that of May 19, which will commence at three in the afternoon.

WE have much pleasure in noticing the return to this country of a highly gifted young English pianist, Miss Agnes Bartlett, after having most successfully completed a course of artistic study on the Continent. Miss Bartlett has gained the highest distinction at the well-known Dresden Conservatorium, and is, moreover, a pupil of Franz Liszt, qualifications which furnish in themselves a sufficient guarantee for the excellence of her training. During her sojourn in Germany the lady has repeatedly appeared at public Concerts in Dresden and Leipzig, where her talents, both as pianist and composer, have been most favourably spoken of in the local press. We heartily wish the young artist every success in her future career.

BACH'S "Passion" (St. Matthew) was performed at St. Peter's Church, Eaton Square, on Friday, March 25, and also on the 1st and 8th ult. The Narrator's part was most ably sustained by Mr. Harper Kearton at the two first services, and at the last by Mr. Dalzell. The bass music was beautifully and reverently sung by Mr. Frank Pownall. The soprano and alto soli by Masters Carrington and Lake gave evidence of great finish in tone and expression. The choruses and chorals were admirably rendered. That a work of such magnitude could be worthily presented on three consecutive Fridays, without the aid of orchestral colouring, says much for the efficiency of the organ accompaniment by Mr. de M. Sergison.

THE members and friends of the King's Cross Senior Band of Hope gave a successful Concert on the evening of the 14th ult., in Claremont Chapel School-room. The programme contained selections from the standard Oratorios, the solos being given by Miss Tensh, Miss Harwood, Master Hayward, and Messrs. Mason, H. Probert, A. Probert, Langton, and Elvidge. Miss Willcocks presided at the pianoforte, and the string band was under the leadership of Mr. E. C. Robinson. The Concert was much appreciated by a crowded audience.

THE Annual Festival Service of the Corporation of the Sons of the Clergy will take place at St. Paul's Cathedral on Wednesday the 18th inst., commencing at half-past three in the afternoon. As many of our readers may be aware, this festival is very frequently the means of adding to the musical *répertoire* of the Church. This year the novelty produced will be a Magnificat and Nunc dimittis composed specially for the occasion by Mr. Joseph Barnby, the anthem fixed upon being Dr. Ferdinand Hiller's 125th Psalm "All they that trust in Thee, Lord." A full orchestra will, as on past occasions, be employed, Dr. Stainer being the Conductor.

A GREAT novelty in musical instruments, the Rock Harmonicon, has been exhibited and performed upon by Mr. Daniel Till and two sons with much success at the Crystal Palace during the past month. The instrument is formed of stones found on Skiddaw, and has a compass of five octaves. "The stones vary from six inches to four feet in length, and are placed upon bands of straw. The musical sound obtained is particularly rich and melodious, some of the larger stones indeed emitting a volume of sound equal to that of a deep-toned bell. The most effective piece in the *répertoire* is undoubtedly Handel's "Harmonious Blacksmith," with variations.

ORCHESTRAL accompaniments have lately been introduced at St. John's, Red Lion Square, on Festivals and the first Sunday in each month, under the direction of Mr. C. J. Viner, the Organist. On Easter Day selections from the "Messiah," were well sung, the boys' voices being remarkably good. The Communion office was sung to Stainer in A, the fine opening phrase, recurring and announcing the chief subjects of the Creed, being given out by the brass alone with telling effect. The services concluded with Gounod's "Marche Romaine," and the "Cornelius March."

WE regret to record the death of Mr. G. W. Martin on the 16th ult., at Bolingbroke House Pay Hospital, Wandsworth, in his fifty-fourth year. He was one of the choirboys at Westminster Abbey at the coronation of Her Majesty; conducted the National Schools Choral Festival at the Crystal Palace in 1859, and organised a choir of 1,000 voices for the "Macbeth" music at the 300th anniversary of Shakespeare's birth. He also conducted the concerts of the National Choral Society at Exeter Hall. He was the author of eight prize glees, and also edited several musical journals.

THE St. John's Choral Society, assisted by the Athenæum Amateur Orchestral Society, gave a Concert at Holloway Hall on the 8th ult., the first part consisting of Sir Sterndale Bennett's "May Queen," the second part being miscellaneous. The soloists were Misses Jessie Royd and Marie Belval, Messrs. Vernon Rigby and Thurley Beale; Herr Otto Peiniger (violin) and Mr. Frank Manly (piano-forte). The hall was well filled, and both the Cantata and the miscellaneous selection were much appreciated by the audience. Mr. David Beardwell was the Conductor, and Mr. F. Manly accompanist.

HANDEL'S "Messiah" was given in Christ Church, Westminster Road, on the 5th ult., with full orchestral accompaniment. The vocalists were Madame Florence Lancia, Madame Mary Cummings, Mr. Vernon Rigby, and Mr. Robert Hilton. The band, thirty-two in number, with Mr. A. Burnett as principal violin, played the accompaniments with delicacy and precision. The choir, consisting of 150 voices, was prompt in attack, and sang throughout with an earnestness deserving of all praise. Mr. F. G. Edwards conducted, and Mr. James Higgs rendered valuable help at the organ.

MR. C. HUBERT H. PARRY'S Cantata, "Scenes from Shelley's 'Prometheus Unbound,'" and Schubert's Symphony in C major, No. 9, will form the programme of the Concert of the Cambridge University Musical Society on the 17th inst. At the Chamber Concert on the 13th inst. Brahms's Pianoforte Quartet (Op. 26), Schubert's Pianoforte Quintet in A (Op. 114), and Bach's "Chaconne" will be given, with Messrs. R. Gompertz, A. Burnett, T. P. Hudson, H. Progratsky, and C. V. Stanford as executants.

THE Festival in aid of the Choir Benevolent Fund at Bristol is now definitely fixed for June 23, and is to consist of a Choral Service in the Cathedral in the afternoon, and a Concert in the evening in the Colston Hall. In consequence of the success which attended the Society's Festival in Bath two years since, the Choirs will, in returning on the following day, give an afternoon Concert in the Assembly Rooms. Miss Annie Marriott and Madame Florence Winn have kindly consented to take part in the Concerts.

THE Myddelton Choral Society, conducted by Mr. Frank Austin, L. Mus. T.C.L., gave its second Concert on Thursday, March 31, in Wellington Hall, before a large audience. Schumann's "New-Year's Song" was the first item in the programme, the solo singer being Mr. T. Kempton. Mendelssohn's Concerto for Pianoforte, in G minor, was excellently played by Miss Maud May. The second part was miscellaneous. Mr. Austin was presented with a very handsome *bâton* by the society previous to the Concert.

ON Wednesday the 20th ult. the Richmond Industrial and Fine Art Loan Exhibition at the Castle Assembly Rooms was opened by the Princess Mary of Teck. On a two-manual organ erected specially for the occasion by Messrs. Hill and Son, a selection of music was performed, before the formal ceremony of "opening" commenced, by Mr. George C. Martin, Sub-Organist of St. Paul's Cathedral, who afterwards, as the Princess passed from room to room declaring them open, played the National Anthem.

THE following letter (addressed to the *Standard*) is a sufficient answer to the many reports which have recently been freely circulated:—

Sir,—Having seen an article in your paper of the 18th inst., in which it appears to be implied that I either have retired, or am about to retire, from the exercise of my profession, I take leave to inform you that such is not the case. I am still actively engaged as Conductor of the Sacred Harmonic Society, and am ready to resume my functions as an operatic conductor as soon as I can meet with a manager who will respect alike the public and the musical art.—I am, sir, your obedient servant, M. COSTA.—59, Eccleston Square, S.W., April 23.

THE Mare Street Chapel Musical Society gave a performance of Mendelssohn's "Athalia" on the 12th ult. The readings were given by the Rev. S. R. Aldridge, B.A., LL.B. Mr. Fountain Meen presided at the organ, Mrs. Smither at the piano and Mr. Arnold Birch at the harmonium. The solo vocalists were Miss Kate Limbert, Madame Bruce, and Miss Dafforne. Mr. Alfred Smither conducted.

AN innovation upon the established custom of playing common-place dance music in our theatrical orchestras during the evening has recently been made at the Court Theatre, the *répertoire* being now exclusively drawn from high-class chamber music and the orchestral works of the great masters. This is a step in the right direction, and Mr. Wilson Barrett, the lessee, deserves every credit for initiating so desirable a reform.

AN excellent Concert was given on the 12th ult. at the Working Men's Institute, Bermondsey, under the direction of Mr. Stedman. The artists were Miss Millie Turner, Miss Eugénie Faull, Miss Mary Horton, Miss Maud Cathcart, and Miss Alice Frankish, Mr. Stedman, Mr. Stanley Smith, and Mr. E. M. Lott. The vocalists were all successful in gaining the favour of the audience, and Mr. E. M. Lott accompanied with much ability.

A SPECIAL Choral Service for youths will be held in Westminster Abbey, under the auspices of the Church of England Sunday School Institute, on Thursday the 5th inst., at 7 o'clock in the evening. The choir will be reinforced by the boys of the Abbey choir; and the music will include King's Service in F, and an anthem by the late Sir John Goss.

A CONCERT, in aid of the Alexandra Orphanage and the Infant Orphan Asylum at Wanstead, was given by the Lothbury Male Voice Choir at the Cannon Street Hotel, on Friday evening, the 22nd ult. The Choir, conducted by Mr. T. B. Evison, was assisted by Miss Matilda Roby, Miss Helen D'Alton, and Mr. Henry Gadsby (pianoforte).

THE Southwark Choral Society gave a Concert on Tuesday, the 12th ult., at the Horns, Kennington Park, at which Handel's "Joseph" and Cummings' "Fairy Ring" were performed. Mr. J. Courtney was the Conductor.

THE Dean and Chapter of St. Paul's have arranged with the Ancient Society of College Youths to have the fine new peal of twelve bells rung before the morning and afternoon services on every Sunday throughout the year. This will be in addition to and independent of the days for ringing named on the lists already printed, and exhibited in the Cathedral and elsewhere.

A CONCERT by the pupils in Mr. and Madame Bodda's Academy for Singing took place on the 8th ult., and was very successful. Macfarren's Cantata "Songs in a Cornfield" and a miscellaneous selection formed the programme. The execution of the various items showed the effect of careful rehearsal, and applause was liberally bestowed by a numerous audience.

THE following is the result of the Special Musical Examination for Clergy at Trinity College, London, on the 21st and 22nd ult.: Class I. None; Class II. Rev. Seymour Bentley, M.A., Vicar of Markham-Clinton, Newark; Rev. William Jones Evans, Curate of St. Catherine's, Gloucester. The next examination has been fixed for the second week in July.

ON Monday, March 28, a Miscellaneous Concert was given at St. Stephen's Reading Room, East India Road, on behalf of the School funds. Each part of the programme opened with a part-song by pupils from the girls' school, and songs were given by Miss Braine, Miss Cole, Mrs. Briant, Messrs. C. Barton, Harden, and Ames; Mr. Stout contributing two violin solos.

THE Annual Festival of the Church of England Sunday School Institute is to take place at St. Paul's Cathedral on Monday, the 9th inst., at 7 p.m. The choral portion of the service will be sustained by the special Sunday evening choir, and the preacher will be the Rev. W. Boyd Carpenter, Vicar of Christ Church, Lancaster Gate.

A SPECIAL Choral Service will be held in St. Paul's Cathedral on Thursday evening the 12th inst., in connection with the East London Mission, in aid of which a sermon will be preached by the Bishop of Bedford. The musical arrangements are in the hands of the London Church Choir Association.

THE Cheltenham Musical Society will perform J. F. Barnett's Cantata "The Building of the Ship" and a miscellaneous selection (including Hummel's grand Septet in C major, Op. 114) at the second Concert, on the 10th inst., under the conductorship of Dr. Arthur E. Dyer.

MR. CHARLES HALLÉ announces his twenty-first series of Pianoforte Recitals to take place at St. James's Hall, commencing on the 6th inst. The Recitals will be eight in number, and will be devoted exclusively to the Sonatas composed by Beethoven for piano alone.

A PIANOFORTE Recital will be given by Madame Grimaldi at the Alexandra Hall, Blackheath, on Tuesday evening, the 3rd instant. The *bénéficiaire* will be assisted by Mr. Theo. Marzials, who will contribute three of his own new songs.

A SACRED Concert was given at Union Chapel, Islington, on Friday, the 1st ult., by Mr. Fountain Meen, Organist to the chapel, assisted by Mdle. Renz and Mr. Henry Guy. Mr. E. H. Turpin presided at the organ.

BACH's "Passion" (St. Matthew) was sung in Brompton Church at the service, on the afternoon of Good Friday, by a choir of fifty voices, in presence of a very large congregation. Mr. Theodore Drew was musical director.

SIR STERNDALÉ BENNETT's "Woman of Samaria" will be sung at St. Mary's, Newington, with orchestral accompaniment, on the 5th inst., under the direction of Mr. W. Lemare.

MR. B. LUARD SELBY has been appointed Organist of Salisbury Cathedral in place of Mr. J. E. Richardson, whose resignation, from ill-health, we announced in our last number.

AT the last meeting of Directors of the Royal Academy of Music, Mr. Henry C. Lunn was unanimously elected a Director of the Institution.

SIR JULIUS BENEDICT's Cantata "St. Cecilia" was performed at Hamburg on Good Friday with unqualified success.

REVIEWS.

Akademische Fest-Ouverture von Johannes Brahms. (Op. 80).

Tragische Ouverture von Johannes Brahms (Op. 81).
Clavierauszug zu vier Händen. [Berlin. Simrock.]

THE first performances abroad of these new works by the greatest of living classical composers has already been noticed in THE MUSICAL TIMES, and we may expect a speedy call to discuss them as given by one or other of our own orchestral societies. When the call arrives, an opportunity will be afforded of doing that which would be out of place while passing a mere pianoforte transcription in review. Brahms is not one of the composers to the form and manner of whose orchestral writing an arrangement for four hands can do even a fair measure of justice. We shall, therefore, make no pretence now of estimating the new overtures, as they will have to be judged when presented under proper conditions. It may not be uninteresting, however, to describe, as far as mere words will allow, some of their more prominent features. The *Fest-Ouverture* begins *Allegro* in C minor, and somewhat belying its name, is introduced by the graver instruments, *sotto voce*. A decided Fantasia character appears in the work almost at the outset, due to frequent changes of style, key, and rhythm; the use of arpeggios, and wild leaps from octave to octave. The introductory section is followed by another in which, the key having changed to C major, a broad theme appears, not unsuggestive of a student's song. This leads to the more festal part of the work, the theme being based upon that of the opening section, though the key continues major. Presently an *Animato* in G major is reached, and a lightsome subject is announced fugally, after which a move is made back to the original key, and to the arpeggios. Presently, however, the composer discards once more the lesser third and settles down to an extremely vigorous piece of work, full of spirit and dash, which, in the Coda, reaches the climax of a perfect swirl of rapid scale passages. The overture is one of marked irregularity in point of form, but there are indications, even on these necessarily bald pages, that every section is elaborate and interesting.

The *Tragische Ouverture* opens, *Allegro ma non troppo*, in a way that at once excites attention. Its first chord is the first inversion of D minor; its second, the dominant of D, without the third, while for nine bars the composer coquets with the keys of F and D minor, always refusing its third to the dominant of the latter. Then the C sharp comes, and the movement pursues its decidedly rugged way in a fashion more satisfactory to the ear. The hand of the master is here firm and strong. His passion is deep; yet at the same time tender, and we know not hardly whether we should respond with anger or grief. The preparation for the second subject and the subject itself are altogether beautiful, and so, after the themes have been worked out with abundant vigour, is a lovely, tranquil passage in D major, which seems to speak of peace amid the storm. We are inclined to rank this overture much above its companion. It is a grand work, largely conceived, masterfully wrought, and instinct with feeling. Who will have the honour of first performing it in this country? And why have we need to ask the question?

Six Pièces d'Orgue avec Pédale obligée, par Eugene Gigout, Organiste de l'Eglise St. Augustin.

[Paris: Durand, Schenewerk et Cie.]

THOUGH there be no evidence of decided genius in these six pieces, they are all more or less interesting and likely to be useful. No. 1 is an Introduction and Fugued Theme in B flat minor, of which the fugal movement will command by far the greater attention. It does not assume to be a fugue proper, and the composer has used his liberty to good purpose in the way of an attractive result. M. Gigout writes contrapuntal music with neatness and fluency. No. 2, "Communion," is an Andantino in A major, quite unpretentious, but distinguished by smoothly flowing melody, and, for the most part, natural, unforced harmony. For church use it has distinct recommendations. No. 3, "Marche Religieuse," a Moderato in E flat, verges

often on the commonplace. Its themes lack character—as, indeed, do most of M. Gigout's subjects, and there is little in their treatment to make amends. We are much more pleased with No. 4, "Marche Funèbre," a Lento in B flat minor. The general style of this piece is dignified and expressive, without being too cold on the one hand, or too sentimental on the other. Organists, who have not a great choice of funeral marches, will be disposed to welcome this increase of a scanty store. No. 5, "Andante Symphonique," in E major, is, perhaps, more French in style than suits English taste; but its cleverness and undoubted interest should be recognised. As much may be said of No. 6, "Grand Chœur Dialogué," *Allegro quasi Maestoso* in G. This decidedly brilliant and showy piece will find favour with organists of sufficient executive skill.

St. John the Evangelist. A Sacred Cantata, or Church Oratorio. The words selected from the Scriptures, by the Rev. J. Powell Metcalfe, M.A. The music composed by Philip Armes, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

THERE have been two great Church uses, belonging to different epochs and coming from seemingly rival sources, yet nevertheless bound together by one purpose—these are the reading of the great Bible of Reformation days, and the earlier Oratorio, both alike aiming at setting forth before the people God's truth and sacred story. The former of these died out before the multiplication of bibles and the increased ability to read them at home; the latter has grown from its infancy, in the simplest possible forms of musical recitation, to the glorious manhood of an "Elijah," a "Mount of Olives," or a "German Requiem," where the voice or voices are intensified by the powerful aid of instruments. But this growth of the Oratorio has had the effect of taking it away from its original use and purpose of intensifying sacred truth and story. If we must give a dreadfully commonplace reason—various instruments need various players, these must needs be paid, and so we get to tickets, and so we get out of church into the concert-room. For many years past, in the earnest desire to put right things in their right places and to their right uses, there has been an ever-increasing effort to bring back Oratorio into church for the edification of the people. There is no doubt that the audiences who now crowd to hear the "Messiah," whenever and wherever it is to be heard, attend in a spirit raised far above the mere concert-going spirit; nor any more doubt is there, that the rapt and solemn attention with which the St. Matthew "Passion" and like works—now, happily, so often heard in our larger churches—are listened to prove that the movement is *right*, so right, in fact, that we cannot stand still where we are; cannot, in fact, leave the benefit of this revival of the ancient use of the Oratorio to such rich congregations and churches as can afford the cost of a band, or—the only alternative if we do anything at all—maul and disfigure the composer's noble thought, so often largely depending upon orchestral aid, by accompanying all by the one organ tone. In fact we have come to this question: Can we secure for our people the benefits of the true Oratorio with the resources now possessed by the larger churches of our land singly or in association? Dr. Armes, in his new church Oratorio "St. John the Evangelist," has answered this with an emphatic affirmative, giving us a work with the feeling of the present and the learning of the past. Being essentially a church Oratorio, the libretto is so arranged that though in the whole it sets forth by its principal incidents the life of St. John—illustrated by his own words—each separate part, The Call, At the Supper, By the Cross, At the Sepulchre, At the Ascension, Witnessing to the Faith, and The Revelation, can be used by itself as an anthem for different seasons of the Christian year.

The music, written throughout with the special purpose of its performance before a congregation, rather than an audience, has none of those "effects" which are expected in the great massive Oratorios originally designed for voices and orchestra. The real strength, therefore, lies in the sympathetic expression of the words, deepened by that artistic skill which may be confidently relied upon in a composer of Dr. Armes's talent and experience in church music. The solos are extremely melodious, and never beyond the powers of the principals of a tolerably well-

trained choir; a great feature in the work being the chorals, the harmonies of which are both musicianlike and appropriate. Many of the choruses—especially “If we walk in the light” (a canon, 4 in 2), and “Hereby we know” (unaccompanied)—contain some masterly writing, the feeling of the text never being sacrificed for undue scholastic display. We are particularly pleased, too, with the Duet for soprano and tenor, “Behold, what manner of love,” and the Quartet, “Blessed are they,” the flowing accompaniment to the latter materially aiding the effect of the voices. The organ part (as may be expected) is remarkably well-written throughout, and although we understand that the work is also scored for an orchestra, it must not be forgotten that the combinations thus attainable formed no portion of the original design.

Practical Harmony: A Manual for the use of Young Students. By W. S. Rockstro. [Robert Cocks and Co.]

MANUALS explaining every branch of music are multiplying so fast in the present day that no student should find a difficulty in obtaining the knowledge necessary for passing an ordinary examination. But it must be remembered that, however musicians may agree upon the use of chords, a very considerable diversity of opinion exists upon their origin; and pupils consequently, when filling up a paper containing a number of questions on the theory of the art, become somewhat nervous as to the particular “system” adhered to by the examiner. When, therefore, we open Mr. Rockstro’s “Practical Harmony” we know perfectly well that we shall meet with the earnest and conscientious thoughts of an accomplished artist; but we also know that these thoughts will be coloured with the opinion of the author, delivered not as opinions, but as facts, by which the student is presumed to build up his musical knowledge. In confirmation of this, Mr. Rockstro tells us in the preface to his book he is “not without hope that beginners, unable to obtain lessons, may, by their own unassisted endeavours, learn from it enough to give them such a fair general idea of the subject as may prove of inestimable use to them in their later studies.” And to show that he desires to help teachers as well as pupils, he says: “For the assistance of any who may make this laudable attempt, we have published a Key to all the Exercises contained in the book, and a series of Questions for Examination; adjuncts which we imagine will be equally acceptable to self-teaching students and tutors of only moderate experience.” There can be little doubt that those “tutors of only moderate experience,” who are compelled to purchase the Key to these Questions in order to teach their pupils how to answer them, can be of no use to any intelligent inquirers into the subject; and we therefore counsel all who do not employ the services of an accredited master to procure the book and work by themselves, assuring them that they will at least find everything logically arranged and clearly explained. To support our assertion, however, that many of the opinions of the author differ from those generally received, we may mention that the chord of the eleventh and the chord of the thirteenth are described as dominant harmonies held over, and resolved upon, a tonic bass. Now, without debating the question whether the figuring given by Mr. Rockstro is the right one, we confidently affirm that when musicians speak of the “chord of the eleventh” and the “chord of the thirteenth,” they mean a fundamental eleventh and thirteenth on the dominant, the resolution being into the tonic harmony. Again, in his chapter “Concerning Retardations” he classes as such those suspensions which resolve upwards. Of course, if it is stated that every suspension must fall to its resolution, some other term must be used to express those which rise; but if a student is made thoroughly to understand that a suspension is a note arrested in its progress, and that, when released, it moves precisely as it would have moved had it not been so arrested, there can be no occasion for subdividing these discords. If we tie a stone to a string and suspend it from the window, when the string is cut the stone falls to the ground; but if we place an air-ball in the same position, as soon as it is released it rises into the air. This is a familiar illustration, but it thoroughly explains the theory of discords of suspension. We have said that the explanations in this book are exceedingly clear; and, although

on some points our opinions may not agree with those of the author, we quite think that, from his own point of view, he has fairly made out his case, and that his “Practical Harmony” deserves a warm welcome. Before closing the volume, however, we cannot refrain from expressing a hope that in the note at the foot of page 37, where the “original” root of a chord (which would seem to imply that there is another root) is spoken of, this prefix should be struck out; and we must also mention (with reference to the author’s observations at page 55) that Handel *has* used the second inversion of the dominant seventh, although we freely admit that he has usually gone out of his way to evade it.

Crotchets and Quaverings. No. 1. By an English Musician. [Stanley Lucas, Weber and Co.]

THE author of this pamphlet tells us that he intends to issue a number every month; but as the one forwarded to us is dated “January, 1881,” and we have received none since, we have no means of ascertaining whether this promise has been kept. Unquestionably the worst part of the “letter,” as the writer terms it, is the title, which would scarcely tempt the public to peruse its contents, and certainly would lead no musician to expect some excellent and ripened thoughts upon the state of the art in England conveyed in terse and forcible language. It is very important, in considering the difference between English and foreign concerts, that we should recollect, as we are told in this little essay, that “the explanation is to be found partly in the fact that the concerts are generally given by a Society, instead of an *entrepreneur*, and still more in the taste of the ordinary public, which in England goes to concerts, and accordingly controls them, while in Germany and France only connoisseurs care for any kind of concert, but the ordinary public still has its musical taste amply satisfied elsewhere, viz., at the theatre.” After mentioning that almost every town maintains a permanent Opera, and at the theatre (which is abroad a municipal institution, where both operas and spoken dramas are given) the services of both instrumental and vocal artists are also required, he truly says that any one who wishes to organise a good concert has the means ready to his hand. Speaking of the proposition of Mr. Villiers Stanford that local orchestras should be formed in this country, he continues thus: “Fancy an English provincial town with a full orchestra resident, and a series of twenty concerts during the winter. What are the players to do on the other 345 days in the year? And how are they to maintain themselves? Will the bassoon and drum players find any teaching to occupy their spare time? In Germany, as I have explained, they would be wanted at the theatre, and on Sundays at the churches; in England they would simply have nothing to do except at occasional concerts, and they would assuredly starve.” We quite agree with our author that the endeavour to “educate” the people by mixing classical music with trashy dances and royalty ballads in the same programme is a mistake, and that is why we have never been able to become eloquent in praise of our English promenade concerts. “Instrumental music, like architecture, is a purely structural art,” it is said, “and depends for its power upon beauty of design; and without some insight into the laws of proportion—without some study of the art—no one will appreciate a Symphony.” This is all undoubtedly true, and we read on until the following passage occurs: “Where then can help be found? In what way is a musician who looks upon the art as something better than a mere trade to do his share in making the English people as celebrated for their music as they are for their poetry, their philosophy, their science, their commerce, and their empire?” Now comes the disappointment: the author has “arrived at conclusions (especially as regards the proper remedy) which will probably very much surprise many musicians.” But the announcement of this remedy, we are told, “must be reserved for another letter.” It is really too bad to propound a riddle and hold over the answer during the author’s pleasure.

Three Pieces for the Pianoforte. Composed by Paul Semler. [Duncan Davison and Co.]

THESE three unpretentious pieces are extremely melodious; and, as light sketches for drawing-room performance, will assuredly find favour with amateur pianists. No. 1,

"Evening Song," has a flowing subject, in 12-8 rhythm, with some effective changes of key. We cannot say, however, that we like the basses at page 3 (last line), which unquestionably move in octaves with the melody, a defect by no means covered because the chords are broken into arpeggios. No. 2, "A Reverie," is a *cantabile* theme given to the left hand, with a *staccato* accompaniment for the right. Of the three pieces, however, we prefer the last, "Joyfulness," a melody with the arpeggio accompaniment divided between the two hands, the second part, in the dominant, still preserving this figure, with a different form of arpeggio. All these trifles sufficiently justify their titles to disarm criticism.

My Child. Song, from "Within and Without." By George MacDonald, LL.D. Composed by C.A. Macirone. [Lamborn Cock.]

MISS MACIRONE has wedded a graceful flowing melody to some words excellently adapted for musical illustration; and contralto singers will assuredly thank us for drawing attention to this expressive and poetical song. The voice part is very fully harmonised; and students will find good specimens of the "chord of the thirteenth" at the conclusion of some of the phrases. We can scarcely reconcile to ourselves the harmony of the last bar but one of the song; but it is possible that the engraver may have introduced some confusion amongst the C sharps and C naturals for which the composer is not responsible. The smooth moving harmonies throughout, if sympathetically played, will materially deepen the eloquence of the poetry.

FOREIGN NOTES.

THE long looked for *première*, at the Paris Grand-Opéra, of M. Gounod's new work, "Le Tribut de Zamora," took place on the 1st ult., amidst all the demonstrations of public sympathy which every important novelty from the composer of "Faust" is sure to arouse. The plot of the opera, upon which we have not space here to enter in detail, is laid in Spain during the ninth century, when that country was suffering under the Moorish yoke, thus presenting to the composer an opportunity for bringing into strong relief the contrasting Spanish and Moorish elements. The "tribute" (to explain at least the significance of the title of the new work) consists in a certain number of virgins being handed over annually to the oppressors as a result of the battle of Zamora; first inflicted upon that ancient town only, and subsequently extended also to that of Oviedo. It is in the latter place, and at Cordova, where the different scenes of the drama are enacted. Rare possibilities for a magnificent display of scenery are here suggested by the libretto, which have been fully realised by the decorative artists of the Grand-Opéra. We have already indicated, in our last number, the distribution of the rôles. M. Lassalle, as *Ben Saïd*, an ambassador of the Caliph of Cordova, and M. Sellier, as *Manuel Diaz*, a Spanish soldier (two rival lovers), are said to have done the fullest justice to their respective parts. Mdlle. Daram, as *Xaima* (a Spanish maiden, and the object of their rival affections), is equally highly spoken of. But the *Hermosa* (a crazy Spanish captive, who, in the end, regains her reason, and is discovered to be the mother of *Xaima*) of Mdlle. Krauss is regarded as one of the finest creations of that artist, both vocally and histrionically, and is said to have added considerably to the success of the work. The musical interest of the opera would seem to be concentrated chiefly in the third and fourth acts, special effect having been produced by a duet between *Hermosa* and *Xaima* in the third, and by a romance of *Ben Saïd* in the fourth act. The composer, at the end of the performance, was almost overwhelmed with congratulations, bouquets, and similar ovations. The Paris journals, however, although mostly guarded in their criticism, scarcely conceal their disappointment as to the general merits of the new score by the most popular composer of France.

M. Alexandre Guilmant, the excellent organist of La Trinité, Paris, has communicated to us his intention to resume, on the 12th inst., his interesting Organ Recitals in combination with an orchestra, to which we have repeatedly drawn attention in these columns. M. Guilmant has already done much in introducing and popularising the

music of Bach and Handel amongst Paris audiences, and we sincerely trust that his renewed efforts in this direction will meet with the success they merit. The performances will take place, as before, at the Trocadéro Palace.

M. Gevaert, the director of the Bruxelles Conservatoire, has been awarded a prize by the Institut de France for his work on the Music of Ancient Greece.

We extract the following from the *Daily Telegraph*: "Mdlle. Marianne Viardot, the younger daughter of Madame Pauline Viardot-Garcia, the famous singer who created the *Fides* of Meyerbeer's 'Prophète,' and revived the popularity of Gluck's 'Orphée,' was married to-day (5th ult.) to M. Alphonse Duvernoy, a young composer whose setting of Shakespeare's 'Tempest' recently won the much-coveted prize of the City of Paris. The *témoins* of the bride were MM. Gounod and Tourgenef, while those of the bridegroom were M. Hérold, the Prefect of the Seine, and M. Ambroise Thomas."

M. Camille Saint-Saëns is, we understand, engaged upon the composition of a new opera entitled "Ines de Castro," for which MM. Silvestre and Détréyat are supplying the libretto. The work is to be first performed at the Paris Grand-Opéra.

At an extra Concert Populaire, conducted by M. Pasdeloup, on the 24th ult., a dramatic Symphony, by Mdlle. Augusta Holmes, entitled "Les Argonautes," was produced for the first time, and very well received. The principal vocal characters in the work, which is divided into four parts, illustrative, as the title would imply, of the adventures of Jason in his search after the Golden Fleece, were sustained by M. Laurent (*Jason*) and Mdlle. Richard (*Medea*), both of the Grand-Opéra.

The series of Concerts conducted by Dr. Ferdinand Hiller at the Philharmonic Society of Barcelona has proved in every respect most successful. After the performance of Beethoven's C minor Symphony, with which the last Concert concluded, a crowd of enthusiasts accompanied the veteran German musician to his hotel, where it remained for some time outside until the object of their ovation had repeatedly bowed his acknowledgments from the balcony. A letter, couched in the most eulogistic terms, commemorative of his visit was presented to Dr. Hiller by the artists forming the Society in question, in an elaborate and costly frame, and there can be no doubt that both from an artistic and personal point of view he has every reason to be satisfied with the results of his recent sojourn in Spain.

A commemorative tablet was affixed last month to the house at Raiding, in Hungary, wherein Franz Liszt was born. A large concourse of people assisted in the ceremony, the pianist-composer himself being present on the occasion.

A bust of Richard Wagner was unveiled in the foyer of the Leipzig Stadt-Theater on Easter Sunday. A *matinée* held by the directors during the ceremony included the poet-composer's "Huldigungs Marsch" and part of "Die Meistersinger"; in the evening a performance of "Lohengrin" took place.

The *Bayreuther Blätter*, Herr Wagner's organ, contains the announcement that the King of Bavaria has granted to the "Patronat-Verein" the transfer to Bayreuth of the entire orchestral and choral *personnel* of the Royal Opera of Munich during two months of every year, to commence in 1882, when the first representation of "Parsifal" will, as already announced, take place at the Bayreuth Theatre.

Herr W. Tappert, the able Berlin critic, has just delivered four lectures, with musical illustrations, on "Der Ring des Nibelungen," preparatory to the forthcoming first representation of the tetralogy in that capital.

Dr. Hans von Bülow repeated at Meiningen, on the 2nd ult., his *tour de force* of performing twice over in the same concert Beethoven's Ninth Symphony.

Franz Schubert's little-known opera "Alfonso und Estrella," which was revived some time ago at Vienna, with certain adaptations for the modern stage by Capellmeister Fuchs, has recently been performed also at the Carlshaus Hoftheater with much success. Musicians and amateurs from all parts of Germany had assembled to witness the performance of the interesting work.

A new opera by Carl Grammann, entitled "Thunselda und der Triumphzug des Germanicus," was performed for the

first time on March 31, at the Dresden Hoftheater, and met with a good reception. A recent performance of the same composer's opera "Melusina" at the Teatro Regio of Turin resulted in a complete *fiasco*.

The fifty-eighth Music Festival of the Lower Rhine will take place on the 5th, 6th, and 7th of next month at Düsseldorf, under the direction of Herren Julius Tausch and Niels W. Gade. Among the works to be produced during the festival may be mentioned Handel's "Samson," Mendelssohn's "Lobgesang," Beethoven's Symphony in A major, Bach's Suite in D major (No. 3), and three works by Gade, viz., a Symphony in B flat major, an overture, "Michel Angelo," and "Zion," for chorus, soli, and orchestra. Madame Norman-Néruda will be among the instrumental soloists.

Anton Dvorák is engaged in writing an opera entitled "Demetrius." A violin concerto by the same composer, dedicated to Herr Joachim, has just been completed.

The four-hundredth representation of Weber's "Der Freischütz" took place on the 26th ult., at the Hoftheater, at Dresden, where for many years the composer was the orchestral director. This would show an average of seven annual performances of the popular work, which, taking into consideration the ample and varied *répertoire* of the institution in question, may be regarded as not inconsiderable.

Count Geza Zichy, the famous, one-armed pianoforte virtuoso, has just completed a remarkable concert-tour in the larger towns of Hungary, extending over fourteen days, and resulting in the receipt of 10,000 florins intended to be used for charitable purposes. The enthusiastic nobleman has everywhere created a marked sensation by the extraordinary cunning of his only (left) hand and his sympathetic interpretation of the music chosen for his performances.

Viennese journals contain eulogistic notices of a Concert given, on the 1st ult., at the Austrian capital by Mr. Charles Hallé, in conjunction with Mesdames Trebelli and Norman-Néruda, for the benefit of the Conservatorium. The two lady-artists were already well-known to the Viennese public, while the appearance of the eminent pianist, with his great and justly earned English reputation, was looked upon as a rare and special feature, and his interpretation of Beethoven's Pianoforte Concerto in E flat on the occasion in question created accordingly a most marked impression.

An interesting and instructive article on the subject of "Fires in Theatres" is published in Nos. 25 and 26 of the Berlin *Musik-Welt*, and will be read with advantage by all those responsible for the construction of theatres and similar public buildings.

At Bruxelles two sisters, Jeanne and Louise Douste, aged ten and fourteen respectively, have recently created much enthusiasm among amateurs by their marvellous pianoforte-playing at concerts given in that town.

The season 1880-81 of Subscription Concerts at the Leipzig Gewandhaus closed with the twenty-second performance on March 31.

A collection of autographs by Bach, Haydn, Mozart, Beethoven, Cherubini, Schubert, Schumann, Mendelssohn, Weber, Spontini, Berlioz, Wagner, and other eminent composers, will be sold by auction on the 14th inst. at the Hôtel des Commissaires-priseurs in Paris. Among the most valuable manuscripts may be mentioned the song of *Clärchen*, from Beethoven's "Egmont" music, the same composer's Finale to the Quartet, Op. 127, five sketches, and a number of letters. The collection is from the library of Herr Johann Kafka, of Vienna.

The following interesting anecdote is related in the *Musik-Welt*, of Berlin:—

Upon his recent return from Oedenburg to Vienna, Liszt discovered, lying on his writing-table, a huge music-case, bearing on its outer cover a beautiful pen-and-ink drawing: a delicate attention paid him by his countryman, Michael von Zichy. The drawing is superscribed, "Music from the Cradle to the Grave." On its left is represented a young mother singing her infant to sleep; on its right, a bier surrounded by mourners, with a group of mourning choristers in the background. In the centre appears enthroned the Genius of Music, around whom a chorus of angels is arrayed. On the day before his departure Liszt called at the Hotel Erzherzog Karl to thank his friend for the valuable present, handing him, at the same time, a letter he had prepared for the eventuality of Zichy's being absent from home. The letter, written in French, runs thus:—

"Renowned Painter,—You have made me a grand present. Your drawing, 'Music from the Cradle to the Grave,' is a wondrous sym-

phony. I shall attempt to transcribe it in music, and will then dedicate the work to you.—In friendly devotion, FR. LISZT." In his subsequent conversation with Zichy, the maestro declared that he was perfectly serious in regard to this symphony, and that he would ere long take it in hand as his next orchestral work. "I have already planned it in my head," he added; "your drawing has inspired me."

A correspondent of the *Daily News* writes from Berlin, under date the 24th ult., "Franz Liszt arrived here from Weimar yesterday. He met with an excellent reception at the railway station on his arrival. This afternoon a concert, including some of his masterly compositions, was given in honour of his presence here, at the Central Hotel Winter Garden. On Tuesday he will conduct the music at a concert by the Cæcilien Verein, and also his oratorio 'Christus.' A Liszt evening will be given on Wednesday by Dr. Hans von Bülow in the Academy of Music."

Signor Sgambati, one of the most distinguished pupils of Liszt, and now the young pianist *par excellence* of Rome, gave an interesting and very successful concert in Florence, on the 11th ult., with the co-operation of the Società Orchestrale. The programme included two of his own compositions, a Symphony in D, dedicated to the Queen of Italy, and a Concerto for pianoforte and orchestra. Both works were well received, the Concerto in particular gaining enthusiastic applause, being, moreover, considered by far the more valuable of the two from an artistic point of view.

Our Turin correspondent writes: "On Holy Thursday, a Historical Concert was given here by the Stefano Tempia Choral Society, under the direction of Signor Roberti, illustrative of the four great schools of Italian Church-music. The Roman school was represented by Palestrina's 'Impropria' and 'Tenebræ factæ sunt,' Vittoria's 'Nos omnes,' and Allegri's 'Miserere'; the Venetian, by Lotti's 'Crucifixus,' and Marcello's 50th Psalm; the Bolognese, by Clari's 'De Profundis'; the Neapolitan by Stradella's 'Aria di Chiesa,' D'Astorga's 'Stabat Mater,' Leo's 'Dunque si sfoga in pianto,' Pergolesi's 'Sanctum et terribile' and Durante's 'Vergin tutta amor.' The performance was highly appreciated by the audience, and had to be repeated, by generally expressed desire, a few days later." Our correspondent is anxious to vindicate the claims of Turin for a similar exceptional position, as regards the efforts made to reform the prevailing state of sacred music in Italy, assigned to Florence and Milan in the article on this subject contained in our last number. Nor have we, in these columns, ignored the meritorious influence exercised in this direction by the Stefano Tempia Choral Society, under the able conductorship of Signor Roberti, the progress of which we shall continue to follow with much interest.

At Rome died, on March 30, the veteran *impresario* Vincenzo Jacovacci, for many years the director of the Apollo Theatre, and one of the most prominent figures in the artistic circles of the Italian capital.

Maurice Bourges, an excellent musician and musical *savant*, died at Paris, at the age of sixty-eight. He was the composer of an opera, "Sultana," produced in 1846 at the Opéra-Comique, as well as of numerous instrumental and vocal pieces of undoubted merit. Bourges was also at one time co-editor of the *Gazette Musicale* during the brilliant earlier days of that journal. Some excellent translations of the texts of Bach's and Mendelssohn's oratorios, and some of Weber's operas, have likewise proceeded from his industrious pen.

Le Ménestrel announces the death of its able and valued contributor, M. Auguste Morel.

The death is also announced of Baron Max Maria von Weber, the only surviving son of the composer of "Der Freischütz," and author of the standard biography of his illustrious father. We reserve a more detailed notice of the event until our next number.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (March 27): Symphonie fantastique (Berlioz); Air (Mozart); Fragments symphoniques (Wormser); Pianoforte Concerto, E flat (Beethoven); Minuet (Boccherini); Tarantelle (Bizet); Overture, "Girondins" (Litolf); Conservatoire (April 3): Symphony, C minor (Beethoven); Air (Mozart); Allegro appassionato (Lalo).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Finale from "Euryanthe" (Weber); Unpublished Symphony (Haydn); "Hallelujah" Chorus from "Messiah" (Handel); Concert Populaire (April 3); Fragments from "Armide" (Lulli); Fragments from "Dardanus," "Les Fêtes d'Hébé," and "La Mascara" (Rameau); Fragments from "Armide" (Gluck); Châtelet Concert (April 3); "La Tempête" (A. Duvernoy). Concert Populaire (April 10): Fragments from "Armide" (Lulli); Fragments from "Les Fêtes d'Hébé," "Dardanus," and "La Mascara" (Rameau); Fragments from "Armide" (Gluck); Fragments from "La Damnation de Faust" (Berlioz); Fragments from "Die Meistersinger" (Wagner). Châtelet Concert (April 10): Symphonie fantastique (Berlioz); March from "Ruins of Athens" (Beethoven); Septet (Saint-Saëns) for piano, trumpet, and strings; Orchestral suite, "La Korrigane" (Widor); "Walkürenritt" (Wagner). Concert Populaire (April 24): "Les Argonautes," symphonie dramatique (Augusta Holmes).

Cologne.—Concert-Gesellschaft (April 10): "The Passion," according to St. Matthew (Bach); soloists, Mdles. Schausel and Assmann, M.M. Julius Stockhausen, Westberg, and Dumont; Conductor, Dr. F. von Hiller.

Munich.—Musikalisches Akademie (March 30): Symphony, D minor (R. Strauss); Variations for orchestra on a theme by Haydn (Brahms); Concerto, D minor, for three pianofortes and stringed orchestra (Bach); "Wellington's Victory, or the Battle of Vittoria," for orchestra (Beethoven). Musikalische Akademie (April 10): "Judas Maccabeus" (Handel). Musikalische Akademie (April 17): Overture, Scherzo, and Finale, Op. 52 (Schumann); Air from "Il Seraglio" (Mozart); "Orpheus," symphonie poem for orchestra (Liszt); Songs (A. Jensen); Symphony, B flat major (Beethoven).

Wiesbaden.—Cur-orchester Concerts (April 1): Concert overture, "Frühlingsklänge" (A. Förster); "Queen Mab" scherzo (Berlioz); Overture to "Julius Cæsar" (Schumann); Symphony, No. 4, C major (Mozart). April 3: Suite, No. 2 (F. Lachner); Symphony, No. 4, B flat major (Gade); Overture, "Euryanthe" (Weber). April 8: Faust-Overture (Wagner); Variations on an original theme (Schubert); Andante and Rondo, from Violin Concerto, No. 5 (Molique); Symphony, A major (Beethoven). April 10: Symphony, No. 4, C major (Mozart); "Faust Overture" (Wagner); "Queen Mab" scherzo (Berlioz); "Burns" Scotch Rhapsody, No. 2 (Mackenzie).

Turin.—Concerto Popolare (April—): Symphony (Beethoven); Scena e ridda Afgana (Biletta); Kaiser Marsch (Wagner); Berceuse (Seligmann); Overture, "Guillaume Tell" (Rossini).

Baltimore.—Peabody Concerts (March 12): Symphony, G minor, Op. 45 (Mozart); Violin Concerto (Beethoven); Songs (Schumann); Minuet and Scherzo for Orchestra (Hartmann). March 26: Symphonie poétique (A. Hameik); Andante and Polonaise for pianoforte and orchestra, and Chant Polonaise (Chopin); Fire Music from "Die Walküre," transcribed by L. Brassin (Wagner); Songs (Lassen); "Fest-Ouverture" (L. Damsrosch). Students' Concerts of the Peabody Institute (March 19): String Quartet, C major, Op. 17 (Mozart); Songs (Schumann); Pianoforte Trio, Op. 5 (Mathison-Hansen). April 2: String Quartet, Op. 1 (Svendens); Cavatina from "Euryanthe" (Weber); Pianoforte Quintet, E flat major (Schumann).

Ottawa (Canada).—Mr. Harrison's Classical Chamber Concerts (February 1 and 7, March 5): Tarantelle, pianoforte duet (Raff); Pianoforte Solos (Handel and Chopin); Trio (N. Gade); Andante and Finale from "Kreutzer" Sonata (Beethoven); Trio, D major (Raff); Quartet, F major (Haydn); Pianoforte Solos (Bach and Schumann); Trio, C minor (Mendelssohn); Songs (Schubert, Mendelssohn, Gounod, Thomas), &c.

CORRESPONDENCE.

CHURCH ORATORIO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Metcalfe may be assured of "the sympathy and interest" of all those who have at heart the cause of Church music. But it seems to me that *sympathy* (at least) may well take *another direction*; I mean toward those who would gladly see such a movement as that to which his letter refers brought to a successful issue in their own neighbourhoods, but are *powerless to move* in the matter. I have had the privilege of attending on two separate occasions the service now annually held at Cambridge, supported by the united choirs of King's College, Trinity, and St. John's. The effects of the union of so large a body of trained voices is so grand, that any one who has once had the opportunity of joining in such a service, must desire that similar opportunities should be greatly multiplied.

With regard to this particular neighbourhood, I have often wished that the choirs of Lincoln Minster, Boston, and Newark might unite in the manner proposed by Mr. Metcalfe; but my position as an unknown country parson gives me neither right nor power to move in the matter.

However, if you are good enough to publish this letter, it may perchance find its way to the hands and hearts of some whose wishes and opinions on such a matter would have the desired weight.

Yours truly,

Hemingby, Horncastle.

E. S. BENGOUGH.

P.S.—I refer above to the annual Festival service at Cambridge rather than to the very successful effort in the

same direction that was made a year or two ago at York, because at Cambridge (as I understand will be the case on the *present* occasion at York also) the organ alone is used to accompany the voices.

A PLEA FOR THE HARMONIUM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On reading your notice of Dr. Stone's interesting lecture "On the Combination of Voices with Musical Instruments," and especially the observations relating to "obligato" instruments of a somewhat obsolete character, I could not help thinking that it would have been still more interesting had the lecturer found it consonant with his arrangements to have given, not only those specimens of instruments and compositions mostly associated with what Longfellow calls "the mouldering past," but also at least one example of the present style of composition, illustrating the manner in which the instrumental or "sensorial" is made to "heighten and adorn" the voice, and by an instrument more suitable to present requirements. You may easily surmise that I refer to the modern harmonium, which is an "orchestral colour-box of itself. When I call to mind the extreme effectiveness of this now popular instrument, in conjunction with the piano and voice, and the comparative ease with which these effects are attainable; and also refer to the many excellent compositions having parts expressly written for it by some of our greatest musicians, notably "The lost chord" (Sullivan), "My Maker and my King" (Stainer), "The children's home" (Cowen), "Farewell" (Engel), &c., I cannot but think that many will probably agree with me that, not only for "music in the house" purposes, but also in the concert-room, the harmonium may fairly lay claim to consideration as an "obligato" instrument of considerable importance. Hoping that my remarks may not be deemed inopportune or obtrusive,

I am, sir, yours faithfully,

EDWARD SNELL.

Kentish Town, April 13, 1881.

RUSSIAN THEMES IN BEETHOVEN'S QUARTETS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the new part (XIII.) of Grove's "Dictionary of Music," just issued, under the article "Rasoumowsky," it is stated, *à propos* of the Russian themes used in two of Beethoven's Quartets, Op. 59, that "the names and forms of these two themes do not appear to have been yet identified." I may, therefore, perhaps be rendering some service in calling attention to the fact that the second one quoted (in E major) may be found with literal accuracy (only in A, instead of in E) in Köhler's "Album National Russe" (No. 565 of Litoff's Collection), with a Russian title, which I am not linguist enough to be able to translate. It is No. 175 in the "Album." The other theme (that in D minor) is not found in the Album with the same accuracy, but the first eight bars of No. 188 seem to have a resemblance too striking to be accidental. May I add that the Album from which I have quoted will be found very useful and interesting to those who desire to make acquaintance with Russian "Volkslieder."

I remain, sir, yours faithfully,

April 16, 1881.

R. WESTCOTT.

A HINT TO COMPOSERS AND PUBLISHERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you permit me, through your columns, to call attention to the paucity of good and easy duets for *mixed voices* in the catalogues of our music publishers? I feel confident that this is a case in which the supply would produce, or at least vastly increase, the demand. Such compositions as "La ci darem," "Crudel perchè," and "The sailor sighs," may be mentioned as models; and as it is for teaching purposes that many other singing-masters besides myself would buy such works if they were to be had, I would suggest that all crudity, both in melody and harmony, should be avoided; that they should be tuneful, adapted to voices of strictly limited compass, and

that the general standard of difficulty should be somewhat lower, rather than above, that of the examples cited.

It may be that more compositions of this class are in print than I suppose. If this is really so, it would, I think, pay their proprietors to make the fact public through your advertising columns, especially if they take care to indicate the lowest and highest notes in each part.

I am, sir, yours truly,
A. ORLANDO STEED.

5, Queen Adelaide Road, Penge.

In consequence of the pressure on our columns we are compelled to omit several interesting communications.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. S. ORAM.—Our own opinion is that "Andantino" means not so slow as "Andante", but many assert that it has exactly the opposite signification. The question is whether the diminutive in diminishes the force of the original word, or the velocity of the movement which the word indicates.

CARMINS.—Apply, stating every particular, to any well-known professor of singing. We cannot, of course, reply to such questions.

H. P. WADDINGTON.—We can offer no opinion on the matter; but certainly have known few vocalists who are also performers upon brass instruments.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—On Tuesday, the 19th ult., the Musical Association assisted by a small but efficient orchestra, led by Herr Morsch, of Eton, gave a Concert consisting of Bennett's *Woman of Samaria* and a miscellaneous selection. There was a good audience. The solos in the work were well rendered by Mrs. Kendall, Mrs. King, Miss Florence Clarke (to whom especial praise is due for her artistic singing in the contralto music), Mr. Hodgson (of Magdalen College, Oxford), and Mr. J. H. Clarke. Herr Morsch played a solo for violin, exhibiting great powers of execution. Mr. F. K. Coudry conducted with his usual ability.

ASHFORD.—The ninth Easter Oratorio performance by the Ashford Church Choir, was given in the Corn Exchange on Thursday evening, the 21st ult., before an audience of between six and seven hundred persons. The vocalists consisted exclusively of members of the choir, who proved themselves quite equal to the three important works, principally choral in their structure, selected for the occasion. These were the 137th Psalm, "By the Waters of Babylon" (Goetz); the sacred Cantata, *God, Thou art Great* (Spohr); and Beethoven's Mass in C. The voices were supported by two grand pianofortes and a harmonium, the players being, at the former, Mr. F. Cliffe, of Kensington, and Mr. A. Legge, organist of Ashford Church; while Mr. James Higgs, of London, was at the harmonium, the excellence of the accompaniments contributing largely to the great success achieved. The instrumental combination was further displayed in the first movement of Schubert's Symphony in B minor, given as an introduction to the Psalm. The second part of the Concert was miscellaneous, and included Handel's Sonata in A major, for violin and piano, the violin played by Mr. James Lauder, and Mr. Cliffe sustaining the pianoforte part. Dr. Wilks, the honorary precentor of the choir, most ably conducted. At the close, Sir Edward Watkin, M.P., proposed a vote of thanks to Dr. Wilks and the choir, which was carried by acclamation. A collection towards defraying the expenses realised £42 os. 9d.

BELFAST.—The members of the Choral Association, under the patronage of the Lord Lieutenant of Ireland, the Mayor, and *élite* of Belfast, gave the closing Concert of the sixth season to a crowded audience, in the Ulster Hall, on Friday evening, March 25. The principal item was Dr. Stainer's Cantata, *The Daughter of Jairus*, to which full justice was done by Miss Larkcom, Mr. Dalzell, and Mr. T. Kempton. Mr. G. Blunden presided at the organ, and the choir of 150 voices was under the experienced conducting of Mr. W. J. Kempton. In the miscellaneous selection, vocal solos were contributed by Miss Larkcom, Miss Damian, Mr. Dalzell, and Mr. Kempton. The choir was most successful in a new part-song, "Phillie," composed for the Concert by Mr. Walter Hay; and Mr.

Blunden played in masterly style the Overture to *William Tell*.—The concluding Concert of the present season of the Philharmonic Society took place on the 1st ult. in the Ulster Hall, and was very well attended. The solo singers displayed talents of a high order, besides giving evidence of the training to which they have been subjected under the Conductor of the Society, Herr Adolf Beyschlag. The choruses and part-songs were on the whole given with care and precision. The Cantata, which occupied the first part of the programme, was Jackson's *The Year*, a composition possessing many attractions for amateurs. The accompaniments by the band were throughout played most tastefully, and the singing of the solos gave proof of the large resources of the Society. The second part of the programme was miscellaneous, including pianoforte solos by Herr Beyschlag.

BIRMINGHAM.—The Festival Choral Society gave its last Concert for the season in the Town Hall on Thursday, March 24. The work chosen was Handel's *Samson*, with Miss Annie Marriott, Madame Patey, Mr. Maas, Signor Foli, and Mr. Pountney as vocal principals; the band and chorus of the Society were in strong force; Mr. Stimpson was organist, and Mr. Stockley conducted. The soloists were in excellent voice, and rendered their parts with fine effect, while the chorus singing was at times grand in the extreme. There was a large audience.—Mr. Pyatt gave a grand Chamber Concert in the Town Hall on Tuesday, March 29, MM. Joachim, Ries, Zerbin, and Piatti forming the quartet of strings; Miss Agnes Zimmermann the pianist, and Mr. Maas vocalist. The concerted pieces were Mozart's Quartet in D minor (Op. 10, No. 2), and Beethoven's Trio in C minor (Op. 1, No. 3). Miss Zimmermann gave a highly poetic rendering of Chopin's Ballade in A flat; and MM. Joachim and Piatti executed solos in irreproachable style. Dr. Heap accompanied Mr. Maas, who gave as one of his solos Dr. Heap's setting of "Annabel Lee." The audience, although not large, was very appreciative.—Handel's *Messiah* was performed at the Church of the Saviour on Tuesday, March 29, by the Midland Musical Society, with Mrs. G. F. Oughton, Miss Bishop, Mrs. Forrest Currie, Mr. S. Roper, and Mr. Lusted as soloists, and band and chorus under the direction of Mr. H. M. Stevenson. Mr. W. G. Halliley presided at the organ.—The Philharmonic Union concluded the season with a miscellaneous Concert in the Town Hall on Thursday, March 31. The principal item was Handel's serenata, *Acis and Galatea*, which, with Miss Giulia Warwick, Mr. G. H. Welch, Mr. W. Whiston, and Mr. D. Harrison as soloists, was very well performed. In the second part the most important feature was Mendelssohn's Pianoforte Concerto in D minor, which was finely rendered by Dr. Heap.—The Carl Rosa Opera Company gave six performances at the Theatre Royal, commencing Monday, the 4th ult. Ambrose Thomas's comic Opera, *The Cadi*, and Ponchielli's *I Promessi Sposi* were introduced for the first time with success.—Mr. Stratton brought his season of Popular Chamber Concerts to a close on Tuesday, the 5th ult. The programme comprised Quintet in G, Op. 3, pianoforte and strings (E. Prout), first time in Birmingham; Variations, Op. 21, piano and flute (Moscheles); Quartet in G minor, Op. 4, strings (Spohr); Sonata in D, Op. 9, pianoforte (Dussek); and Trio in G minor, Op. 63, pianoforte, flute, and violoncello (Weber). The strings were the same as before, Mr. Stratton was the pianist, and Mr. Langston flautist.—On Good Friday the *Messiah* was performed at the Town Hall by the Philharmonic Union, with organ accompaniment only. Miss Clara Samuell, Madame Poole, Mr. Abercrombie, and Mr. J. H. Blower were the principals, and Dr. Heap conducted. The same day a grand performance was given at Aston Lower Grounds, with full band and chorus of the Holte Choral Society; and Miss Mary Davies, Miss Helen D'Alton, Mr. Vernon Rigby, and Mr. Ludwig as principal vocalists. Mr. C. J. Stevens conducted. Both performances were fully attended, at Aston some four thousand persons being present.—Mr. Stockley's last Orchestral Concert for the season took place in the Town Hall on Thursday, the 21st ult. The programme included Beethoven's "Pastoral" Symphony; Cowen's Suite de Ballet, "The Language of the Flowers" (first time in Birmingham); the Overtures, *Fra Diavolo* and *Oberon*; and a new and clever Concert Overture by Mr. F. Ward, composed expressly for the Concert. Miss Annie Marriott and Signor Foli were the vocalists.

BOURNE.—On Thursday evening, the 21st ult., a very successful Concert was given in the Corn Exchange by the members of the Choral Society, assisted by several ladies and gentlemen from the neighbourhood. The first part of the Concert was devoted to Sterndale Bennett's *May Queen*. The solos were sung by Mrs. Daglish, Miss Maude Farebrother, Mr. Cundy, and the Rev. M. F. Short. Miss Bell presided at the pianoforte, and Mr. Wolstencroft at the harmonium. The choruses were well sustained by the members of the Society, and great credit is due to the Conductor, Mr. Lewis, for the satisfactory manner in which the Cantata was performed. The second portion of the Concert was miscellaneous, the principal feature of which was a song composed by Mr. Lewis and sung by Miss Bell. The Concert was for the benefit of the Conductor.

BRIGHTON.—A performance of Handel's *Messiah* was given at the Pavilion Dome, on March 31, and attracted a large audience. The principal vocalists were Mrs. Osgood, Madame Patey, Mr. E. Lloyd, and Signor Foli, all of whom sang with even more than their accustomed effect throughout. The choruses were finely given by Mr. Kuh's Festival Choir. Mr. King was the Conductor, and the Orchestra, under the leadership of Mr. Val Nicholson, was everything that could be desired. Mr. Crapps presided at the Organ.—An evening Concert was given by the Amateur Choral Society on Tuesday, the 5th ult., for the benefit of Mr. William Pullen, the energetic Conductor. Among those who took prominent parts were Miss Ada Phillips, Miss Fanny Cash, Miss Annie Burton, Mr. Stephen Cowley, Mr. W. H. Judd, Mr. Westfield, and Mr. W. Pullen. The orchestral pieces were well given on the whole, under the leadership of Mr. G. L. Ellis. Mr. W. Pullen conducted, and Misses E. Beves and A. Neall were the accompanists.—Special Services for the Volunteers in Brighton for the Review, were given on Easter Sunday, in the Dome. The huge platform was arranged as a sort of improvised choir, an altar rail running along the front, with reading desk and impromptu pulpit, and altar seats behind. The Venerable Archdeacon Hannah, D.C.L., the Acting Chaplain of the 1st Sussex Artillery Volunteers, officiated, assisted by the Rev. G. Cotterill, M.A., Brighton College, Rev. E. K. Gray, Hon. Chaplain of

the 2nd South Middlesex R.V., and the Rev. E. H. Nelson, Acting Chaplain of the 3rd Middlesex A.V. The choir, consisting of 100 voices, was selected from the Brighton Sacred Harmonic Society, Mr. George Watts's Philharmonic Society, and Mr. Kuhe's Festival Choir; all being under the direction of Mr. R. Taylor, organist of Brighton College, who also officiated at the organ. Before the service commenced, the 1st Sussex Artillery Volunteers played, as an introductory voluntary, Viviani's "Silver Trumpets." Then followed the Easter hymn, "Jesus Christ is risen to-day," led by the choir, and sang by the vast assembly with extraordinary precision. The anthems and chants for the day included the grand chant of Humphreys, the Psalms ii., lviii., and cxi., a major chant of Russell's, the second to a minor chant of Croft, and a third another major chant of Russell's. The lessons were followed by the Te Deum and Benedictus, both especially composed for this occasion by Mr. R. Taylor. A new setting of the hymn "Onward, Christian soldiers," the composition of Mr. Taylor, was also sung, and though it was, of course, quite new to nearly all present its simple character enabled all to join in it readily and heartily. The choir next sang the "Hallelujah Chorus" from the *Messiah*, and after the Benedictus had been pronounced by the Ven. Archdeacon, the National Anthem was sung, first by the choir, and then by the assembly.

BRISBANE, QUEENSLAND.—The report of the Brisbane Musical Union, presented at the last meeting of the members, shows that the Association is in a flourishing condition, both financially and artistically. Four Concerts were given during the past year, at which were performed the *Hymn of Praise*, *Last Judgment*, *Samson*, *St. Paul*, and *Israel in Egypt*; and the works selected for the Concerts during the season now entered upon are Beethoven's *Engedi*, Van Bree's *St. Cecilia's Day*, Mendelssohn's *Elijah*, Smart's *Bride of Dunkenrover*, Macfarren's *May-Day*, Mendelssohn's *Walpurgis Night*, and Macfarren's *Outward Bound*. We heartily congratulate the members of the Society on the success of their zealous efforts in the cause of the promotion of good music.

BRISTOL.—On Monday, March 28, the eleventh of Mr. Riseley's popular Concerts, for the present season, was given in the Colston Hall, and extremely well attended. The principal items in the programme were Romberg's Symphony in E flat, the Overtures *Fes-sonda* (Spohr), *Lestock* (Auber), and *La Cenerentola* (Rossini), and Mr. J. F. Barnett's Tone picture, "The Ebbing Tide," all of which were splendidly performed. In the absence of Mrs. J. L. Roedel, who was announced to play Beethoven's Concerto in C, for pianoforte and orchestra, Mr. Roedel played the first two movements of Hummel's pianoforte Concerto in E. The vocalists were Miss Catherine Penna, Mr. W. Thomas, and Mr. J. F. Nash; and Mr. Riseley conducted. On Saturday, the 9th ult., two Concerts were given in the Colston Hall by the band of the 2nd Life Guards, under the conductorship of Mr. W. Winterbottom. The programme included the Overtures, *Poet and Peasant* (Suppé) and *Masaniello* (Auber), and various other works of a popular character. Mr. Riseley accompanied the band at the organ in Mendelssohn's "War March of the Priests" and Costa's "Triumphal March" (from *Naaman*), and in Rossini's "Cujus animam" (*Stabat Mater*), and Gounod's Entr'acte, "La Colombe." Miss Kate Hayes was the vocalist. On Thursday, the 14th ult., two Concerts were given in the Colston Hall by the fine band of the Coldstream Guards, under the conductorship of Mr. C. Thomas. The programme at each Concert was thoroughly good, and the performance of the band was much enjoyed. In Julien's "British Army Quadrille" assistance was given by some local bands and the Pipers of the Scots Guards. Miss M. Burton was the vocalist. On Good Friday the same band gave two excellent Concerts of sacred music at the Colston Hall, both of which were well attended. Mr. Riseley presided at the organ, Miss M. Burton and Mr. Chandler were the vocalists, and Mr. C. Thomas conducted.

CORK.—A most successful Concert was given by the members of the Musical Society, in the Assembly Rooms, on the 5th ult. The music was good, and well rendered, and the audience large and appreciative. The first part was devoted to Gade's Cantata, *The Crusaders*, the principal parts being taken by Mrs. Uppington, Mr. R. M. Keatinge, and Mr. J. Sullivan, all of whom were highly efficient. The choral portions of the work were well given, under the conductorship of Dr. Marks. The second part of the Concert was miscellaneous.

CREWE.—The members of the Philharmonic Society gave their second and last Concert of the present season in the Town Hall, before a large and appreciative audience, on Tuesday, March 29, when Handel's Oratorio, *Samson*, was performed for the first time in Crewe. The principal artists were Miss Henrietta Tomlinson, Miss Emily Dones, Mr. Harper Kearton, and Mr. D. Harrison. The choir was augmented by members of the Stoke Philharmonic Society, and the orchestra by a strong contingent from the bands of Messrs. Hallé and De Jong. The solos were remarkably well rendered; and the effective manner in which the choruses were given reflected the highest credit on Mr. F. James, the Conductor. The band, under the leadership of Mr. H. Sedgwick (Bury), proved very efficient. Mr. G. Young rendered valuable service at the harmonium.

DUDLEY.—A performance of Handel's *Messiah* was given in the Public Hall on Tuesday, the 19th ult., by the members of the Vocal Union. The principal vocalists were Mrs. J. Barlow, Miss E. Bailey, Messrs. T. J. Young, W. H. Smith, and E. S. Tipper. The band and chorus numbered nearly 100 performers, and the rendering of the work gave the utmost satisfaction to a numerous and appreciative audience. Mr. James Hale's orchestral band played the accompaniments, and Mr. B. Barlow conducted.

DUNFERMLINE.—On the 19th ult. the Dunfermline Choral Union gave a performance of Mendelssohn's *Elijah* to a large audience in St. Margaret's Hall. The choir consisted of 120 voices, and there was an efficient orchestra under the leadership of Mr. W. H. Cole. Mr. W. H. Richmond presided at the organ, and Mr. W. Harrison was Conductor. The principal soloists were Mrs. A. C. Haden, Miss Mullan, Messrs. Banks, Moodie, and Bower. The balance of voices has very much improved since last year, and all the choruses were fairly rendered, although at times they were slightly overpowered by the organ. Mrs. Haden gave a fine dramatic rendering of the air,

"Help me, man of God," and the great scena, "Hear ye Israel," and the other soloists acquitted themselves very fairly. The Concert proved a great success.

DUNSTER.—On Thursday, the 7th ult., a Special Service was held in the Parish Church of St. George, when Mozart's Mass, No. 12, was performed as the anthem by a band and chorus of about ninety. The Mass was admirably given, and Sullivan's arrangement of St. Ann's tune, with orchestral accompaniment, was also very effective. The orchestra, which consisted of over thirty performers, played the Andante ("Pilgrim's March") from Mendelssohn's "Italian Symphony," as the introductory voluntary; and Handel's Overture to *Esther*, at the close of the service. The shortened form of service was used (without sermon), the Rev. R. U. Todd (Rector of Dunster) intoning. The leader of the band was Dr. Mackenzie, the Conductor the Rev. W. Hook (Rector of Porlock), to whose exertions much of the success was due; and Mr. John Warriner, A. Mus. T.C.L., Organist of the Church, presided at the organ.

EDINBURGH.—Professor Sir Herbert Oakeley gave an Organ Recital on Saturday evening, March 26, in the Music Class-room. The Recital was specially to the University Musical Society and their friends, only a few others being invited, including the vice-presidents of the Society, members of Fettes College, and ladies from several scholastic establishments. The programme mainly consisted of varied and interesting elements comprised in the selection for the annual Concert of the University Musical Society, and included some vocal solos, which were excellently sung by a student of the University. The fourteenth annual Concert of the Edinburgh Musical Society was given in the Music Hall on March 29, supported by a select orchestra of fifty performers, including some of the leading musicians of Edinburgh, Glasgow, and Manchester, headed by Mr. A. C. Mackenzie; Sir Herbert Oakeley being Conductor. The programme opened with the students' song, "Gaudeamus igitur" (which was extremely well sung), after which Handel's Overture to *Alexander's Feast* was played by the orchestra with steadiness and expression. Several part-songs and glees were effectively rendered, and a student with a good baritone voice was highly successful in some vocal solos. Of three Scotch melodies arranged by Sir Herbert for the Concert—"Ye banks and braes," "The boatie rows," and "Here's to the year that's awa'"—the last proved the most pleasing. Orchestral parts were written by the Professor for the choral pieces, which greatly enriched the effect of the singing. The programme also included, amongst the orchestral works, Mozart's Symphony in E flat.—The usual Recital of sacred music, announced by the Edinburgh select choir for performance on Fast Day evening, was given in the Music Hall, when a programme comprising anthems, part-songs, hymns, motetts, and sacred airs was carried through, much to the enjoyment of a large audience. Mr. Hartley is to be congratulated on a marked improvement in the choir. The solos were judiciously chosen, and well rendered by Miss Moir and Mr. Smith. An organ solo was contributed by Mr. John Hartley.

ENNIISKILLEN.—On Easter Sunday the following selection was sung in the parish church: Matins—Venite or Easter Day to Humphreys' grand chant in C; the special psalms to Marsh in A; Te Deum and Jubilate to Jackson's Service in F; during Offertory, "But Thou didst not leave" (*Messiah*); anthem after third Collect, Berthold Tours' "God hath appointed a day"; Doxology arranged from Tallis by the Choirmaster, Mr. Arnold; Kyrie, Kramer in E flat.—Mr. Arnold's sixth Concert was given in the Town Hall on Friday, the 22nd ult., before a crowded audience. The Enniskillen Church choir were particularly successful in all their pieces, and Mr. Arnold's newly formed string band was an especial attraction. In some instrumental pieces Mr. Arnold was assisted by his clever young son and Miss Graham; and Mr. Hendrey also gave solos on the flute. Miss Fannie Sellers was highly appreciated in her songs, receiving an encore in each instance, the other vocalists being the Misses Graham, Messrs. W. C. Trimble, and E. A. McQuire.

FYLL.—The third Concert of the Levuka Choral Society was given in the hall of the Institute on January 14, when a selection of glees, and a portion of Wallace's *Maritana* were performed. The glees and choruses were efficiently rendered by the choir, under the direction of Mr. George Moore, "By Celia's Arbour," and "From Oberon in Fairyland," being especially successful. Solos were contributed by members of the choir.

FOLKESTONE.—A very fine rendering of Haydn's *Passion Music* was given at the parish church on Wednesday, the 13th ult., in the afternoon and evening. The choir was largely augmented, and the solos were sung in a very refined manner by a quartet under the direction of Mr. Kempton, of St. Paul's Cathedral, viz., Master Probert (treble), Mr. Frost (alto), Mr. Dalzell (tenor), and Mr. Kempton (bass). The organ was supplemented by a string band led by Mr. Prague. A word of praise is due to the choir for the careful manner in which they took up their leads, and sustained their parts throughout. Miss Morgan presided at the organ, and Mr. Dugard (the Organist and Choirmaster) conducted with much precision.

GEORGETOWN, DEMERARA.—A selection of Sacred Music was given in St. Philip's Church, on Tuesday evening, March 1, to an audience numbering more than 1,200 persons. The solos were especially well rendered, and the fine choir, under the able direction of the Rev. Mr. Castell, gave the two choruses, "To Thee, great Lord" (Rossini), and "The heavens are telling" (Haydn), in a very finished style. Mr. Edwin Rake played with his accustomed ability the organ solos and accompaniments.

GRANGE.—The members of the Grange Choral Society gave a performance of Handel's *Messiah* on Monday evening, the 18th ult., at St. Paul's, Grange, under the conductorship of Mr. Sewell. The Society was strengthened by assistance from Yorkshire, as well as from Ulverstone and Barrow, and the choruses were given with correctness and power. The airs and recitatives were sung by Miss Tomlinson, Miss Wakefield, Mr. H. Taylor, and Mr. Ainsworth. Mr. H. B. Sewell led the band, Mr. Robinson was solo trumpet, Mr. Threlfall, organist of St. Paul's, presided at the organ, and Mr. E. Sewell conducted. The proceeds of the collection were devoted to the fund for the erection of a church tower and a peal of bells.

GREAT MARLOW.—A Concert was given here on Thursday evening, the 21st ult., under the direction of Mr. F. W. J. Chaundy. The first part consisted of Van Bree's Cantata, *St. Cecilia's Day*, the solos being very effectively rendered by Miss Marianni Jones. The choir acquitted itself very satisfactorily, a small but efficient orchestra greatly adding to the effect of this charming little work, which deserves to be better known among amateurs. The second part included a Symphony of Haydn's, and several other instrumental pieces, and songs by Miss Jones and Mr. J. F. Probert.

GREENOCK.—A highly successful Oratorio Concert was given by the Choral Union on Tuesday evening, the 5th ult., in the Town Hall, when Haydn's *Creation* was performed. The soloists were Miss Irvine, Mr. J. T. Murray, and Signor Foli, and the Organist Dr. A. L. Peace. The bass solos were excellently sung by Signor Foli, and Miss Irvine and Mr. Murray made a very favourable impression. The fine choir fully sustained the high reputation gained under the able Conductor, Mr. J. Westwood Tosh. The accompaniments were ably played by Dr. Peace. On Thursday, the 14th ult., the Greenock Tonic Sol-fa Harmonic Society gave a performance of Fawcett's Oratorio, *Paradise*, in the Temperance Institute. The solo parts were well rendered by Miss C. M. Killgour, Miss Joan Hinshillwood, Mr. George Easton, and Mr. George Spraggan. In the choral portion the most effective was the concluding chorus, "Glory to God in the highest." Mr. R. F. Easton rendered efficient aid by his accompaniment on the harmonium, and Mr. John McCallum conducted.

INVERNESS, N.B.—On Tuesday, the 10th ult., the members of the Philharmonic Society (Amateur) gave their sixth Concert. The Society numbered over 100 (inclusive of sixteen instrumentalists). The principal works in the choral selection were Mozart's Motett, No. 1; Mendelssohn's Motett, "Hear my prayer," and the Trio ("Mine inmost heart") and Chorus, "Hallelujah" from Beethoven's *Mount of Olives*. The chief orchestral works were Haydn's Symphony, No. 11; "Air de l'Eglise" (Stradella); a Serenade by Haydn; and "Serenade de Mandolines" (Desormes). The programme also included, among other numbers, Gounod's "Evening Hymn," with viola obbligato; the bass solo "Arm, arm ye brave," (*Judas Macca-beus*); Blumenthal's "Venetian Boat-song"; and Adam's "La Retour de la Montagne," with violin obbligato; which were all successfully rendered. The Conductor of the Society is Mr. J. H. G. Money, Organist of the Cathedral of St. Andrew, Inverness.

IRVINE.—On Thursday evening, the 14th ult., an Organ Recital and Concert was given in the Parish Church by Mr. Hinchcliffe, the Organist, assisted by Miss Irvine and Messrs. Higgins and Johnstone, vocalists. The programme was a varied one, and consisted of the Overture to the *Occasional Oratorio*, "There is a green hill far away," Andante in G, by Batiste, grand Offertoire in G, by Wely, Scotch Airs, and a grand March by Morgan, all of which were well played by Mr. Hinchcliffe. Miss Irvine, who has a fine soprano voice, sang with much effect "Angels ever bright and fair," "Should he upbraid," and "Charming May." Messrs. Higgins and Johnstone possess good voices, and sang remarkably well. Altogether, the Recital was a great success.

KELSO, N.B.—Mr. Alfred Heap delivered a Lecture in the High School, on the 6th ult., before a large audience, on the "Ballads of England." Misses Mackenzie and Mein enhanced the enjoyment of the Lecture by their artistic rendering of a number of old ballads. Haydn's *Creation* was performed in the Corn Exchange on the 7th ult., by the Choral Union, before a large audience. The solo vocalists were Miss Mackenzie and Messrs. Nulton and Ingham. Herr Dambmann led a very efficient orchestra, and Mr. Alfred Heap conducted.

KILMARNOCK.—The Philharmonic Society gave a performance of Mendelssohn's *Elijah* in the Corn Exchange Hall, on the 15th ult., before a crowded and enthusiastic audience. The principal vocalists were Mrs. Smith, Miss Fyfe, Mr. Charles Blagbro, and Mr. R. E. Miles, R.A.M., all of whom gave an excellent rendering of the solos allotted to them, the arduous part of the Prophet being sung with much effect throughout. The choruses were admirably given, and the accompaniments efficiently played by a well-appointed orchestra from Glasgow, under the leadership of Mr. W. H. Cole; Mr. Newsome, Stonehaven, ably presiding at the organ. After the Concert the members of the Society assembled in the Athenaeum, where the Conductor, Mr. Newsome, was presented with a testimonial consisting of an elegant gold watch and an ebony *bâton*, handsomely mounted with silver.

KINGSTOWN.—On Friday evening, the 8th ult., the members of the Philharmonic Society gave the second Concert of the eighth season, in the new Town Hall, with much success. The programme was well selected, and consisted entirely of sacred music. The first part included "A Song of Peace," by Arthur Sullivan (with band accompaniments written for the occasion by the Conductor), and a selection from Haydn's *Creation*, in which the chief items were "With verdure clad" (splendidly sung by Miss Connell, R.I.A.M.), "In native worth," and the chorus "The heavens are telling." The second part consisted of Mendelssohn's *Athalie*, which was given in its entirety with a precision and power that delighted all present. The orchestra specially deserves praise for the fine rendering of the Overture, War March, and accompaniments, and the singing of the chorus throughout the evening reflected the highest credit on the Conductor, Dr. T. R. G. Jozé. The solo music in *Athalie* was done ample justice to by Miss Connell, a lady amateur, and Mrs. Bernard Wiseheart. The chorus and orchestra numbered 100 performers.

LEAMINGTON.—On Tuesday evening, the 5th ult., the Leamington Philharmonic Society gave a very successful performance of Mendelssohn's Oratorio *Elijah*. The principal singers were Miss Agnes Larkcom, Miss Burton, Mr. Hanson, and Mr. Kempton, of St. Paul's Cathedral. In the Widow scene Miss Larkcom sang with considerable dramatic feeling, and her rendering of "Hear ye, Israel," created a marked effect; Miss Marion Burton gave the contralto solos with true artistic expression, and received an encore for "O rest in the Lord"; and the tenor songs, "If with all your hearts" and "Then shall the righteous shine," were excellently sung by Mr. Hanson. Mr. Kempton's voice is admirably suited for the music of the Prophet in

the mocking phrases "Call him louder," in the great song, "Is not his word like a fire," and in the touchingly plaintive prayer to the Deity "It is enough" he was equally successful, and elicited warm and well deserved applause. Mr. Belcher, of Birmingham, was leader of the band, and Mr. Ward, to whom the credit is due for having given the Society a careful training, officiated as Conductor.

LEEK.—The Tonic Sol-fa Association gave its fifth Concert on the 12th ult., in the West Street Room. Handel's *Acis and Galatea* formed the first part, and the performance was highly creditable to all concerned, many of the choruses being given with admirable precision and effect. In the soprano solos, Miss Pattie Standen acquitted herself most successfully. Mr. Dumville gave a musicianly interpretation of the tenor solos, and Mr. Beckett elicited much applause by his vigorous singing of the music allotted to the Giant, Polyphemus. The second part was miscellaneous. Miss Barker at the piano, and Mr. Barlow at the American organ, rendered efficient assistance, and Mr. Doxey, the teacher of the class, conducted most ably throughout.

LEICESTER.—The members of the Leicester Choral Society signalled the close of their sixth season by the production on Tuesday evening, March 29, at the Temperance Hall, of Handel's Oratorio, *Israel in Egypt*, in a manner which showed how well they had profited by the training of their excellent Conductor, Mr. C. Hancock. The difficult choruses were excellently rendered, and the solo vocalists—Mrs. Osgood, Miss Askew, Madame Enriquez, and Mr. Vernon Rigby—were highly efficient. The interpolated song, "He layeth the beams of his chambers in the water," which unfortunately breaks the narration and the chain of choruses, was sung by Mr. R. C. Allen, and received with much applause; and the duet, "The Lord is a man of war," was effectively sung by Messrs. Allen and Greatorex. The new organ, though as yet far from complete, under the hands of Dr. Keeton, added materially to the general effect; and Mr. Hancock conducted the performance with his usual ability.

LEIGHTON BUZZARD.—A successful Concert was given here on the 19th ult. in the Town Hall, by Mr. T. J. Price, who had secured the services of Miss Hebe Barlow, Miss Mary Horton, Mr. Stedman, Mr. Egbert Roberts, and Mr. Victor Buziau. The singing of the several vocalists, and the violin playing of M. Buziau were greatly appreciated, while Mr. Price, a local favourite well sustained his reputation.

LIVERPOOL.—The annual Tea-Party and Concert, in connection with St. David's Church, took place on Thursday evening, the 7th ult. The chair was taken by T. B. Roydon, Esq., J.P. The artists were Miss Annie Williams, Miss Gracie Jones, Miss Roberts, Mr. Wynne, Mr. Raymond, Mr. Evans, &c., and a select choir, under the conductorship of Mr. W. Arvon Parry; accompanist, Miss Maggie Evans. The performance, on the whole, was very creditable. On Wednesday evening, the 20th ult., the lay clerks from Chester Cathedral gave a Concert in Hope Hall, in aid of the funds of St. Jude's Church. They were assisted by Miss Adela Vernon (vocalist), and Mons. Veerman (solo violin), the Rev. C. Hylton Stewart, Precentor of Chester Cathedral, acting as accompanist. Miss Vernon sang with much effect, and Mr. E. Robinson, Mr. Kemp, and Mr. Stewart, were also very successful.

MACCLESFIELD.—On Wednesday evening, the 20th ult., the final rehearsal of Romberg's *Lay of the Bell*, with full band and chorus, took place at Parkside Asylum. At the conclusion of the rehearsal Dr. Deas in a very able address spoke of the valuable work which Mr. Hawkins, as Musical Conductor, had done since his connection with the institution, and to mark the appreciation of his efforts, presented him, on behalf of the principal officers and choir, with a handsome conductor's *bâton*, silver mounted and inclosed in a morocco case, which bore the following inscription: "Presented to C. Hawkins, Esq., by the members of the choir and band of Parkside Asylum, Macclesfield, April 21, 1881." Mr. Hawkins replied in suitable terms, expressing his thanks for the gift. On the 21st ult., the same Cantata was performed before a numerous audience. The orchestra was composed of the members of the Asylum band assisted by several local amateurs. Organist, Mr. Coates; Conductor, Mr. Hawkins. The solo parts were ably sustained by Miss Jackson, Miss Robson, Mrs. Coates, Dr. Deas, Mr. Wallace, Mr. Partington, and Mr. Young. The rendering of the Cantata was a complete success. A miscellaneous programme followed, in which the Misses Henderson and Mr. Seal were the vocalists.

MAIDSTONE.—On Good Friday the Service announced to take place at Holy Trinity Church was attended by an immense congregation. Upon the entry of the choir and clergy, the congregation rose, and the service commenced by the singing of a Hymn. The effect of the singing of the choir of ninety voices with orchestra was very striking. The Rev. T. Moore gave a short address, bearing upon the "Story of the Cross," which was followed by Beethoven's *Mount of Olives*. For attack, precision, and true appreciation of the intention of the composer, it would be difficult to surpass the rendering of the various numbers. The solo parts were very ably sung by Mrs. Heniker, Mrs. Hobday, Mr. Crowe, and Mr. Robinson. The choir of Holy Trinity was assisted by members of St. Paul's, St. Faith's, St. Philip's, East Farleigh, Teston, and Lenham Church choirs, and the Maidstone Choral Society. The orchestra played with great care. Mr. Duttall presided at the organ, and Mr. H. F. Heniker, A.R.A. Mus., conducted.

MELBOURNE, DERBYSHIRE.—The Glee and Madrigal Society gave a very successful Concert in aid of the funds of the Children's Hospital, Derby, on Tuesday, the 5th ult. Mendelssohn's 114th Psalm, Brahms's Hungarian Dances for pianoforte (four hands), Handel's violin Sonata in A (finely played by Mr. W. S. Woodward, R.A.M., who kindly gave his services on this occasion), part-songs by Macfarren and Benedict, and works by Haydn, Grenzabach, Hauser, Costa, &c., were included in the programme. The sum of £10 was cleared, after paying all expenses, and will be handed over to the Charity.

MONTROSE.—Handel's *Messiah* was given in the Guildhall on Tuesday evening, the 12th ult., by the Montrose Harmonic Union. The rehearsal was a private one, being solely for the honorary members and their friends. Besides the Conductor, the soloists were Misses Christie, P. Law, and Annie Law, Messrs. Nicol, Clement, and Wyllie.

The choruses were well sung, and the accompanists, Miss Taylor (pianoforte) and Mr. Hall (harmonium) thoroughly efficient. The performance reflected credit on the Conductor, Mr. C. B. Taylor. At the close, Bailie Hutcheon proposed a vote of thanks to the Union, which was heartily awarded.

NEWCASTLE-ON-TYNE.—The Town Hall was completely filled on the 8th ult., at the invitation Concert given by Mr. T. Albion Alderson's Choir. This is the third season of the existence of the choir, and the compositions produced on the occasion showed, not only that the association has a good president, but also, that the members themselves are good executants. The works were Henry Gadsby's Cantata, *the Lord of the Isles*, and Henry Smart's Cantata, *the Fisher Maidens*, preceded by Pinsuti's chorus, "We'll gaily sing and play" (containing the air, "The last rose of summer"), and followed by a chorus from Cowen's *Rose Maiden*. Mr. Gadsby's Cantata contains a number of choruses, the best of which were, "Sing the brook of burning gold," "Merrily, merrily, bounds the bark," and "The sun gleamed low." The soloists were Mrs. W. F. Whatford, Miss Alice Lewis, Mr. T. H. Armstrong, Mr. Robert Armstrong, Mr. William Catchside, and Mr. Alfred Brown, all of whom were thoroughly efficient. It shows the strength of the Society when the members (who are all amateurs) were able to furnish a new set of artists for a second work the same evening, the characters in the *Fisher Maidens* being sustained by Mrs. W. F. Whatford, Miss S. East, Miss M. East, and Miss A. Lewis. The Conductor, Mr. Alderson, performed upon the organ the Overture to *the Lord of the Isles*, and afterwards played, with his accustomed good taste and feeling, the pianoforte accompaniment.—On Good Friday evening a special Service was held in St. Andrew's Church, when the Rev. W. B. East read the prayers, and the sermon was preached by the Rev. Canon Rogers, M.A., Precentor, Durham, who spoke of the power of music for affecting the feelings of men, and of its wonderful capacity for expressing the emotions of the human mind. He illustrated this from various points of view by examples from history, and pointed out that the study and art of sacred music always accompanied the great movements in religious thought. He spoke strongly in favour of the re-introduction of the oratorio or sacred cantata into the church, and pointed out the high spiritual effects that this would have upon the minds of devout worshippers. Haydn's *Passion Music* was then sung with great feeling and effect by the St. Andrew's choir, augmented by members of Mr. T. A. Alderson's amateur choir. The organ was presided over by Mr. Alderson. The congregation, which was large, evinced the deepest interest throughout.—On Good Friday Handel's *Passion of Christ* was given, for the first time in Newcastle, by the Salem Church Choir, assisted by several friends, under the direction of the Organist, Mr. W. S. Foggins.

NORWICH.—The fourth season of the Saturday Popular Concerts was brought to a successful close on Saturday, the 2nd ult., the proceeds of the performance being given as a testimonial to the zealous Hon. Sec. (Mr. H. D. Abbott), who has done so much in Norwich towards popularising music among the working classes. The programme was very attractive. The generous and genial Deputy Mayor (H. Bullard, Esq.) presided, and the committee are indebted to him for defraying the cost of the principal items. Two bands shared the instrumental portion, viz., the Carrow Works' Band, belonging to Messrs. J. and J. Colman, and the Norwich Orchestral Society, under the able conductorship of Mr. Walter Tuddenham, who also played a violin Concerto with much effect. The vocalists were Miss Florence Norman, R.A.M., who created a most favourable impression upon the audience, Mdle. de Stopelliere, and Mr. J. H. Brockbank, of Norwich Cathedral.

OTTAWA.—The first meeting of the Brookville Philharmonic and Ottawa Choral Societies took place in the Opera House on March 22, before a large audience. Selections from the *Messiah* constituted the first part of the programme, and, when it is remembered that the two Societies never had a rehearsal together, the result may be considered satisfactory. The orchestra, consisting of about twenty instruments, mostly strings, was highly effective. Miss Torrington and Miss Rogers gave their solos with much success; and Mr. Coates, in "Why do the nations?" created a favourable impression. In the second part, Mendelssohn's unfinished Opera, *Lorelei*, and Berthold Tours's quartet, "Winter and Summer," were welcome items, the latter composition being enthusiastically encored. Mention also must be made of Schumann's "Gipsy Life," which was well rendered. The singing of the choir in "Land, ho" (Leslie) and Mr. Oliver King's beautiful little composition, a "Cradle song," which he wrote specially for this Society, was so highly appreciated by the critical audience present that both pieces had to be repeated. At the conclusion of the "Cradle song," there were loud cries for the talented young composer, who modestly bowed his acknowledgments. In Bishop's glee, "Now tramp," the soprano solo was so well sung by Miss Brannin as to elicit loud and deserved applause. Mr. Harrison deserves much credit for the excellent manner in which he conducted the Concert, which was in every respect highly successful.—The last Lecture of the season, in connection with the Ottawa Literary and Scientific Society, was given in their rooms, Sparks Street, on March 25, by Mr. J. W. F. Harrison, Musical Director of the Ottawa Ladies' College, the subject being "Ancient Music." The hall was well filled by an attentive audience. The lecture was made doubly interesting by the introduction of diagrams and musical illustrations, in the latter of which the lecturer was aided by Mrs. Harrison and Miss Kemp, of the College.—Mr. Oliver King's first Pianoforte Recital, on the 5th ult., in St. James's Hall, was attended by an attentive and appreciative audience, a large majority, we should judge, attracted by possibly one of the most interesting programmes of pianoforte music ever offered for the enjoyment of a Canadian audience. Mr. King's technique has been so highly spoken of that it is unnecessary to describe that feature of his performance, nor his capacity for playing a lengthy programme, altogether without note, but we hardly think that full justice has yet been done to Mr. King's powers of interpretation. Those who fancied a delicate rendering of the "Lieder" inconsistent with the power necessary to interpret Liszt, must have been agreeably surprised at Mr. King's graceful playing of the three "Lieder," the third familiar to many as that performed at the composer's funeral. The "Andante and Rondo Capriccioso," by the same composer,

Chopin's "Berceuse," and Liszt's two pictorial "Studies," and "Hungarian Rhapsody" (No. 2), were all masterpieces of execution, and most warmly applauded. The opportunities the audience have had, although unhappily too few, of hearing Mr. King's interpretation of the modern masters, enabled them to listen with a pleasure, and certainly with an intelligent appreciation, which would have been wanting before his advent, to the works of Chopin, Schumann, Liszt, and Brahms.

PAISLEY, N.B.—Mr. J. Barratt, Mus. Bac., Oxon., gave a Concert in the Good Templars' Hall on Friday evening, the 8th ult. The solo singers announced were Miss Adela Vernon, Miss Damian, Mr. Harper Kearton, and Signor Foli; but owing to indisposition the two ladies above-mentioned could not appear, and their places were supplied by Miss Alice Parry and Madame Osborne Williams. All the vocalists were highly effective, many encores being enthusiastically demanded. The *bénéficiaire*, who is Organist of the Abbey, presided at the piano, and played the accompaniments with much skill and judgment.

PETERBOROUGH.—On the 5th ult. a performance of Farmer's Oratorio, *Christ and His Soldiers*, was given at the Trinity Congregational Chapel. The principal vocalists were Miss Duddington, Miss Brawn, Mr. Jones, and Mr. Grice, all of whom were thoroughly satisfactory. The Conductor, Mr. W. J. Claypole, although young, exhibited remarkable powers of direction and control. Mr. Ruddell presided efficiently at the Organ, and the work was most creditably rendered throughout.

PORT GLASGOW.—The Newark Musical Association gave a Concert of sacred and secular music in the Town Hall on March 30. Those pieces which were most creditably sung were, "Behold, how good and joyful," "From all that dwell" (encored), "From Oberon in Fairyland," "Come where lovely springing flowers," and "Green grow the rushes" (also encored). The soloists were Miss Cowan, Miss J. Cowan, Messrs. Chalmers, Charles, and Guy. Mr. Midgley presided at the piano.—The second Concert of the Choral Union was given on the 18th ult. in the Town Hall, when Handel's Oratorio, *the Messiah*, was performed. The choruses throughout received a very careful rendering, under the conductorship of Mr. W. Paterson Cross. The soloists were Mrs. Smith, Miss Edith Ross, Mr. James Boyd, and Mr. Steel. There was a good orchestra; Mr. C. B. Midgley presided at the harmonium.

READING.—On Wednesday evening, the 20th ult., an open Rehearsal was given by the All Saints' Ladies' Musical Society, conducted by Mr. J. C. B. Tirbitt. In addition to songs and part-songs, Smart's Cantata, *King René's Daughter*, was performed by the ladies of the Society, all the numbers of this musically work being rendered most expressively and carefully throughout. In the miscellaneous part of the programme the ladies were assisted by the Revs. A. C. Daymond and H. S. Miles, and Mr. Tirbitt, the Hon. Sec., Hon. Treasurer, and Conductor of the Society. A large and appreciative audience was admitted by subscribers' tickets.—On Thursday evening, the 21st ult., a Ballad Concert was given in the Town Hall, for which the following artists were engaged: Miss Mary Davies, Miss Marian McKenzie, Mr. Bernard Lane, Mr. Farley Sinkins, Miss Randegger (solo pianoforte), and M. Albert (solo violoncello and Conductor). The Concert was in every respect thoroughly successful.

ST. BEES, CUMBERLAND.—Mr. Alf. H. Digby, Organist of the Abbey Church, gave his second Organ Recital on Easter Monday to a large and appreciative congregation with great success. The organ, built by Hills and Son, possesses solo stops of remarkable purity and roundness of tone. These Recitals are highly valuable as a means of raising the musical tone and culture of the surrounding district. The proceeds of the collection, which was a large one, were devoted to the benefit of the widow of the late organist of St. James's, Whitehaven.

SOUTHGATE.—The seventh Dedication Festival of St. Michael's, Bowes Park, was celebrated on Thursday, the 21st ult., including Holy Communion at 11, and full Choral Evensong at 7.30. The latter service was sung by the Rev. Geo. Bennett, of Christ's Hospital, and an appropriate sermon followed by the Rev. Jas. Jeakes, Rector of Hornsey. The solo portion of the anthem (Elvey's "Wherewithal shall a young man") was given with much effect by Mr. Geo. Micklewood, of All Saints', Margaret Street; and the choir, numbering in all forty voices, sang throughout the Service with ease and precision. Mr. Henry J. Baker presided at the organ.

STOCKPORT.—Mr. T. B. Birch's seventh annual Pupils' Concert took place on March 25, when a varied programme, including several instrumental solos, was gone through with much satisfaction to the audience.

TETBURY.—Mr. Charles Joseph Frost, Mus. Bac., Cantab., of London, gave an Organ Recital in the Parish Church on the 20th ult., the programme including compositions by Bach, Merkel, Widor, Mendelssohn, Frost, Turpin, &c.

TWICKESBURY.—The following programme was given by Mr. Charles Joseph Frost, of London, at an Organ Recital, in the Abbey Church, on the 21st ult.: Fugue in G (Krebs), Elegy in B flat minor (E. Silas), "O Sanctissima," variations (F. Lux), March in B flat (C. J. Frost), a. Offertoire in E flat, b. Cantilene in A minor (Salome), Allegro Maestoso in F, Flute Concerto (Rink), Fantasia in E minor, "The Storm" (Lemmens), Overture in F (Morandi).

TODMORDEN.—On the 11th ult., in the Town Hall, the Musical Society gave its last Concert of the season. The first part consisted of Dr. Roberts's sacred Cantata, *Zionah*, which was conducted by the composer, and the second part was miscellaneous, Mr. T. Law being the Conductor. The principal vocalists were Miss Ashworth, Mrs. Suthers, Mrs. Mitton, Mr. Verney Binns, and Mr. A. Lord. There was a full band and chorus of 120 performers. The Cantata was listened to by a critical assembly, and gave great satisfaction, Dr. Roberts being most warmly applauded by both orchestra and audience.

WELLINGBOROUGH.—On Good Friday evening a sacred Concert was given in the Congregational Church to a very large audience. Costa's March from *Eli*, Root's Cantata *Daniel*, and a selection from

Handel's *Messiah* were performed. The band and chorus numbered eighty performers. Mr. A. T. Patenall led the band, Miss Marriott presided at the organ, and Mr. W. J. Lamb, the Organist of the church, conducted. The "Hallelujah" chorus was especially well rendered, and several of the solos were redemanded.

WOLVERHAMPTON.—The third of the Festival Choral Society's subscription Concerts took place at the Agricultural Hall on Monday evening, March 28. There was a full band and chorus of 250 performers, and the principal vocalists were Miss Annie Marriott, Mr. Edward Lloyd, and Mr. John H. Blower. The first piece in the programme was Smart's *Bride of Dunkerron*. The brief orchestral introduction was well played by the band, but there was a little unevenness in the opening chorus of Sea-maidens and Serfs, especially amongst the male voices. The solos by Miss Marriott and Mr. Lloyd were finely given; and Mr. Blower gave a very fair rendering of the part of the Sea-king. Sir Michael Costa's fine Offertorium, *Date sonitum*, and Haydn's *Spring* were the other works performed. Mr. Stockley conducted.

WORTHING.—Two Concerts were given by the members of the Sacred Harmonic Society in Montague Hall, on the 20th and 21st ult. The programme on the first evening was devoted to Costa's *Eli*, the solos in which were excellently rendered by Miss Robertson, Miss De Fonblanque, Madame Jenny Pratt, Mr. Redfern Hollins, Mr. J. H. Blower, and Mr. John Bridson. Evidence of the good training the choir had undergone was afforded in the admirable manner in which the choruses were sung, and the performance throughout gave general satisfaction. On the following evening a miscellaneous Concert was given, the vocalists being Miss De Fonblanque and Madame Jenny Pratt. The orchestra consisted of the principal instrumentalists engaged on the previous night. Mr. Palmer conducted, Mr. Willing presided at the pianoforte, and Mr. Eayres led. A flute solo was contributed by Mr. W. L. Barrett, Messrs. Burfield and Willing performed a duo concertante for clarinet and pianoforte in a highly efficient manner, and a violin solo by Mr. Eayres, a contra bass solo by Mr. A. C. White, and a piccolo solo by Mr. Barrett were also accorded a flattering reception. The Concerts were of a very excellent character, and were sustained throughout in a manner redounding to the credit of the performers. On each evening the hall was well filled by an appreciative audience, and it is to be hoped that the necessarily heavy expenses incurred were met by the support accorded the two days' festival—a festival which stands out as the greatest achievement which has yet resulted from the efforts of the Worthing Sacred Harmonic Society.

YORK.—A performance of Bach's St. Matthew *Passion Music* was given on the 8th ult. with unqualified success. The solo vocalists, Miss Tomlinson, Miss Brookes, and Mr. Blagbro, were highly effective; and the choruses were sung with remarkable precision, and due attention to the expression of the text.—Handel's *Messiah* was given on Good Friday by the York Musical Society in the great hall of the Yorkshire Exhibition. The chorus and band were not large, but with the organ, combined with the voices and instruments, a fairly good representation of the concerted numbers was presented. Mr. Padell was Conductor.—Herr Padell's Concert took place on Wednesday, the 20th ult., in the De Grey Rooms. The principal vocalists were Miss Amy Aylward (soprano), Mr. Arthur Jarratt (baritone), and Mr. R. E. Miles (bass). The principal item of the programme was Hofmann's *Fair Melusina*, which was well received by the audience. The chorus, numbering over fifty voices, were well balanced, and they were thoroughly en rapport with their Conductor, Herr Padell. The second half of the programme comprised a miscellaneous selection of songs and instrumental music.

ORGAN APPOINTMENTS.—Mr. Boddington Smith, Organist and Choirmaster to St. Stephen's, Hampstead.—Mr. A. Godwin Fowles, F.C.O., to St. Bartholomew's Church, Southsea.—Mr. George Coomber to the Parish Church, Portsmouth.—Mr. F. C. Atkinson, Mus. Bac., Cantab., to Norwich Cathedral.—Mr. James H. Rooks, Organist and Choirmaster to St. Paul's Church, Manningham.—Mr. J. M. Falslaw, Organist and Choirmaster to Esher Parish Church.—Mr. W. S. Woods, Organist and Choirmaster to the Parish Church, Grappenhall, Warrington.

CHOIR APPOINTMENTS.—Mr. F. T. Wright, Principal Tenor to Holy Trinity Church, Selhurst.—Mr. Haydn W. Grover (Alto) to All Saints', Blackheath.—Mr. W. G. Perkins (Alto) to St. Peter's, Onslow Gardens.—Mr. T. Norton (Alto) to the Liverpool Pro-Cathedral.

OBITUARY.

On the 15th ult., at 5, Birdhurst Road, Wandsworth, THOMAS HENRY SEVERN, in his eightieth year, after eleven years' suffering.
On the 16th ult., G. W. MARTIN, in his fifty-fourth year.
On the 16th ult., S. CLARK, of Amen Corner, aged fifty-one.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS LAURA SMART (Soprano).

Specially engaged to support Chas. Hallé and Mdme. Norman-Néruda. For Oratorios, Concerts, &c., address, 28, Church Street, Liverpool.

MR. ALFRED GREENWOOD (Tenor).

For public or private engagements, address, 14, South Molton Street, Oxford Street, W.

MR. EDWARD GRIME (Basso).

For Oratorios, Concerts, &c., address, St. Helens.

ALTO, TENOR, and BASS VOICES WANTED, for St. Peter's, Regent Square. A small salary given. Vicar, 1A, Russell Square, W.C.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

DIEMER, P. H.—"Bethany." A Sacred Cantata. The words arranged by the Rev. R. B. POOLE. 8vo, 4s.

BARNBY, J.—(in E flat.) Magnificat and Nunc dimittis. Composed for the Festival of the Sons of the Clergy at St. Paul's, 1881. 8vo, 8d.

HELMORE, REV. T.—The Responses, Psalms, and Canticles for Evensong on Easter Day. Post 8vo, 2d.

SHEPPARD, REV. H. F.—Nunc dimittis. Fifth tone, fourth ending. Post 8vo, 2d.

STAINER, JOHN.—Nicene Creed, in easy form. For Voices in Unison. 8vo, 2d.

—"Let the peace of God." (Novello's Octavo Anthems, 226.) 4d.

TRICKETT, A.—(in D.) Communion Service. 8vo, 1s.

LEWIS, REV. T. C.—"Ye men of Galilee." Anthem for Ascensiontide. 8vo, 3d.

ARMITAGE, ELLA S.—"The Garden of the Lord." A Service of Song. Demy 8vo, 6d.

HATTON, J. L.—(Novello's Trios, &c.)
No. 114. April showers. S.S.A. ... 3d.
115. Jack Frost. S.S.A. ... 3d.
116. When evening's twilight. S.S.A. ... 3d.

HINE, GERTRUDE.—"Song of the wind." (Novello's Part-Song Book, 468.) 4d.

NOVELLO'S TONIC SOL-FA SERIES.

No. 120. The Rhine-raft song ...	C. PINSUTI	1d.
121. In April time ...	Ditto	1d.
122. The song to Pan ...	Ditto	1d.
123. The Watchword ...	Ditto	1d.
124. The silent tide ...	Ditto	1d.
125. Would you ask my heart ...	Ditto	1d.
126. Kings and Queens ...	Ditto	1d.

PRESCOTT, OLIVERIA.—"Lord Ullin's Daughter." (Novello's Part-Song Book, 466.) 4d.

FAREBROTHER, B.—"Three cheers for the man who rides upon the wheel." Song for Bicyclists. 2s.

HARVEY, A.—"The Leveller." Song. Words by BARRY CORNWALL. 1s. 6d.

MACKENZIE, A. C.—"Cross and Crown." Sacred Song (Organ or Harmonium *ad lib.*) 2s.

MOON, G. W.—"God is our defence." New National Anthem, with chorus obbligato. 1s. 6d.

MOUNTFORT, J.—"Dost thou idly ask to hear?" Song. 1s. 6d.

—"O wake, my love." Song in A flat and B flat. 1s. 6d. each.

REDUCED PRICE:—

MILLER, C. E.—(in E.) Morning and Evening Service. 8vo, 1s.

MR. JOSEF CANTOR, Conductor of the Liverpool Popular Concerts, begs to intimate that he is prepared to give his Humorous Sketches, Songs, &c., or to deliver Musical Lectures with illustrations during the forthcoming season. For terms, opinions of the press, &c., address, 28, Church Street, Liverpool.

MAY 6.—LONDON CONSERVATOIRE of MUSIC.—CONCERT, ABERDEEN HOUSE. Artists, Signor Tito Mattei, Mr. Thurlay Beale, &c. Conductors, Herr E. Merlin and Mr. Lansdowne Cottell. The new branch in Conduit Street (capable of accommodating 400 students) will open May 9. The directors offer free tuition to young artists showing special talent. Address, the Secretary, 37, Abbey Road, N.W.

COLLEGE of ORGANISTS.—On TUESDAY, May 3, at Eight, Mr. E. H. TURPIN will offer some observations on "The Manipulation of Modern Wind Instruments." The Midsummer Examination for Associateship and Fellowship will take place on July 6 and 7. Candidates for Associateship may obtain on application a list of subjects included in the Paper to be prepared for their department of the College Examinations.
E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

MUSIC WAREHOUSE.—WANTED, for a Young Lady, age 22, thorough pianist, Engagement as ASSISTANT. First-class references. F. V., 25, Fitzroy Street, W.

PIANOFORTE.—A 7-octave, three unison, iron grand, in handsome walnut semi-grand, with all the latest improvements, by J. B. CRAMER & Co. The owner having no further use for the piano, will offer it a great bargain. May be seen at Mrs. Motivers, 16, Rectory Road, Stoke Newington, London.

Now ready.

NEW AND REVISED EDITION, 1879, with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., etc., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.

Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. Words only. 1½d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION, 1879."

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

ORGAN; 2 manuals, 15 stops, 2 composition pedals. Must be sold. Price £220. Also, CHAMBER ORGAN; 6 stops; suitable for small church or chapel. Price £45; worth £80. John Hoyland, Harmonium and American Organ Manufacturer, 23 and 25, Bow Street, Sheffield. American Organs, Harmoniums, and Pianos tuned, repaired, or exchanged. Several second-hand pianos and harmoniums on sale.

Just published.

FUNERAL MARCH for the ORGAN.—Composed in Memory of the late EARL OF BEACONSFIELD, by Dr. W. SPARK. Post-free, 24 stamps. Also in the Press, ARRANGED AS PIANOFORTE SOLO. Post-free, 24 stamps. METZLER and Co., 35, 36, 37, & 38, Great Marlborough Street, London.

Just published. Dedicated to Sir Julius Benedict.

BETHANY

A SACRED CANTATA

The words arranged by the Rev. R. B. Poole, B.D. (Head Master of the Bedford Modern School).

THE MUSIC COMPOSED BY

P. H. DIEMER

(Organist of Holy Trinity Church, Bedford). Price 4s.

May be had of the Composer, 36, St. Peter's, Bedford, or of

Messrs. NOVELLO, EWER and Co.

RICORDI, 265, REGENT STREET, W.

AIDA. By VERDI, with English and Italian Words ... net 8 s. d.

DITTO. PIANOFORTE SOLO ... 4 0

MEFISTOFELE. By A. BOITO, with English and Italian Words ... net 8 0

DITTO. PIANOFORTE SOLO ... 4 0

I PROMESSI SPOSI. By A. PONCHIELLI. Italian Words ... 8 0

DITTO. PIANOFORTE SOLO ... 4 0

(Now being performed by the Carl Rosa Company with great success.)

IL FIGLIUOL PRODIGO. By A. PONCHIELLI. Italian Words ... net 15 0

DITTO. PIANOFORTE SOLO ... 8 0

SIMON BOCCANEGRA. By VERDI. Italian Words ... 15 0

DITTO. PIANOFORTE SOLO ... 8 0

(With the last important alterations made by the Author, as performed at La Scala, of Milan, with great success, on March 24, 1881.)

ARTE ANTICA E MODERNA. In 16 vols., in large 8vo., each, net 2 0

CHOPIN'S COMPLETE PIANOFORTE WORKS. In 16 vols., large 8vo each, net 1 6

RICORDI'S CHEAP VOCAL EDITION. 24 Operas, from 1s. 6d. to 5 0

" CHEAP PIANOFORTE EDITION. 31 Operas, from 1s. to 1 6

BACH'S COMPOSITIONS. In 4 vols. ... each 1 6

CLEMENTI'S COMPOSITIONS. In 5 vols. ... 1 6

PRELUDES AND EXERCISES. In 1 vol. 1 6

MEYER'S SONGS WITHOUT WORDS. 1 vol. 1 6

G. MORANDI'S ORGAN COMPOSITIONS. Edited and arranged for English Organs by W. T. BEST ... net 12 0

STARS OF THE SUMMER NIGHT, by CARACCILOLO, in three keys ... net 2 0

(Sung with great success by J. Maas.)

SERENADE by DENZA (English and Italian words), in three keys ... net 2 0

NOVELLO'S

PART SONG-BOOK.

NEW NUMBERS.

435	Ye mariners of England	H. Pierson	6d.
436	The Vesper Hymn	Beethoven	2d.
437	What though sorrow oft befalls us	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith	Weber	2d.
440	Hark, hark, the Lark	Kücken	3d.
441	A walk at dawn	Gade	3d.
442	Winter Days	A. J. Caldicott	4d.
443	Homeward	Henry Leslie	4d.
444	To sea! the calm is o'er (S.S.A.T.B.)	F. A. Marshall	4d.
445	Rest hath come	F. A. Marshall	2d.
446	Hymn to the Moon	Josiah Booth	4d.
447	The Brook	C. G. Reissiger	3d.
448	The Secret	C. G. Reissiger	3d.
449	Is it to odours sweet	R. Müller	3d.
450	On the water	R. de Cuvry	3d.
451	The Water-lily	N. W. Gade	2d.
452	There's one that I love (Swiss Volkslied)	F. Kücken	3d.
453	The trees are all budding (Tyrolese Volkslied)	F. Kücken	3d.
454	There sings a bird	Franz Abt	2d.
455	O world! thou art so wondrous fair (S. solo and T.T.B.B.)	Dr. Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	Ciro Pinsuti	3d.
459	Would you ask my heart?	Ciro Pinsuti	3d.
460	The Rhine-Raft Song	Ciro Pinsuti	3d.
461	The Silent Tide	Ciro Pinsuti	3d.
462	The April time	Ciro Pinsuti	2d.
463	The Song to Pan	Ciro Pinsuti	3d.
464	Autumn is come again	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter	Oliveria Prescott	4d.
467	Slow, slow, fresh fount	T. A. Walmisley	3d.
468	Song of the wind	Gertrude Hine	4d.

London: NOVELLO, EWER and Co.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

A DICTIONARY

OF

MUSICAL TERMS

BY

DR. STAINER AND W. A. BARRETT

(Compressed from the Imperial 8vo Edition by K. M. ROSS).

One Shilling; paper boards, 1s. 6d.

OPINIONS OF THE PRESS.

"A careful and judicious abridgment of the larger work, and will be found useful by those to whom the original is inaccessible."—*Athenæum*.

"A most serviceable abridgment of Stainer and Barrett's well-known Dictionary. Few, if any, words that the student can wish explained are absent from this little volume, which should be in every amateur's library."—*Daily Telegraph*.

"Of even more general utility is 'Musical Terms.' As a dictionary of reference this little volume should be on the table or shelf of every musician."—*Graphic*.

"Most of the special information contained in the large volume has been reproduced in this shilling pamphlet, the compression having been judiciously made by Mr. K. M. Ross."—*Illustrated London News*.

"In its condensed form the work contains a mass of information which is rarely to be met with in books of the class. It is particularly copious in German terms, which are now becoming of nearly as much use as the Italian."—*British Mail*.

"The musical learner will find much useful information on the principles of music and on many technicalities of the art only to be found in high-priced productions."—*Perthshire Advertiser*.

"No individual with any pretensions to a musical taste should be without this excellent book of reference."—*Perth Citizen*.

London: NOVELLO, EWER and Co.

PIANOFORTE and MUSICAL BUSINESS.—

Advertiser is desirous of joining an Established Business of the above description, where his services and a capital of £700 or £800 will give him a permanent, but moderate income. Nothing speculative will be entertained. Address, Musicus, Mr. Fisher, 14, Fleet Street, Torquay, Devon.

PIANO and MUSIC BUSINESS in large market town. Good hiring and tuning connection to be had. Price £400. Apply, A. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO BE DISPOSED OF privately, the old-established BUSINESS of an Organ Builder, in a large manufacturing town, together with the stock, machinery, goodwill, &c. Excellent tuning connection. Address, in first instance, J. J., Box 30, Manchester Limited Royal Exchange, Manchester.

PIANOFORTE TUNING and HIRING CONNECTION for SALE. Seaside town; good neighbourhood. Address, G. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glees, Madrigals, Organ Music. Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

A SALE of an exceedingly interesting and valuable Collection of original MUSICAL MANUSCRIPTS, SCORES, AUTOGRAPH LETTERS, MUSICAL CURIOSITIES, &c., of the greatest Composers of the 18th and 19th Centuries, including MOZART, BACH, BEETHOVEN, HAYDN, SCHUBERT, MENDELSSOHN, &c., will take place at Paris on the 14th of May next, under the direction of Monsieur Eugène Charavay, Expert, 8, Quai du Louvre, who will forward Catalogues on application.

THE Advertiser wishes to place several MANUALS ON MUSICAL SUBJECTS with a good Traveller in the Sheet Music Trade, on commission. Address, Thos. Smith, Music Warehouse, Angel Hill, Bury St. Edmunds.

SHEET MUSIC.—Clearing-out Stocks bought by J. Thomas, Musicseller, 200, Scotland Road, Liverpool.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application. London: B. WILLIAMS, 60, Paternoster Row.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS. London: B. WILLIAMS, 60, Paternoster Row, E.C.

BRISTOL.

MR. J. HAMILTON,
6, CHESTERTON TERRACE, CITY ROAD,
MANUFACTURER OF

Pedals and Action for Pianofortes,

Begs to inform Organists, Organ Students, and others that his invention for attaching PEDALS to PIANOFORTES is so useful that it has earned the approbation of over a thousand members of the musical profession. For a small outlay the great pleasure of playing organ music (from Bach's Grand Fugues to the late Henry Smart's beautiful movements) at home can be obtained. This action is easily attached to any kind of Pianoforte in a short time, as it is all sent complete with printed instructions "How to attach."

A Set of Straight Pedals (CC to F, 30 notes), with action and printed instructions, price £4 4s.
Or Radiating and Concave Pedal Board (CC to F, 30 notes), with action and printed instructions, price £5 5s.

TESTIMONIAL.

Brinscall, near Chorley, February 4, 1881.

Sir,—I received the pedals and action yesterday, and have got it attached to my pianoforte. I must say that its utility and usefulness exceed all my expectations, it is perfectly noiseless and just what every organist or any one wishing for pedal practice at home ought to have. I should have had a set of your pedals years ago had I known they acted so well.—I remain, yours most truly,

J. AINSWORTH, Professor of Music.

To Mr. J. HAMILTON.

Agents are required for every town and district.

Send for prices to the profession and trade; also for testimonials. Orders accompanied with cheque or P.O. order will receive immediate attention.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their MONTHLY SALES of MUSICAL PROPERTY on the following dates:—

Tuesday, May 24.	Tuesday, Aug. 16.	Tuesday, Nov. 22.
" June 21.	" Sept. —	" Dec. 20.
" July 26.	" Oct. 18.	

. Instruments (or particulars of same) intended for insertion in any of the above, should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

MONTHLY SALE OF MUSICAL PROPERTY.—About fifty Pianofortes by Broadwood, Collard, Kirkman, Erard, Brinsmead, and other leading makers. Organs and Harmoniums, by Mason and Hamlin, Trayer, Alexandre, Christophe, &c. Harps, by Erard and others. Sundries, Music Stools, &c., &c., together with a quantity of modern Sheet Music by eminent and modern composers; being goods returned from hire, bankrupts' stocks, and instruments consigned for positive realisation.

MESSRS. KELLY and CO. beg to announce they will offer for Sale by Public Auction, at their Mart, 16, Mortimer Street, London, W., the Important and Valuable Property as above, on WEDNESDAY, May 4, 1881, commencing at 1 o'clock precisely. Goods may be viewed the day prior and morning of Sale. Catalogues free.

TO ORGANISTS and AMATEURS.—Messrs.

KELLY and Co., of 16, Mortimer Street, London, W., have on hand several very fine Organ Harmoniums with all the modern improvements, rendering them suitable for organ teaching and practice, and which Messrs. Kelly and Co. are enabled to offer for much less than half the original cost. One is by ALEXANDRE, in dark oak case, with 2 manuals (swell and great), percussion action, 2½ octaves of bourdon pedals, 24 stops, of which 12 are speaking, 2 combinations, 2 couplers, "full organ," &c., crescendo swell, and knee composition pedals, seat, side-blower, &c. Another is by TRAYER, in rich walnut case, 2 manuals, 22 stops (15 speaking, 2 combination), swell, knee movements, coupler, &c. Also various others similar to the above, in oak, solid walnut, and black and gold cases, with 22, 19, 14 stops, &c., &c., and many others much smaller in size and price. An inspection is respectfully solicited.

FOR SALE (Ipswich Sacred Choral Society), the entire LIBRARY belonging to the above Society. For particulars, apply, Mr. A. T. Baxter, 28, Falcon Street, Ipswich.

FINE C ORGAN for SALE, by private treaty, comprising Great Organ, compass CC to F, stopped and open diapason wood, open diapason metal, stopped diapason, principal, twelfth, fifteenth, sesquialtera, trumpet; Swell, C to F, double diapason, open and stopped diapason, principal, trumpet, and oboe; Choir, CC to F, dulciana, stopped diapason, principal, flute, 4-ft. cremona, 2½ octaves C pedals; Couplers, swell to great, swell to choir, great to pedals, choir to pedals. For price, &c., apply to Mr. Thomas Delch, Wheatland Lane, Seacombe, Birkenhead.

ORGAN, three-manual instrument, independent pedal, solid oak case, for SALE, or may be HIRED. For particulars and trial apply to Mr. Davies, Grand Pump Room Library, Bath.

ORGAN of 2 Manuals, CC to G, 56 notes of 11 stops, with bourdons, German pedals (30 keys); in stained case; decorated front. Price £120. Apply to Costloe and Son, Isleworth, Middlesex.

CHAMBER ORGAN for SALE, by WALKER and SON. 2 manuals, 17 stops, 5 composition pedals, nearly 700 pipes. Price £120; cost, £220. Apply, A. Z., 10, Lancaster Road, St. Norwood Park.

CHAMBER ORGAN for SALE.—Great organ, open CC to G, dulciana C to G, stopped diapason CC to G, flute CC to G; swell organ, keraulophon CC to G, gemshorn CC to G, oboe CC to G, separate pedal bourdons, 29 notes, walnut case. Apply to A. Hunter's Organ Factory, 379, Kennington Road.

DAWES' PATENT MELODY ORGAN or HARMONIUM, built by J. and P. SCHIDMAYER, Stuttgart. 18 stops, percussion action, pedal substitute, two knee-swells, elegant walnut case. Cost 90 guineas; is in every respect equal to new, and will be sold for £55. Address, 2, Kingston Grove, Woodhouse, Leeds.

GRAND ORGAN-HARMONIUM (ALEXANDRE, PERE ET FILS), 2 manuals, pedals, 30 stops, 13 compass sets of reeds, percussion action, Venetian swells, couplers, &c. Cost £250; £125, or offer. Can be tried at Cathcart Villa, 1, Cathcart Hill, Junction Road, Holloway, N.

FOR SALE, a CHAMBER ORGAN. 2 Manuals of 56 notes; pedals of 30 notes and 20 stops. Built by Mr. HUGHES, Albany Street, N.W., 1880.

This instrument is quite new and most admirably suited to a private house, as the whole of the pipes are inclosed in 2 swell boxes, fitted with double sets of shutters, which, when closed, produce the most delicate soft effects, and when opened a grand crescendo is produced unobtainable in most chamber instruments of the same size. The space occupied is exceedingly small considering the number of 8-ft. stops, *i.e.*, 3 ft. 8 in. deep, 6 ft. 8 in. wide, 11 feet 3 in. high. There is a large bellows, with 2 feeders and a foot blower inside the organ; but to insure steadiness of wind there have been added 2 reservoirs with 4 feeders for placing in a room beneath. These are connected with the bellows inside the organ by a wind trunk passing through the floor. The latter, when full, closes a valve which shuts off the supply of wind and so feeds itself. The desk and key fittings are of polished oak, and the case is of pine, stained and varnished, with sliding panels for gaining ready access to the interior. The Vox Humana is from Henri Zimmermann, Paris; the wind pressure, 3 inches.

GREAT ORGAN (in general Swell Box).

1. Open Diapason ...	Metal	... 56 Pipes	... 8 ft.
2. Dulciana ...	"	... 44 " Bass grooved,	8 ft.
		No. 3	8 ft.
3. Lieblich gedackt...	Metal & wood	56 "	8 ft.
4. Waldflöte ...	Wood	56 "	4 ft.
5. Principal ...	Metal	56 "	4 ft.
6. Clarinet ...	"	44 "	8 ft.

SWELL ORGAN.

1. Salcional ...	Metal	... 44 Pipes, Bass	8 ft.
		grooved, No. 2	8 ft.
2. Flauto Traverso	Wood	56 "	8 ft.
3. Geigenprincipal	Metal	... 44 " Bass of No. 2	8 ft.
4. Voix céleste ...	"	... 44 " undulate with	8 ft.
		No. 1	8 ft.
5. Spitzflöte...	"	56 "	4 ft.
6. Piccolo ...	Metal & Wood	56 "	2 ft.
7. Hautboy ...	Metal	56 "	8 ft.
8. Vox humana ...	"	... 44 " In separate Box	8 ft.
		with tremulant	
		attached	8 ft.

PEDAL ORGAN.

1. Bourdon ...	Wood	... 30 Pipes	... 16-ft. tone.
----------------	------	--------------	------------------

COUPLERS, &c.

- | | |
|----------------------|------------------------|
| 1. Swell to Great. | 4. Great to Pedal. |
| 2. Swell Sub-octave. | 5. Tremulant to Great. |
| 3. Swell to Pedal. | |

1. Crésendo pedal to Great Organ.

2. " to Swell Organ.

For application to view, address, Mr. A. GERN, Organ Factory, Boundary Road, Notting Hill.

PRICE £250.

CHAMBER ORGAN, 2 manuals, 13 stops, bourdons. Occupies little space. £80. A., 64, City Road.

ORGAN.—8 stops, pedal pipes 25. Good condition. Fine tone. Height, 14 feet. £38. Edwards, The Pah, New Bushey, Herts.

FOR SALE.—PEDAL HARMONIUM with 2 manuals, 6 rows of reeds, couplers, full scale organ pedals. Large powerful instrument, suitable for place of worship, large room, or organ practice. Price £55; much less than its value. 33, Panshurst Road, South Hackney.

TO ORGAN STUDENTS.—Pedal PIANO-FORTE for SALE. CC to F, 30 notes. May be seen at Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, near Loughborough Junction. S.E.

FOR SALE.—A First-class 7-octave PIANO, in handsome black and gold case, panel front, metallic plates, iron tubular support, check action, trichord treble, splendid tone. Only been purchased new six months ago. Cost £33; will be sold, including superior stool to match, for £18. Apply to W. E., 116, Thorpdale Road, Hornsey Road, N.

GRAND PIANO for SALE, 6½ octaves, suitable for public entertainments. Price 30 guineas. Apply, Secretary, Institute, Lenham, Maidstone, Kent.

TO PIANOFORTE DEALERS and Others. About 100 New and Second-hand PIANOFORTES, ORGANS, and HARMONIUMS for SALE. A Bargain. Cassini, 319, Goswell Road, Islington.

PEDALIERS.—Two of PLEYEL's upright PEDALIERS for SALE. Price £16 each. English scale of straight pedals, and 30 notes. Dark oak cases. 170, New Bond Street, W.

FOR SALE, a handsome Gothic HARP, with travelling case. For full particulars, address, J. A., 18, Boscombe Road, Shepherd's Bush, W.

FOR SALE, two Italian VIOLINS, in double case, and bows, in fine condition and grand tone. Joseph Guarnerius fils, Andreas and Nicholas Amati (grand). Offers wanted. J. D., Eastfield House, Cotham Brow, Bristol.

VIOLIN STRINGS.—Shippers and the trade supplied with the finest Italian Violin Strings imported; unequalled for tone and durability. Three Firsts, E, sent (as sample) post-free for 13 stamps. Alphonse Cary, Importer of Violin Strings, Bord's Pianos, &c., Newbury, Berks. (Late of Kentish Town, N.W.)

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minorities, London. List for stamp.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. Moore's, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding; Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minorities, London. PRACTICE can be had on a complete Instrument.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

NEW MUSIC-PRINTING PROCESS.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SONG, PIANO PIECE (best-known style), including—

Engraving, Printing, and Paper. One Orn. Title, 3 Music

Pages, (Folio). The first 100 Copies, complete ... £1 8 0

The following 100 Copies, complete ... 0 6 0

HYMN, TE DEUM, PART-SONG, &c., including—

4 Pages, with Orn. Title or Heading (Octavo). The first

100 Copies, complete ... 1 2 0

The following 100 Copies, complete ... 0 3 0

Still cheaper by steam, in 300, 500, and 1000 Copies.

REPRINTS SUPPLIED.

Band-Parts, Choruses, Organ Music, and Sacred Music, of any kind; complete Books with Illustrations and Music of any variety in style or size. Reduction in price on larger orders.

*Specimens will be sent Post-free, and specified Estimates on receipt of Manuscript.

Having transferred our establishment to larger premises, we are enabled to complete any order within the shortest possible time.

PATENT PAPER TYPE COMPANY

(From 8A, Red Lion Square, removed to)

62, HATTON GARDEN, LONDON, E.C.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR
ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin-Res; also his improved String Gauge.

39, WARWICK ST., REGENT ST., LONDON, W.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

BUTLER'S MUSICAL INSTRUMENTS.

Violins, Guitars, and Banjos.
Flutes, Clarinets, and Flageolets.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

PETER CONACHER & CO.,

ORGAN BUILDERS,

SPRINGWOOD WORKS, HUDDERSFIELD.

ESTABLISHED 1854.

N.B.—This old firm is *not* connected with any other of a similar name.

MALEY, YOUNG & OLDKNOW,

ORGAN BUILDERS,

KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,

ORGAN BUILDERS,

BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered) for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings are not permitted in this advertisement, but may be had from the Inventor, J. STUTTFORD, 41, Rathbone Place, W. Trade supplied.**THROAT IRRITATION.**—Soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use EPPS'S GLYCERINE JUJUBES. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 7s. 6d. and 1s. 10d., labelled "James Epps and Co., Homœopathic Chemists, London." A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm. Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

No. 1. ORGAN AND HARMONIUM MUSIC.

" 2. SACRED MUSIC WITH ENGLISH WORDS.

" 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.

" 4. MUSIC FOR THE PIANOFORTE.

" 5. SECULAR VOCAL MUSIC.

" 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

REDUCED PRICE, THREE SHILLINGS.

HANDEL'S MESSIAH

ARRANGED FOR THE PIANOFORTE BY

BERTHOLD TOURS.

London: NOVELLO, EWER and Co.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE CHORUSES

OF THE

ORATORIOS, CANTATAS, &c.

IN VOCAL SCORE,

ESPECIALLY FOR THE USE OF
CHORAL SOCIETIES.

	s.	d.
BACH'S PASSION (ST. MATTHEW)	1	0
BEETHOVEN'S MOUNT OF OLIVES	0	6
BENNETT'S MAY QUEEN	1	0
HANDEL'S MESSIAH	0	8
" JUDAS MACCABÆUS	0	8
" SAMSON	0	8
" HERCULES	1	0
" SOLOMON	1	6
" L'ALLEGRO	1	0
HAYDN'S CREATION	0	8
MACFARREN'S MAY DAY	0	8
MENDELSSOHN'S ELIJAH	1	6
" ST. PAUL	1	0
" HYMN OF PRAISE	0	6
ROSSINI'S STABAT MATER	0	6
SPOHR'S LAST JUDGMENT	0	6

(To be continued.)

All the above works may be had in paper boards, price 6d. each extra.

London: NOVELLO, EWER and Co.

ANTHEMS for ASCENSIONTIDE.

Awake up my glory	M. Wise	3d.
King all glorious	J. Barnby	6d.
Leave us not, neither forsake us	J. Stainer	12d.
Lift up your heads	J. L. Hopkins	12d.
O clap your hands	J. Stainer	6d.
O how amiable	J. Barnby	3d.
O Lord our Governor	H. Gadsby	3d.
O Lord our Governor	Marcello	12d.
O risen Lord	J. Barnby	12d.
Rejoice in the Lord	J. Baptiste Calkin	3d.
Rejoice in the Lord	Sir Geo. Elvey	12d.

WHITSUNTIDE.

As pants the hart	Spohr	12d.
Come, Holy Ghost	T. Attwood	12d.
Come, Holy Ghost	J. C. Hatton	3d.
Ho! Spirit, come, O come (Ad Spiritum Sanctum)	G. C. Martin	12d.
If ye love Me	Dr. C. S. Heap	12d.
If ye love Me	W. H. Monk	12d.
If ye love Me	Tallis	12d.
It shall come to pass	G. Garrett	6d.
O Holy Ghost, into our minds	G. A. Macfarren	12d.

TRINITYTIDE.

Blessing and glory	Dr. Boyce	12d.
Blessed is the man	Sir John Goss	4d.
Grant, O Lord	Mozart	12d.
How goodly are Thy tents	Sir F. Ouseley	12d.
How lovely are Thy dwellings	Spohr	12d.
I know that the Lord is great	Sir F. Ouseley	12d.
In Jewry is God known	J. Clarke-Whitfield	12d.
I am Alpha and Omega	J. Stainer	12d.
I will magnify	J. Shaw	3d.
I will sing of Thy power	A. Sullivan	12d.
I will sing unto the Lord	H. Wareing	3d.
Lord, we pray Thee	Dr. Roberts	3d.
O Father blest	J. Barnby	12d.
O taste and see	Sir J. Goss	3d.
O taste and see	A. Sullivan	12d.
The Lord is my Shepherd	J. Shaw	3d.
The Lord is my Shepherd	G. A. Macfarren	12d.
The Lord will comfort Zion	Dr. H. Hiles	6d.

London: NOVELLO, EWER and Co.

ANTHEM for WHITSUNTIDE, TRINITY, or GENERAL OCCASIONS. By J. MAUDE CRAMENT, MUS. BAC., OXON. IN MY FATHER'S HOUSE. Price 3d. "A charming little number in D flat."—*The Choir*. "Melody, humor, and treatment are alike good."—*Musical Times*. "Most artistic."—*Athenaeum*.

London: NOVELLO, EWER and Co.

ANTHEM for ASCENSIONTIDE. "Ye Men of Galilee." Composed by Rev. T. C. LEWIS. 8vo. 3d. London: NOVELLO, EWER and Co.

ANTHEM for TRINITY SUNDAY, "And behold! a Throne was set in Heaven." Baritone Recitative and Full Chorus. By HENRY LAHEE. 8vo. 6d. London: NOVELLO, EWER and Co.

I WILL GREATLY REJOICE IN THE LORD. Anthem for Whitsuntide, by BENJAMIN CONGREVE. Price 3d.

ALSO,

ALL NATURE NOW IS SMILING, Part-Song. Price 12d. London: NOVELLO, EWER and Co.

EASY ANTHEMS, by THOMAS SMITH. Price 3d. each. ASCENSION and WHITSUNTIDE.—"Lift up your heads." "If ye love me."—*Second Edition*.

"O worship the Lord." *Seventh Edition*. "O sing unto the Lord." *Second Edition*. "Hear my prayer." "I was glad." "My heart is fixed." "The Lord is my Shepherd." "O send out Thy light." "Like as the hart." "It is a good thing to give thanks." Te Deum in F.

London: NOVELLO, EWER and Co.

Post-free from the Composer, 25, Angel Hill, Bury St. Edmunds.

BRIGHTON VOLUNTEER REVIEW.

THE HYMNS and CHANTS sung at the GRAND MILITARY SERVICE on Easter Sunday. Dedicated, by permission, to H.S.H. Prince Edward of Saxe-Weimar, C.B. May be had of the Composer, ROBERT TAYLOR, 17, Upper Rock Gardens, Brighton. Price 3d.

NEW MUSIC for SUNDAY SCHOOL ANNIVERSARIES.—"The path of wisdom," "Cling to the Bible," "The morn of life," "Suffer little children," &c., "I love my Saviour best," "O Happy Land," "I love them that love me," "O come and sing," "True bliss," "Day of Rest," "The bright sunny land," "The Ministry of Angels." Sent post-free for 3d. each, by the Author, C. WARD, Speen, Princes Risborough.

NEW COMPOSITIONS, by ALFRED J. CALDICOTT, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—Out on the Waters	4d.
The Haymakers	4d.
Yule	4d.
Jack and Jill	4d.
Little Jack Horner	6d.
Humpty Dumpty	6d.
Winter Days	4d.

Songs—The New Curate and Two Spoons... each 2s. Post-free of the Composer, Worcester. Special terms to societies.

POPULAR FOUR-PART SONGS by GABRIEL DAVIS.

THE THREE STARS	2d.
THE KNIGHT'S RETURN (4th Edition)	2d.
GOD SAVE THE PRINCE (17th ")	2d.
THE DISTANT SEA ... (5th ")	2d.
TO THE WOODS ... (6th ")	2d.
HARK! 'TIS MUSIC ... (5th ")	2d.
THE HOUR OF REST ... (4th ")	2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition)	2d.
DAME TROT ... (") (3rd ")	2d.
WHO'S FOR THE QUEEN	3d.

London: NOVELLO, EWER and Co.

NEW PART-SONGS, by ALFRED R. GAUL.

THE POTTER. (Fourth Thousand). "Thoroughly deserves all the popularity it is certain to obtain."—*Musical Times*.

THE ERL-KING. "A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*. **JACK FROST.** (Fourth Thousand). Words by Edward Oxenford. "Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham." Price 3d. each.

London: NOVELLO, EWER and Co.

NEW PART-SONG, THERE IS DEW FOR THE FLOW'RET, price 6d., by EATON FANING, composer of "The Vikings." London: NOVELLO, EWER and Co.

POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (roth thousand)	3d.
The Stormy Petrel (soprano or tenor and bass solos)	3d.
The Coral Grove	3d.
Pibroch of Donuil Dhu (Sir Walter Scott)	3d.
Sweet Spring (madrigal)	3d.
The Ocean (Barry Cornwall)	3d.
Over the mountain-side (four-part serenade)	3d.
Soul of Living Music (soprano solo and chorus)	3d.
The Jäger Chorus (5th thousand)	3d.
The River	3d.
Departed Joys (Thomas Moore)	2d.
Summer and Winter	2d.
The Anglers (6th thousand)	2d.
Sweet to live amid the mountains (roth thousand)	2d.
The Dream of Home (Thomas Moore)	2d.
There's beauty in the deep (6th thousand)	12d.
Soldier, rest! (Sir Walter Scott)	1d.
Woods in Winter (Longfellow)	1d.
Autumn (Montgomery)	1d.
The Sombre Shadows of the Night (trio for S.A.B.)	1d.

London: NOVELLO, EWER and Co.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obligato, by ARTHUR HENRY BROWN.

- No. 40. Aria, by Gluck, 1767.
41. "Sanctus" and "Hosanna," from André's Mass. Op. 43.
42. Last Chorus, from Beethoven's "Mount of Olives."
43. "He shall feed His flock," from Handel's "Messiah."
44. "Quoniam Tu solus," by Vincenzo Righini. 1788.
45. "Hallelujah" Chorus, from Handel's "Messiah."
46. "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
47. "The heavens are telling," from Haydn's "Creation."
48. Andante and Allegretto, from Handel's Violin Sonata in A major.
49. Slow Movement from Symphony 36, by Haydn.
50. Andante con Variazioni, from Spohr's Notturmo, Op. 34.
51. "Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.
52. "Marche Solennelle," by Franz Schubert.
53. Adagio, from the Notturmo (Op. 34), by Louis Spohr.
54. "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
55. Overture and Minuet to "Samson," Handel, 1742.
56. "The arm of the Lord," by Haydn.
57. "Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.
58. "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
59. "Il pensier sta negli oggetti," Aria, by Haydn, 1792.
60. "Gloria in excelsis," from Mozart's 12th Mass.
61. "How lovely are the messengers," by Mendelssohn.
62. Notturmo, by Kalkbrenner.
63. Che Farò, by Chr. Gluck, 1769.
64. Aria in A flat, by Louis Spohr.
65. Cujus Animam, from Rossini's "Stabat Mater."

(Continuing.)

Price Three Shillings each, net.

Volumes I., II., and III., bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.

A list of the preceding numbers post-free on application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

From Ashdown & Parry's Yellow Catalogue,
1881.

POPULAR CLASSICS,

A Selection of Sterling Compositions

FOR THE

PIANOFORTE.

No.			s.	d.
1.	Sonata in G	Haydn	4	0
2.	Sonatina in C (Op. 37)	Clementi	4	0
3.	Posthumous Rondo in B flat	Mozart	4	0
4.	Sonata in D (Op. 47)	Dussek	5	0
5.	Sonata in C sharp minor	Haydn	5	0
6.	Sonatina in E flat (Op. 37)	Clementi	4	0
7.	Bourrée in A minor (Suites Anglaises)	Bach	3	0
8.	Sonatina in G	Beethoven	2	6
9.	Echo (from the Partita in B minor)	Bach	2	6
10.	Sonatina in F (Op. 38)	Clementi	4	0
11.	Sonatina in F	Beethoven	3	0
12.	Sonata in C	Haydn	4	0
13.	Prelude and Caprice in C minor (1st Partita)	Bach	4	0
14.	Sonata in E minor	Haydn	5	0
15.	L'Adieu	Dussek	3	0
16.	Two Minuets in C and D	Beethoven	3	0
17.	La Contemplazione	Hummel	4	0
18.	Abschied	Schumann	3	0
19.	Allegro, Sarabande, and Scherzo in A minor (3rd Partita)	Bach	4	0
20.	Sonata in F	Haydn	4	0
21.	Andante in B flat (Op. 75)	Dussek	4	0
22.	Rondo a capriccio (Op. 129)	Beethoven	5	0
23.	Souvenir	Schumann	2	0
24.	Allegro, Sarabande, and Passacaille in G minor (7th Suite)	Handel	4	0
25.	Gavotte and Musette in D minor (Suites Anglaises, No. 6)	Bach	3	0
26.	Allegro con brio in E flat (from Sonata, Op. 13)	Hummel	4	0
27.	Sonata in D (No. 10)	Paradies	4	0
28.	Deux Romances	Steibelt	3	0
29.	Presto in A flat (from Sonata No. 6)	Haydn	3	0
30.	Sonata in C (Op. 53)	Woelfl	5	0
31.	Saxon Air with Variations	Dussek	4	0
32.	Passépié (Partita in B minor)	Bach	2	0
33.	Two Minuets in G and E flat	Beethoven	3	0
34.	Rondo Brillant in B flat (Op. 107)	Hummel	4	0
35.	Toccata in A (from Sonata No. 6)	Paradies	3	0
36.	Gigue in F sharp minor (Suite No. 6)	Handel	2	0
37.	Invitation à la valse (Auforderung zum Tanze)	Weber	4	0
38.	Minuet and Trio in E flat	Beethoven	3	0
39.	Sonata in E	Paradies	4	0
40.	Nocturne in E flat (Op. 9, No. 2)	Chopin	2	0
41.	Aria (4th Partita)	Bach	2	0
42.	La Galante, Rondo (Op. 120)	Hummel	5	0
43.	Rondo brillante in E flat (Op. 62)	Weber	4	0
44.	Wienliedchen (Op. 124)	Schumann	2	6
45.	Aria con variazioni in A (Op. 107, No. 3)	Hummel	4	0
46.	Octave Study	Steibelt	3	0
47.	Two Minuets (1st Partita)	Bach	2	6
48.	Polonaise in C (Op. 89)	Beethoven	4	0
49.	Prelude and Fugue in D	Mendelssohn	4	0
50.	Gigue in B flat (1st Partita)	Bach	3	0
51.	Marche funèbre (from Sonata, Op. 35)	Chopin	3	0
52.	Grand Polonaise in E flat	Weber	4	0
53.	Tempo di ballo	Scarlatti	2	0
54.	Rondo pastorale (from Sonata, Op. 24)	Dussek	4	0
55.	Arabesque (Op. 18)	Schumann	4	0
56.	Six variations on an original theme in F (Op. 34)	Beethoven	4	0
57.	Variations in F minor	Haydn	4	0
58.	Grande Valse in E flat (Op. 18)	Chopin	4	0
59.	Impromptu in B flat (Op. 142, No. 3)	Schubert	4	0
60.	Polacca brillante in E (Op. 72)	Weber	4	0
61.	Bagatelle in E flat (Op. 33, No. 1)	Beethoven	3	0
62.	Il moto continuo (from Sonata, Op. 24)	Weber	4	0
63.	Schlummerlied (Op. 124)	Schumann	3	0
64.	Capriccio in F (Op. 49)	Hummel	4	0
65.	Variations, "Quant'è più bello"	Beethoven	4	0
66.	Menuetto in B minor (Op. 78)	Schubert	3	0
67.	Two Musical Sketches	Mendelssohn	3	0
68.	Variations, "The harmonious blacksmith"	Handel	3	0
69.	Sonata in B flat (Op. 38, No. 2)	Clementi	4	0
70.	Andante (Op. 35)	Beethoven	4	0
71.	Rondo scherzo (from Sonata, Op. 45, No. 1)	Dussek	4	0
72.	Variations sérieuses (Op. 54)	Mendelssohn	6	0

EDITED AND FINGERED BY

WALTER MACFARREN.

LONDON: ASHDOWN & PARRY,
HANOVER SQUARE.

NEW FOREIGN PUBLICATIONS.

ASHTON, A.—Op. 3.	Sonata in D, for Pianoforte and Violin	s. d.	13 0
BACH, J. S.—Andante from the Violin Concerto in A minor, arranged for Pianoforte and Violin, by A. Saran			2 0
BAUMFELDER, F.—Op. 300.	Tiroginium Musicæ. Pianoforte Studies for higher development		10 0
BELICZAY, J.—Op. 24.	Nocturno for Pianoforte		3 0
FREUDENBERG, W.—Overture to the Opera "Die Nebenbuhler." Full Score...			11 0
	Orchestral Parts		16 0
HUBER, H.—Op. 58.	Five Vocal Duets, for Contralto and Bass		9 0
	Ditto for Soprano and Tenor		9 0
KLEE, L.—Elementary Instruction Book for Pianoforte			12 0
KRAUSE, A.—Jugendbibliothek, for Pianoforte Duet. A collection of melodies from the works of old and new masters:—			
	Book I. Beethoven		6 0
	Book II. C. M. von Weber		6 0
	Book III. J. Haydn		6 0
LISZT, F.—Symphonic Poems. No. 12. Die Ideale. Orchestral Parts			35 0
LUMBYE, H. C.—Traumbilder. Fantasia, arranged for Pianoforte and Violin			4 0
MENDELSSOHN.—War March from "Athalie," arranged for Pianoforte and Violin			3 0
MERKEL, G.—Op. 29.	In trauter Stunde. Piece for Pianoforte		3 0
REINECKE, C.—Op. 161. A Summer-day's Pictures. Cantata for Chorus and Orchestra:—			
	Full Score (German and English words)		55 0
	Orchestral Parts		53 0
	Vocal Score (German and English words)		27 0
	Vocal Parts (ditto)		13 0
RENTSCH, E.—Op. 24.	Sonate for Pianoforte Duet		11 0
SCHUMANN, R.—Op. 44.	Three String Quartets. New Edition:—		
	Score	net	5 0
	Parts	net	10 0
SPINDLER, F.—Op. 321.	Amazonenritt, arranged for Orchestra. Parts		12 0
WENZEL, L.—Op. 4.	Two Pianoforte Pieces		4 0

Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

Just published.

NEW COMPOSITIONS

BY

JOHANNES BRAHMS.

Op. 80. AKADEMISCHE FEST-OUVERTURE.

81. TRAGISCHE OUVERTURE.

Both arranged as Pianoforte Duets by the Author.

Price 12s. each. Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

NEW COMPOSITIONS

FOR THE

ORGAN.

GIGOUT, E. SIX PIECES:

No. 1.	Introduction and Thème Fugué	6s.
2.	Communion	3s.
3.	Marche religieuse	4s.
4.	Marche funèbre	5s.
5.	Andante symphonique	5s.
6.	Grand Chœur dialogué	5s.

The six together, in one volume, net 6s.

LUX, F. Op. 63. Geistliches Lied ohne Worte

" 64. Fantaisie pastorale

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

PIANOFORTE MUSIC

COMPOSED BY

OLIVER KING.

LEGENDE...	s. d.	3 0
IMPROMPTU-CAPRICE		3 0
BERCEUSE—MEDITATION ET VALSE		5 0
IMPROVISATION		3 0
SERENADE		3 0
BARCAROLE		4 0
NOCTURNE		4 0

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S FOLIO EDITION

OF

MEDELSSOHN'S PIANOFORTE WORKS.

Complete in One Volume, cloth gilt, 21s.

MEDELSSOHN'S LIEDER OHNE WORTE.

The only edition containing the 7th and 8th Books, cloth gilt, 12s. Cheap edition, paper cover, 5s.; cloth gilt, 8s.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 21s.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 18s.

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MEDELSSOHN'S PIANOFORTE WORKS.

Complete in One Volume, paper cover, 7s. 6d.; cloth gilt, 10s. 6d.

MEDELSSOHN'S LIEDER OHNE WORTE.

The only edition containing the 7th and 8th Books, paper cover, 4s.; cloth gilt, 6s. Cheap edition, paper cover, 2s. 6d.; cloth gilt, 4s. 6d.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 5s.; cloth gilt, 7s. 6d.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 3s.; cloth gilt, 5s.

London: NOVELLO, EWER and Co.

SUBSCRIPTION EDITION

OF

MOZART'S WORKS

PUBLISHED BY

MESSRS. BREITKOPF and HÄRTEL, OF LEIPZIG.

Issued in April:

Série XII., Vol. I. Nos. 5—10. Violin Concertos, full score, net 12s.

„ XII., „ II. Concertos for one Wind Instrument with Orchestra. Full score, net 20s.

Subscriptions received and single volumes sold by
NOVELLO, EWER and Co.

THREE INTERMEZZI

FOR

PIANOFORTE AND VIOLIN (OR CLARINET)
(OR VIOLONCELLO AD LIB.)

COMPOSED BY

C. VILLIERS STANFORD.

Op. 13.

Four Shillings net.

London: NOVELLO, EWER and Co.

SIX SONGS

FOR SOPRANO OR TENOR

COMPOSED BY

HERMANN GOETZ.

(Op. 12.)

The English version by the Rev. J. TROUTBECK, M.A.

Two Books, Two Shillings each, net.

London: NOVELLO, EWER and Co.

NOVELLO, EWER AND CO.'S

ONLY COMPLETE AND UNIFORM EDITION OF

MEDELSSOHN'S

THIRTEEN TWO-PART SONGS

With the Original Words (English). Octavo, 1s.; cloth, gilt edges, 2s. German and English Words. Octavo, 2s.; cloth, gilt edges, 4s. Folio Edition. Original Words (English), 2s. 6d.; or singly, 1s. 6d. each net.

1. I would that my love,

2. The passage bird.

3. Greeting.

4. Autumn song.

5. O wert thou in the cauld blast.

6. The maybells and the flowers.

7. My bark is bounding.

8. Can I light-hearted be?

9. Evening song.

10. Zuleika and Hassan.

11. The Sabbath morn.

12. The harvest field.

13. Song from "Ruy Blas."

London: NOVELLO, EWER and Co.

Just published.

FLOWERS OF SONG

FANTASIAS ON FAVOURITE SONGS FOR THE PIANOFORTE

BY

GUSTAVUS LANGE.

Op. 171.

No.

1. HOW FAIR ART THOU ...	WEIDT.
2. WHERE ROSES BLOOM ...	GUSTAVUS, Prince of Sweden.
3. THE VILLAGE BLACKSMITH ...	HÖLZEL.
4. CORNET SOLO IN THE FOREST ...	SCHÄFFER.
5. BONDERBRYLUP ...	Popular Song.
6. LONTAN DAGLI OCCHI ...	FERRARI.
10. ANNE IN THE GARDEN ...	HÖLZEL.
12. HOPE IN PARTING ...	LIEBE.
13. L' ADDIO A NAPOLI ...	COTTRAU.
15. IN CHILDHOOD I DALLIED ...	LORTZING.
16. GOOD NIGHT, FAREWELL ...	KÜCKEN.
19. THE MOUNTAIN CHAPEL ...	KREUTZER.
20. SHEPHERD'S SUNDAY SONG ...	KREUTZER.
22. THE BRIGHTEST EYES ...	STIGELLI.
24. THE FATHERHOUSE ...	ABT.
25. MY STAR ...	COOPER.
26. THE IMAGE OF THE ROSE ...	REICHARDT.
27. CONSOLATION ...	KÜCKEN.
28. FETE CHAMPETRE ...	Popular Song.
29. ADORATION ...	GUMBERT.
31. ROBIN ADAIR ...	Popular Song.
32. WILL SHE COME? ...	PREYER.
33. ALL ALONE ...	BRAUN.
35. MY SONG ...	GUMBERT.
36. MY NATIVE VALLEY ...	LIEBE.
37. AUSTRIAN POPULAR SONG ...	MILÖCKER.
39. THE TRUMPETER ...	SPEYER.

Price 3s. each.

Sold at half-price.

London: NOVELLO, EWER and Co.

CLASSICAL PIANOFORTE PIECES

FROM THE CONCERTPROGRAMM OF

HANS VON BÜLOW.

IN THREE VOLUMES ... each, net 5s.
DITTO. Cloth ... " " 7s.

Or, singly: VOL. I.

No. 1. BACH.—Suite (F major) ...	3s.
" 2. — Fantasia (C minor) ...	1s.
" 3. BEETHOVEN.—Sonata (C sharp minor). Op. 27, No. 2 ...	4s.
" 4. SCARLATTI.—Cat's Fugue ...	3s.
" 5. BEETHOVEN.—Sonata (A flat). Op. 26 ...	5s.

VOL. II.

" 6. HAYDN.—Fantasia (C major) ...	3s.
" 7. FIELD.—Rondo (E flat) ...	3s.
" 8. BEETHOVEN.—Variations (C minor) ...	4s.
" 9. HANDEL.—Gigue (G minor) ...	3s.
" 10. BEETHOVEN.—Sonata pathétique (C minor). Op. 13 ...	5s.

VOL. III.

" 11. SCHUBERT.—Impromptu. Op. 90, No. 3 ...	3s.
" 12. MEDELSSOHN.—Capriccio (F sharp minor). Op. 5 ...	4s.
" 13. WEBER.—Momento Capriccioso. Op. 12 ...	3s.
" 14. MOZART.—Fantasia (C minor) ...	4s.
" 15. BEETHOVEN.—Sonata (E flat). Op. 31, No. 3 ...	6s.

The single numbers are sold at half-price.

London: NOVELLO, EWER and Co.

NEW COMPOSITION

BY

FRANZ LISZT.

ROMANCE OUBLIÉ

FOR

Pianoforte Solo ...	4s.
Violin and Pianoforte ...	4s.
Viola and Pianoforte ...	4s.
Violoncello and Pianoforte ...	4s.

Sold at half-price.

London: NOVELLO, EWER and Co.

SONGS

BY

FRANCIS HUEFFER.

MY LOVE, MINE OWN ...	3s.
A NURSERY RHYME ...	3s.
CONSTANT LOVE ...	4s.

Sold at half-price.

London: NOVELLO, EWER and Co.

SEVENTY-SECOND EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.***COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.**

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED

ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

**SACRED MUSIC FOR THE
USE OF SCHOOLS**

EDITED BY

JAMES TILLEARD.

One Shilling.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated. Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Diss."Every page shows that Mr. Hemstock is master of his subject."—*Musical Standard*."Contains much useful information."—*Musical Times*."A practical and useful book."—*Music Trade Review*.

Just published, price 6d.

ADVICE TO STUDENTS OF THE PIANO-FORTE. By A. W. BORST. London: W. REEVES. To be had through any music-seller.**PRACTICAL HARMONY.** By W. S. ROCKSTRO.Price 2s., post-free. "There is not a subject of any note which is overlooked."—*Nottingham Journal*. "We can strongly recommend the book to all wishing to become proficient in their musical studies."—*Orchestra*. "The manual is altogether admirable."—*Nottingham Guardian*. "This is a thoroughly practical book."—*Stamford Mercury*. London: ROBERT COCKS and Co., 6, New Burlington Street.**HISTORY OF MUSIC.** By W. S. ROCKSTRO."Exceedingly interesting and thoroughly readable chapters."—*Nottingham Guardian*. "We can award high praise to Mr. Rockstro's treatise."—*Musical Times*. "Will rivet the attention of its readers from the introduction to the closing chapters."—*Graphic*. Price 2s., post-free. London: ROBERT COCKS and Co.**HINTS TO YOUNG TEACHERS OF THE PIANO-FORTE** and all who are interested in musical instruction. By GEORGE FREDERICK WEST. Post-free for twelve stamps.

London: ROBERT COCKS and Co., 6, New Burlington Street.

HINTS TO STUDENTS ON SINGING. By CIROPINSUTI. Post-free for twelve stamps. "It contains 'infinite riches in a little room.'"—*Nottingham Guardian*. "The sensible advice given will prove of great assistance."—*Graphic*.

London: ROBERT COCKS and Co., 6, New Burlington Street.

Just published, crown 8vo, 5s. cloth (postage 5d.).

PRACTICAL ORGAN BUILDING. By W. E.

DICKSON, M.A., Precentor of Ely Cathedral, with numerous illustrations.

CROSBY LOCKWOOD and Co., 7, Stationers' Hall Court, London, E.C.

HARMONY NOTES, compiled by E. M. BOWLES.

Price 1s. To be had of the Publisher, LAMBORN COCK, 23, Holles Street, W.; or, of Mrs. BOWLES, at her Residence, 38, Florence Road, Finsbury Park, N.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

THE ORCHESTRA AND THE CHOIR.

(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A Monthly Review; Musical, Dramatic, and Literary. Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

Third Edition. Price 1s.

HOW TO LEARN TO PLAY THE PIANO WELL. By ONE WHO HAS TAUGHT HIMSELF.

"Here, in the compass of fourteen pages, is matter calculated to produce better results than half-a-dozen years' teaching."

THE ART OF PLAYING AT SIGHT. By ONE

WHO HAS TAUGHT HIMSELF. Price 1s. "The author believes his system to be infallible; after a fair trial, we must say we believe so too."

HOW TO FORM AND TRAIN A VILLAGE

CHOIR. By AN ORGANISING CHOIRMASTER. Price 1s.

"Thoroughly practical. A boon to choir-trainers generally."

CONGREGATIONAL SINGING: Is it a Reality

or only a Myth? By A LAYMAN. Price 1s.

THE HARMONIUM: AND HOW TO PLAY IT.

Price 1s.

Published for the Author, by THOS. SMITH, Music Warehouse, Angel Hill, Bury St. Edmunds, from whom alone copies may be had.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.				s. d.
1.	Hymns only.	Royal 24mo.	Bourgeois Antique. Cloth, red edges	1 0
2.	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Cloth, red edges	0 6
"	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Limp cloth	0 4
"	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Paper cover	0 3
3.	Hymns with Tunes.	Demy 8vo.	Cloth	4 0
4.	Hymns with Tunes.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges	5 0
5.	Tunes only.	Demy 8vo.	Cloth	3 0
6.	Tunes only.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges	4 0
7.	Hymns with Tunes.	Treble part only.	Royal 24mo	1 6
"	Hymns with Tunes.	Treble part only.	Royal 24mo, cloth, bevelled boards, gilt lettered, red edges	2 0
8.	Hymns with Tunes.	Small post 8vo, to bind with the Pearl 8vo Prayer Book.	Cloth	2 6
9.	Hymns with Tunes.	Ditto.	Cloth, bevelled boards, gilt lettered, red edges	3 0
10.	Hymns with Tunes.	Large type. Imperial 8vo.	Cloth, bevelled boards, gilt lettered, red edges	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

No.			s. d.
1.	Limp cloth, turned in	...	2 6
2.	Cloth boards, red edges, gilt lettered	...	3 6
TONIC SOL-FA EDITION.			
3.	Limp cloth, turned in	...	2 0
4.	Cloth boards, red edges, gilt lettered	...	2 6

About 250,000 copies have already been sold.

THE BRISTOL TUNE-BOOK (Second Series),

No.			s. d.
5.	Limp cloth	...	2 6
6.	Cloth boards, red edges, gilt lettered	...	3 6
TONIC SOL-FA EDITION.			
7.	Limp cloth	...	2 0
8.	Cloth boards, red edges, gilt lettered	...	2 6

FIRST AND SECOND SERIES BOUND TOGETHER.

No.			s. d.
9.	Limp cloth	...	4 0
10.	Cloth boards, red edges, gilt lettered	...	5 0
12.	Tonic Sol-fa, cloth	...	3 0

SMALL EDITION OF THE COMPLETE WORK.

715	Tunes and Chants, providing for nearly 200 Varieties of Metre.	
No. 11.	Cloth	3 0

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; Bristol: W. AND F. MORGAN; and all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 43d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN AND MARSHALL.

SMART'S SERVICE in G. Octavo, complete, 1s. 6d. net; or separately, Te Deum, 3d.; Jubilate, 3d.; Communion Service, 9d.; Magnificat and Nunc dimittis, 6d. METZLER & Co., 35, 36, 37 & 38, Great Marlborough Street, London, W.

For Choral and Sunday School Festivals held in May and June.

VOX VERIS, Hymn by E. F. Douglas and Bishop Walsham How (Church Hymns, No. 61); tune by T. R. MATTHEWS, Editor of "The Village Organist." Price 13d. LONDON: NOVELLO, EWER AND CO.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BENFIELD, Mus. Doc., Cantab.

"Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"A work which is an honour to its author and his countrymen."—*Orchestra*.

LONDON: NOVELLO, EWER AND CO.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, PATERNOSTER ROW.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s. TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

In small quarto, 330 pages.

THE BURNLEY TUNE-BOOK, containing nearly 700 original Tunes, Chants, Kyries, &c. Adapted to the wants of all choirs and congregations. Prices, plain, 4s.; gilt, 5s. LONDON: F. PITMAN. Burnley: T. SIMPSON.

Now ready, revised and enlarged, price 7s.

PARR'S PSALMODY, containing 401 Tunes, 301 Chants, 15 Responses, and 12 Doxologies, with above 400 Memoirs of Composers, and descriptions of over 220 Works used in the compilation, affording an amount of authentic information on the history and bibliography of Psalmody nowhere else to be found. LONDON: NOVELLO, EWER AND CO.

HERRING'S METRICAL TUNES, &c. 8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

CONGREGATIONAL SINGING.—"FREE CHANT" CADENCES for the Recitation of the Psalms without "pointing." By JOHN CROWDY. Price 1s. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and **DEUS MISEREATUR**. For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as *Duets* for private use. LONDON: NOVELLO, EWER AND CO.

Price 3d., or 2s. per doz.

THE NICENE CREED, in C, for Parish Choirs. Short, easy, and without sentences in recitative, by CHARLES W. PEARCE, Mus. Bac., Cantab., F.C.O. CONRAD HERZOG and Co., 62, Hatton Garden, E.C.

THE LATE DR. ELVEY'S PSALTER.

THE PSALTER; or, Canticles and Psalms of David. Pointed for Chanting on a New Principle. With Explanations and Directions. By the late STEPHEN ELVEY, Mus. Doc., Organist and Choragus to the University of Oxford. Eighth Edition. Demy 8vo, cloth, 5s.

Also, a CHEAPER EDITION (the Thirteenth), with a Memorandum on the Pointing of the "Gloria Patri," by Sir G. J. ELVEY. Fcap. 8vo, cloth limp, 2s. 6d.

THE same with PROPER PSALMS, 3s. The PROPER PSALMS separately, price 6d.

THE CANTICLES separately (Sixteenth Edition). Fcap. 8vo, 3d. The Psalter is used at St. George's Chapel, Windsor, and at many Cathedrals.

"There can be no doubt but that we owe most of what is good in the chanting of to-day to the (seven years') labour and care bestowed on the first edition of this work issued in 1856."—*Musical Standard*, September 25, 1875.

"Taken as a whole, Dr. Elvey's work has not been surpassed. . . . We believe that educated musicians generally—with a sense of the importance of this part of worship—if they must chant from such a pointed psalter, would prefer Dr. Elvey's conscientious framework to any other we know."—*The Orchestra*, January, 1878.

PARKER and Co., Oxford and London.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a collection of Kyrie Eleisons, old and new.

London: NOVELLO, EWER and Co.

Third Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY and MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authenticated by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

WILFORD MORGAN'S GRAND MARCHES. "CHRISTIAN THE PILGRIM" with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kuhe's Festival, and Promenade Concerts. Also for Piano solo:—
MARCIA GIUBILANTI }
MARCHE JOYEUSE } Post-free, eighteen stamps each.
MARCHE MILITAIRE }
MARCH IN C MINOR }
MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN'S semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN'S popular semi-sacred March, "CHRISTIAN THE PILGRIM," for Organ, with pedal obligato. Post-free, 18 stamps. MORGAN and Co., 27, Charles Street, St. James's, S.W.

SIX ANDANTES for the Organ, Pedal Obligato. By GEO. WILKINS, Organist of Christ Church, Guildford. Price 2s. 6d. net. "... Real organ music."—*Musical Standard*. London: NOVELLO, EWER and Co.

NEW WEDDING MARCH and CHORISTERS' MARCH, by EVERARD SCOTT. Price 1s. 6d. each, net. GEO. MARSDEN, or Composer, Wirksworth, Derbyshire.

The Cathedral Psalter

POINTED FOR CHANTING.

	s.	d.
Imperial 32mo, cloth	0	9
Ditto, with Proper Psalms, cloth	1	0
Demy 8vo, large type, with Proper Psalms, cloth	2	6
Proper Psalms, separately. Paper cover. 32mo	0	3
Canticles, 32mo	0	1
Ditto, 8vo	0	3

The Psalter, with Chants, Post 4to, cloth	5	0
Canticles, 4to, with Chants	0	6

THE

CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2	0
Ditto, cloth	3	0
Foolscap 4to, paper cover	1	0
Ditto, cloth	1	6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S COLLECTION OF ONE HUNDRED AND SIXTY-FIVE RESPONSES

TO THE

COMMANDMENTS

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

NO. 1. Let your light so shine.	13. Charge them who are rich.
2. Lay not up for yourselves.	14. God is not unrighteous.
3. Whatsoever ye would that men.	15. To do good.
4. Not every one that saith unto Me.	16. Whoso hath this world's good.
5. Zacchæus stood forth.	17. Give alms of thy goods.
6. Who goeth a warfare.	18. Be merciful after thy power.
7. If we have sown.	19. He that hath pity upon the poor.
8. Do ye not know.	20. Blessed be the man.
9. He that soweth little.	21. Let your light so shine.
10. Let him that is taught in the word.	Festalt Setting.
11. While we have time.	
12. Godliness is great riches.	

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

1. Let your light so shine.	11. While we have time.
2. Lay not up for yourselves.	12. Godliness is great riches.
3. Whatsoever ye would.	13. Charge them who are rich.
4. Not every one.	14. God is not unrighteous.
5. Zacchæus stood forth.	15. To do good.
6. Who goeth a warfare.	16. Whoso hath this world's good.
7. If we have sown.	17. Give alms of thy goods.
8. Do ye not know.	18. Be merciful after thy power.
9. He that soweth little.	19. He that hath pity.
10. Let him that is taught.	20. Blessed be the man.

Price One Shilling.

London: NOVELLO, EWER and Co.

REDUCED PRICES OF HOUSELEY AND MONK'S POINTED PSALTER.

					s.	d.
4to Edition, with Chants in Short Score	....	....	....	....	4	0
12mo Edition. Vocal parts	....	....	....	<i>Each</i>	1	6
32mo Edition. Words only	....	....	....	....	0	9
Ditto ditto with Proper Psalms	....	....	....	....	1	0

This pointing of the Psalter is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—“CHRIST AND HIS SOLDIERS.”

Cloth, 4s.; paper cover, 3s. Book of Words, 3d.; Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. 1 & 2, 1s. 6d. each, paper cover.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—“Jack and Jill,” &c. 1s. 3rd Set—Hunting Quadrilles: “John Peel,” &c. 1s.
2nd Set—“Humpty Dumpty.” Duet, 3s.; Solo 1s. 4th Set—Singing Quadrilles: “Girls and Boys,” &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School.

London: NOVELLO, EWER & CO.

THE EARTH IS THE LORD'S

EASY ANTHEM FOR SOLO (TREBLE) AND CHORUS.

By C. SWINNERTON HEAP, Mus. Doc. Price 4d. net.

London: NOVELLO, EWER and Co.

NARCISSUS and ECHO. Cantata for mixed Voices, with Pianoforte Accompaniment. Words by MIRIAM ROSS. Music by EDWIN C. SUCH, Mus. Bac, Cantab. Price 3s.
London: NOVELLO, EWER and Co.

TO ORGANISTS.

THE UNIVERSAL ORGANIST, a Series of Shilling Volumes, averaging 20 to 25 pages each. Full music size:—

- No. 1. Eight Original Pieces and Arrangements—*F. Archer.*
2. Ten Gavottes and Minuets of the Great Masters—*Dr. Spark.*
3. Thirty-two Introductory Voluntaries (entirely new)—*Arthur Johnson.*
4. Eight Original Pieces and Arrangements (second selection)—*F. Archer.*
- 5 & 6. Lefebure Wely's Six Celebrated Offertories (Op. 34). Edited by *F. Archer.* (Double Number.)
- 7 & 8. Batiste's Six Grand Offertories. Edited by *F. Archer.* (Special Number, price 2s. 6d.)
9. Celebrated Marches, arranged by *F. Archer.*
10. Arrangements—*F. Archer.*
11. Arrangements—*F. Archer.*
12. Arrangements—*F. Archer.*

Detailed lists of contents, free on application.

* Published by arrangement with Messrs. Ashdown and Parry.

Price One Shilling each, Nos. 7 and 8 excepted.

CUNINGHAM BOOSEY & SPRAGUE, 296, Oxford Street, W.

Price 5s., paper cover; or 7s. 6d., handsomely bound in scarlet cloth, gilt lettered, gilt bordered, and gilt edges.

THE VILLAGE ORGANIST. New Edition, complete in One Volume. 142 Pages. It contains 78 Voluntaries, all of which, except four, were composed expressly for the work by nearly all the most eminent English musicians.

All orders should be addressed to the Publishers.

London: NOVELLO EWER and Co.

REVISED EDITIONS.

OVERTURES.—DER FREISCHÜTZ and **OBERON**, arranged from the Full Score for the ORGAN by A. L. PEACE (Organist, St. Andrew's Hall, Glasgow). Price 4s. each. ROBERT COCKS and Co., New Burlington Street, W. In the Press—Overture to **GUILLAUME TELL**.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S

Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

(“The Well-Tempered Clavichord”).

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER and Co.

COMPOSITIONS

BY

A. C. MACKENZIE.

ANTHEMS FOR FOUR VOICES.

	Net.
	s. d.
The blessing of the Lord	0 3
I will lay me down in peace	0 1½
The Lord gave, and the Lord hath taken away	0 2

PART-SONGS (S.A.T.B.) Op. 8.

No. 1. It is this	0 1½
" 2. How I love the festive boy	0 3
" 3. Autumn	0 1½
" 4. When Spring begets the dewy scene	0 4
" 5. The day of love	0 3
" 7. The stars are with the voyager	0 1½

PART-SONGS FOR MEN'S VOICES.

A Franklyn's dogge (Op. 8, No. 6)	0 6
Great Orpheus was a fiddler	0 6

TRIOS FOR LADIES' VOICES. Op. 22.

No. 1. Waken! waken! day is dawning	0 4
" 2. Distant bells	0 3
" 3. Come, sisters, come	0 4

SONGS.

Three Songs. Op. 17. The Poetry written by CHRISTINA ROSSETTI:—	
No. 1. The first spring day	3 0
" 2. When I am dead	3 0
" 3. A birthday	3 0
While my lady sleepeth. Serenade. Op. 12, No. 2. The words translated from the Spanish, by J. G. LOCKHART	3 0
In our boat. Violin and Violoncello Accompaniment	4 0
The song of love and death. From Tennyson's "Idyls of the King"	3 0
The Old Grenadier. Sung by Mr. Santley	4 0
Cross and Crown. Organ or Harmonium, ad lib.	4 0

Sold at half-price.

PIANOFORTE MUSIC.

SOLOS.

Five Pieces: Impromptu, Gigue, Saga, La Coquette, Evening in the fields	4 0
Trois Morceaux. Op. 15:—	
No. 1. Valse Sérieuse	3 0
" 2. Nocturne	4 0
" 3. Ballade	4 0
Six Compositions. Op. 20:—	
No. 1. Hymnus	2 0
" 2. Ritornello	3 0
" 3. Reminiscence	3 0
" 4. Chasse aux papillons	3 0
" 5. Réverie	3 0
" 6. Dance	3 0
Scenes in the Scottish Highlands. Three Pieces. Op. 23. each	3 0
No. 1. On the hill-side. No. 2. On the loch. No. 3. On the heather.	
BURNS.—Second Scotch Rhapsody. Op. 24	5 0

DUETS.

Rhapsodie Ecosaise. Op. 21	6 0
BURNS.—Second Scotch Rhapsody. Op. 24	6 0

ORCHESTRA.

BURNS.—Second Scotch Rhapsody. Op. 24:—	
Full Score	10 0
Orchestral Parts	20 0

Sold at half-price.

London: NOVELLO, EWER and Co.

Just published.

A SECOND SET OF

TEN TRIOS for FEMALE VOICES

COMPOSED BY

CARL REINECKE

Op. 156.

Price 1s. 6d.; or, singly:—

No. 86. From Venice	3d.
" 87. When two are lovers	2d.
" 88. How quickly sorrow is gone	2d.
" 89. A Maiden's song	3d.
" 90. O grateful evening silence	2d.
" 91. Song of the Graces, from "Faust"	2d.
" 92. Song from "Mirza Schaffy"	3d.
" 93. In summer go thy love to seek	2d.
" 94. Over a grave	2d.
" 95. Snow in Spring	2d.

London: NOVELLO, EWER and Co.

NEW SONG

Sung by Mr. FRANK BOYLE

ONLY TO LOVE THEE

The Words written by EDWARD OXENFORD

THE MUSIC BY

FRANZ ABT.

Two Shillings, net.

London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHT

Song for Baritone or Bass, by

ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

Sung by Miss ADA TOLKIEN.

NEW SONG

ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

New Patriotic Song for Baritone.

WHO'S FOR THE QUEEN?

Written by FRED. E. WEATHERLY, M.A.

MUSIC COMPOSED BY

GABRIEL DAVIS.

Price 4s.

London: NOVELLO, EWER and Co.

SONGS

BY

SIR W. STERNDALE BENNETT.

TWELVE SONGS, with English and German Words. Price, s. d.	
in paper cover, 2s. 6d.; cloth boards	4 6
Also separately, folio size each net	1 6

Op. 23.

1. Musing on the roaring ocean.	7. Indian love.
2. May-dew.	8. Winter's gone.
3. Forget-me-not.	9. Dawn, gentle flower.
4. To Chloe (in sickness).	10. Castle Gordon.
5. The past.	11. As lonesome through the woods.
6. Gentle Zephyr.	12. Sing, maiden, sing.

O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria") 3 0

O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen") 2 6

WITH THE CAROL IN THE TREE (ditto) 3 0

'TIS JOLLY TO HUNT (ditto) 3 0

London: NOVELLO, EWER and Co.

NEW AND POPULAR SONG.—THE BETROTHAL RING ("Mizpah"). Composed and dedicated to the Viscountess Folkestone, by J. MAUDE CRAMENT. Sung by Mrs. Osgood, Miss Orridge, &c.

"When absent from each other
O'er mountain, vale, and sea,
The Lord who guarded Israel
Keep watch 'tween me and thee."

Price 2s. net.

London: NOVELLO, EWER and Co.

ON DECK, Song, 1s.; "The cot in yonder dell,"
Song, 1s.; "The cot in yonder dell, the return," Song, 1s.;
"Lily of the valley," Polka Mazurka, 2s. J. EVERSHED and Co.,
24, Castle Street, Holborn; or C. E. BROOKMAN, 5, Carey Place,
Watford.

HEINRICH HOFMANN'S COMPOSITIONS

PUBLISHED BY NOVELLO, EWER AND CO.

PIANOFORTE SOLOS.

Op.		s.	d.
1.	Two Nocturnes. No. 1, in A flat; No. 2, in G	each	3 0
2.	Two Valses Caprices. No. 1, in G; No. 2, in A flat	each	3 0
5.	Capriccio, in A minor	each	4 0
6.	Polonaise, in F sharp minor	each	5 0
9.	Five Characteristic Pieces	each	5 0
	No. 1, Lied, 2s. 6d.; No. 2, Hungarian, 2s. 6d.; No. 3, Twilight, 2s. 6d.; No. 4, Elegy, 2s.; No. 5, Humoresque, 2s. 6d.		
11.	Album Leaves. Four Pieces in Two Books	each	3 0
	Book I. Akrostichon. In May.		
	Book II. Dreaming. The Rivulet.		
12.	In Dreamland. Characteristic Piece	each	4 0
14.	Valse de Salon	each	4 0
16.	Hungarian Suite for Orchestra, arranged	each	8 0
19.	Italian Love Tale. Six Pieces	each	3 0
	No. 1, Introduction; No. 2, Barcarole; No. 3, Serenade; No. 4, Duetino; No. 5, Carnival; No. 6, Wedding Procession.		
23.	Ländler	each	8 0
	No. 1, in G; No. 2, in B minor; No. 3, in G flat; No. 4, in B flat; No. 5, in F minor; No. 6, in A; No. 7, in G minor	each	3 0
29.	Springtime of Love. Five Pianoforte Duets, arranged	each	6 0
30.	Selection from the Cantata "Melusina"	each	8 0
34.	Reminiscences. Book I.	each	6 0
	No. 1, The Fairy, 3s.; No. 2, Agitation, 3s.; No. 3, From Golden Days, 2s.; No. 4, Lost, 3s.; No. 5, Dance Melodies, 3s.		
37.	Reminiscences. Book II.	each	6 0
	No. 1, To the lute, 2s.; No. 2, The rivulet, 3s.; No. 3, Two Scandinavian melodies, 2s. 6d.; No. 4, Allemande, 2s. 6d.; No. 5, Minstrel's song, 1s. 6d.; No. 6, March of the Lancers, 3s.; No. 7, In the mill, 3s.; No. 8, Vineta, 2s.; No. 9, Puck, 3s.		
38.	Grand Funeral March, arranged	each	4 0
39.	Prairie Pictures. Three Pieces on Russian melodies	each	5 0
	No. 1, Vivace, A minor, 3s.; No. 2, Lento, A minor, 2s.; No. 3, Allegro, D minor, 3s.		
40.	Melodies from "Armin." Grand Opera	each	8 0
	March from ditto	each	3 0
44.	Aennchen von Tharau. Lyric Opera, arranged	net	3 0
	Ditto. Fantasia, by C. Bohm	each	3 0
	Ditto. Overture	each	4 0
	Ditto. Waltz	each	4 0
	Ditto. March	each	3 0
45.	From my Diary. Twelve Pieces, in Three Books	each	4 0
	Book I. Over the water, The last farewell, Along the brook, Under the village linden-tree.		
	Book II. Discourse, Hunting scene, The Nightingale sings, Rustic dance.		
	Book III. At parting, Snowflakes, In the forest inn, Roving bird.		
52.	The Trumpeter of Sakkingen. Six Characteristic Duets, arranged.		
	No. 1, Young Werner's arrival, 3s.; No. 2, Gnomes, 4s.; No. 3, Confession, 4s.; No. 4, Separation, 2s.; No. 5, In Rome, 3s.; No. 6, Happy solution, 3s.		
55.	Three Pieces for Pianoforte Duet, arranged	each	6 0
	No. 1, Ländler, 4s.; No. 2, Springtime, 4s.; No. 3, Polonaise, 5s.		
	Silhouettes from Hungary. Seven Pieces on original Hungarian Melodies, 6s. Or in Three Books	each	3 0
	Norwegian Songs and Dances. Three Books	each	4 0
	New Hungarian Dances. Four Books	each	4 0
	Ancient French Gavotte	each	3 0

PIANOFORTE DUETS.

3.	Three Characteristic Pieces	each	6 0
	No. 1, March; No. 2, Spinning Song; No. 3, Country Dance.		
10.	Three Characteristic Pieces	each	6 0
	No. 1, Fughetta; No. 2, Menuet; No. 3, Festival March	each	3 0
13.	Two Pieces: No. 1, Valse, 4s.; No. 2, Marche Cosaque, 3s.		
15.	Three Characteristic Pieces, arranged	each	12 0
16.	Hungarian Suite, arranged	each	10 0
	In the Puszt, from ditto	each	5 0
19.	Italian Love Tale	each	10 0
	Book I. Introduction. Barcarole, 4s.		
	Book II. Serenade, 3s.		
	Book III. Duetino. Carnival, Wedding Procession, 6s.		
22.	Frithjof. Symphony, arranged	each	12 0
	Intermezzo, from ditto	each	4 0
23.	Ländler. Two Books	each	6 0
	Or Seven Numbers, each 3s.—No. 1, G; No. 2, B minor; No. 3, G flat; No. 4, B flat; No. 5, F minor; No. 6, A; No. 7, G minor.		
25.	Sestet, for strings, in E minor, arranged	each	12 0
28.	Dramatic Overture, arranged	each	6 0
29.	Springtime of Love. Five Pieces in Two Books. Book I,		
	5s. Book II., 7s.		

30.	Selection from "Melusina." Cantata	each	15 0
35.	Three Characteristic Pieces	each	7 0
	No. 1, Dance, 3s.; No. 2, Nocturnal Procession, 3s.; No. 3, Dance Song, 4s.		
38.	Grand Funeral March, arranged	each	5 0
39.	Prairie Pictures. Three Pieces on Original Russian Melodies	each	6 0
	No. 1, Vivace, A minor, 4s.; No. 2, Lento, A minor, 2s.; No. 3, Allegro, in D minor, 4s.		
40.	Melodies from "Armin." Grand Opera, arranged	each	10 0
	March from ditto	each	4 0
	Dance from ditto	each	5 0
42.	Minnespiel. A Romance of Love. Waltzes, arranged	each	10 0
43.	On the Rhine. Four Pieces	each	10 0
	Book I. Excursion, The Rhine Elves, 4s.		
	Book II. The Lurley Rock, 4s.		
	Book III. Vintage Festival, 4s.		
44.	Overture to "Aennchen von Tharau." Lyric Opera	each	5 0
	Waltz from ditto	each	5 0
	March from ditto	each	5 0
46.	From my Diary. Twelve Pieces. Three Books	each	5 0
	Book I. Over the water, The last farewell, Along the brook, Under the village linden-tree.		
	Book II. Discourse, Hunting scene, The Nightingale sings, Rustic dance.		
	Book III. At parting, Snowflakes, In the forest inn, Roving bird.		
52.	The Trumpeter of Sakkingen. Six Characteristic Pieces.	each	6 0
	Two Books		
	Book I. Young Werner's arrival, Gnomes, Confession.		
	Book II. Separation, In Rome, Happy solution.		
54.	Two Serenades	each	6 0
	No. 1, Improptu, Barcarole, Dance, March; No. 2, Romance, Hungarian, Humoresque, Polonaise.		
55.	Three Pieces	each	9 0
	No. 1, Ländler, 4s.; No. 2, Springtime, 4s.; No. 3, Polonaise, 5s.		
	Silhouettes from Hungary. Seven Pieces on original Hungarian Melodies	each	9 0
	Three Books	each	4 0
	Norwegian Songs and Dances. In Three Books	each	6 0
	New Hungarian Dances. Four Books:—		
	Books I and II, each 4s.; III and IV, each 5s.		
	In Olden Times. Seven Pieces on Ancient Melodies. 2 Books.	each	4 0
	Albion. Eight National Airs. Two Books	each	4 0
	Russian Songs and Dances. Two Books	each	2 0

CANTATAS.

21.	Song of the Norns. For Female Voices, Solo and Chorus, and Orchestra:—		
	Full Score, German words	each	12 0
	Vocal Score, English words	each	8 0
	Vocal Parts	each	0 6
30.	"Melusina." Cantata for Solo, Chorus, and Orchestra:—		
	Full Score	net	30 0
	Orchestral Parts	net	60 0
	Vocal Score	net	18 0
	Ditto, 8vo	net	3 0
	Vocal Parts	each	3 0
	Book of Words	net	0 3
45.	"Cinderella." Cantata for Solo, Chorus and Orchestra:—		
	Full Score	net	40 0
	Orchestral Parts	net	80 0
	Vocal Score, 8vo	net	4 0
	Vocal Parts	each	4 0
	Book of Words	net	0 3

PART-SONGS.

4.	Four Two-part Songs, with Pianoforte Accompaniment	each	5 0
	No. 1, Wake! 'tis morning, 2s.; No. 2, The little sweetheart, 2s.; No. 3, The Snowflakes, 2s.; No. 4, When o'er the sea, 3s.		
8.	Three Quartets for Soprano, Alto, Tenor, and Bass. Vocal Score	net	1 0
	Be thou faithful, Whom God a faithful love has given, The sprig of myrtle.		
17.	Champagne Song, for Male Voices, with Orchestra or Pianoforte:—		
	Full Score, German words	each	9 0
	Vocal Score, English words	net	1 0
20.	Six Quartets for Male Voices. Vocal Score	each	2 0
	Roaming, Sir Cuckoo, Glorious May, In Springtime, Our maxim, In dulci júbilo.		
42.	"Minnespiel." A Romance of Love. Waltzes for Soprano, Contralto, Tenor, and Bass (or Chorus), with Pianoforte Duet Accompaniment:—		
	Score	each	12 0
	Parts	each	2 0
47.	Summer. Three Quartets, for Soprano, Alto, Tenor, and Bass. Vocal Score	net	1 0

Complete Catalogues gratis on application.

Sold at half-price, if not marked net.

THE ONLY COMPLETE EDITIONS.

One Volume, 518 pp., folio, handsomely bound, cloth, gilt edges, price 21s.

AN ENTIRELY NEW AND CAREFULLY REVISED EDITION OF
MENDELSSOHN'S
ORIGINAL COMPOSITIONS
FOR THE
PIANOFORTE
INCLUDING THE "LIEDER OHNE WORTE."

ALSO

A NEW OCTAVO EDITION (518 pp.)
Price, in paper cover, 7s. 6d. Cloth, gilt edges, 10s. 6d.

LIEDER OHNE WORTE

Folio, cloth, gilt edges, 12s. Octavo, paper cover, 4s.; cloth, gilt edges, 6s.

CHEAP EDITION.

Folio, paper cover, 5s.; cloth, gilt edges, 8s. Octavo, paper cover, 2s. 6d.;
cloth, gilt edges, 4s. 6d.

THE ONLY COMPLETE EDITION,
CONTAINING BOOKS 7 & 8.

"The volume before us is, indeed, a model of cheapness combined with elegance and convenient arrangement. It contains, in 518 neatly printed pages, everything Mendelssohn has written for the pianoforte, from the Capriccio in F sharp minor, Op. 5, composed in 1825, at the age of 16, to his latest works, including several published after his death. . . . A student will find no end of interesting points in the works here collected, but to the more advanced amateur also they will be a source of purest enjoyment. We need not add that the stately volume before us is eminently adapted to serve as an elegant and valuable gift-book at this, or, indeed, at any season of the year."
—*The Times*.

"This is a new edition, just issued by the eminent firm in Berners Street, of the complete works of Mendelssohn for pianoforte solo, including the two concertos, and the other pieces with orchestral accompaniments. These are comprised in one handsome volume, full music size, far less bulky than might be expected from the comprehensiveness of its contents. These comprise all the hitherto published pianoforte works of the composer of the class just specified, including the eight books of 'Lieder ohne Worte.' Some of these and several other pieces are the copyrights of Messrs. Novello, Ewer and Co., hence this is the only complete edition procurable in this country. The advantages of having all these productions of the great master in a single volume are great, especially for the purposes of ready reference, as in the case of the beautiful one-volume edition of Beethoven's Sonatas issued by the same publishers. Like it, the Mendelssohn collection now under notice is beautifully engraved and printed, and is altogether brought out in a style worthy of the contents and of the high reputation of the firm by which it is issued."—*Illustrated London News*

LONDON: NOVELLO, EWER AND CO.

BOSTON, NEW YORK, AND PHILADELPHIA: DITSON AND CO.

MELBOURNE EXHIBITION, 1881.

FIRST PRIZE & HIGHEST AWARD.

CHALLEN & SON

HAVE BEEN ADJUDGED THE

HIGHEST AWARD

FOR UPRIGHT IRON-FRAME PIANOS,

The Jury having accorded to them a GREATER NUMBER OF GOOD POINTS than were obtained by ANY OTHER English Firm.

Extract from Jury's Report :—

“ First Prize, Challen and Son—for great excellence and durability.”

CHALLEN & SON'S IRON-FRAME PIANOS,

Powerful and pure in tone, require but little tuning—are more damp-resisting than those made upon the old system of bracing—and especially adapted for Country Houses and the Colonies.

CHALLEN & SON'S GOLD MEDAL PIANETTES

are unequalled, and have obtained the Highest Award ever given for this class of Pianos.

PRICES FROM 25 GUINEAS.

May be obtained from all Musicsellers. Illustrated Lists and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.



HOPKINSON'S PIANOFORTES.

PRIZE MEDALS; LONDON, 1851; PARIS, 1855; LONDON, 1862; DUBLIN, 1865; WAKEFIELD, 1865; YORK, 1866; DUBLIN, 1872; LEEDS, 1875; SOUTH AFRICA, 1877; YORK, 1879; AND AT THE

PARIS EXHIBITION, 1878,

the highest distinction was conferred upon Messrs. HOPKINSON by the Musical Jurors—viz., the only Gold Medal awarded to any British Manufacturer.

MESSRS. HOPKINSON, therefore, feel fairly entitled to repeat the opinions expressed in the year 1845, by the most celebrated Pianists and Musicians then living—viz., THALBERG, Sir JULIUS BENEDICT, Madame DULCKEN, Sir HENRY BISHOP, and others, as still being correct—that their Pianofortes are "*unsurpassed in tone and touch by those of any other maker.*"

Since these opinions were expressed, the leading musical judges in all parts of the world have confirmed them.

Messrs. H. having also, after carefully conducted experiments, introduced improvements of great value, with confidence invite the Trade, Professors, and the Musical Public, specially to inspect and judge of their Metal-framed Grand and Cottage Pianofortes, which they believe to deserve the eulogium passed upon them by the President of the Musical Jurors at Paris, 1878, that—

"THEY ARE FAULTLESS."

WAREROOMS—235, REGENT STREET, LONDON, W.

MANUFACTORY—FITZROY ROAD, PRIMROSE HILL, N.W.

NOTE.—As many persons are not aware at how moderate a price they can obtain Instruments of such proved and undoubted excellence, they are invited to apply for Illustrated Lists.

CHAPPELL AND CO.'S

IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.

35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.

18 TO 225 GUINEAS.

ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

Steam Pianoforte Works—CHALK FARM ROAD, N.W.

TO ORGANISTS, CHOIRMASTERS, AND THE CLERGY.

PEDAL ORGANS. CHANCEL ORGANS.

NEW AND SECOND-HAND.

PEDAL ORGAN, with 2 manuals, 23 stops, full pedal compass, 30 notes and accessories (style 800).

Price 160 Guineas.

Suitable for a congregation of 500 people.

PEDAL ORGAN, with 1 manual, 17 stops, and full pedal compass, 30 notes and accessories (style 432).

Price 80 Guineas.

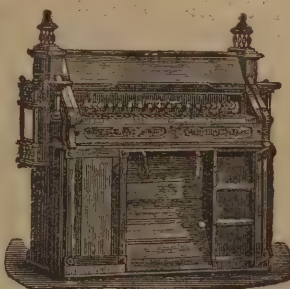
Suitable for organ practice.

PEDAL ORGAN, with 1 manual, 9 stops, and pedal compass, 27 notes and accessories (style 410).

Price 60 Guineas.

Suitable for a congregation of 300 people.

LIBERAL DISCOUNT
FOR CASH.



New Illustrated Catalogue
Post-free.

CHANCEL ORGAN, with 1 manual, 15 stops, and ventrillo chest (style 501).

Price 110 Guineas.

The most powerful organ with 1 manual.

CHANCEL ORGAN, with 1 manual, 13 stops, and accessories (style 431).

Price 50 Guineas.

Suitable for a congregation of 300 people. Used by Moody and Sankey.

CHANCEL ORGAN, with 12 stops and Venetian organ swell (style 350).

Price 38 Guineas.

Suitable for a congregation of 200 people.

CHANCEL ORGAN, with 8 stops, including 2 couplers (style 108).

Price 23 Guineas.

Suitable for a congregation of 100 people.

MASON & HAMLIN ORGAN COMPANY, 37, Great Marlborough Street, London, W.

MADAME PATEY'S VOCAL TUTOR

FOR SOPRANO, M.-SOPRANO, & CONTRALTO. PRICE 4s. NET.

"Madame Patey writes so clearly and sensibly, avoiding technical jargon, that her 'Tutor' can be recommended in the strongest terms to the notice of teachers."—*Music Trades Review*.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP. Cantata. Words by LONG-FELLOW. Composed for the Leeds Festival, 1880, by JOHN FRANCIS BARNETT. Price, Paper, 6s. net; Cloth, 8s.

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

GIDEON. Oratorio. By W. G. CUSINS. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

THREE JOVIAL HUNTS-MEN. Words by R. CALDECOTT. Music by THOMAS ANDERTON. Performed at Birmingham, April 29, 1881. Price 2s. net.

JUST PUBLISHED.

MARY STUART. Dramatic Cantata. For Four Solo Voices and Chorus. Words by F. E. WEATHERLY. Music by JOSEPH L. ROECKEL. Performed at Bristol, June 1, 1881. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

LORD LOVELL. Humorous Cantata. For Four Solo Voices and Chorus. By GEORGE FOX. Price, Vocal Score, 2s. 6d. net.

IN THE PRESS.

RUTH. Sacred Cantata. By JOSEPH L. ROECKEL.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 460.—Vol. 22.

Registered for transmission abroad.

JUNE 1, 1881.

Price 3d.; Post-free, 4d.

Annual Subscription, Postage-free, 4s.

WORCESTER MUSICAL FESTIVAL.

SEPTEMBER 4, 6, 7, 8, and 9, 1881.

Under the immediate Patronage of
HER MOST GRACIOUS MAJESTY THE QUEEN, AND
THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES.

SUNDAY AFTERNOON, SEPTEMBER 4.—GRAND CHORAL SERVICE: ANTHEM, "I WAS GLAD" (ATTWOOD); CANTATA, "GOD, THOU ART GREAT" (SPOHR).

TUESDAY MORNING.—"ELIJAH" (MENDELSSOHN).

TUESDAY EVENING, CANTATA, "THE BRIDE," Composed for the Festival (A. C. MACKENZIE); and MISCELLANEOUS SELECTION.

WEDNESDAY MORNING.—CANTATA, "THE WIDOW OF NAIN," Composed for the Festival (CALDICOTT); SYMPHONY, No. 5 (BEETHOVEN); "JEPHTHA" (HANDEL).

WEDNESDAY EVENING.—"CREATION" (HAYDN); "HYMN OF PRAISE" (MENDELSSOHN).

THURSDAY MORNING.—MASS in D Minor (CHERUBINI); "CHRISTMAS ORATORIO," Part II. (BACH); "MOUNT OF OLIVES" (BEETHOVEN).

THURSDAY EVENING.—MISCELLANEOUS CONCERT.

FRIDAY MORNING.—"THE MESSIAH."

FRIDAY EVENING.—GRAND CHORAL SERVICE: ANTHEM, "THE KING SHALL REJOICE" (HANDEL); ANTHEM, "O GOD, WHEN THOU APPEAREST" (MOZART).

PRINCIPAL VOCALISTS:

MADAME ALBANI,
MISS ANNA WILLIAMS,
MISS ANNIE MARRIOTT,
MADAME PATEY,
MISS HILDA WILSON,
MR. EDWARD LLOYD, MR. F. KING,

AND
HERR HENSCHEL.

Other engagements pending.

ORGAN, MR. C. H. LLOYD, Mus. Bac.

PIANOFORTE AND ORGAN, at the EARLY MORNING SERVICES,

MR. COLBORNE, Mus. Bac.

CONDUCTOR, MR. DONE.

The BAND AND CHORUS will number Three Hundred and Fifty Performers.

Programmes may be obtained either from Messrs. DEIGHTON and SON, or Mr. E. J. SPARK, High Street, Worcester, where Plans of the Cathedral and College Hall may be seen, and places secured, between Ten and Four o'clock, on and after Monday, July 22.

T. L. WHEELER,
R. CATTLEY,
H. G. GOLDINGHAM, } Joint Hon. Secs.

MR. W. HENRY THOMAS'S ANNUAL

CONCERT will take place at the Athenæum, Camden Road, N., on THURSDAY EVENING next, June 2. Doors open at 7.30; commence at 8. Artists: Madame Lemmens-Sherrington, Miss Hoare, Miss Price, Miss Etta Poole, and Madame Enriquez; Mr. Vernon Rigby, Mr. Abercrombie, Mr. Maybrick, and Mr. Lewis Thomas; Clarinet, Mr. Lazarus; Pianoforte, Mr. W. Henry Thomas. Tickets, unreserved, half-a-crown each; numbered and reserved, five shillings each. May be obtained at the Athenæum; of Messrs. Novello, Ever and Co., Chappell and Co., Lamborn Cock, Forsyth Brothers, the usual agents, and of Mr. W. Henry Thomas, 7, Lidlington Place, Harrington Square, N.W.

THE SOCIETY OF ARTS' PRACTICAL

EXAMINATION in VOCAL and INSTRUMENTAL MUSIC will be held at the Society's House, John Street, Adelphi, London, W.C., on MONDAY, July 4, and following days. Examiner, John Hullah, Esq., LL.D. Fee (including certificate), 5s. Particulars on application to the Secretary at the above address.

H. TRUEMAN WOOD, Secretary.

COLLEGE OF ORGANISTS.—On TUESDAY, June 7,

at Eight, ORLANDO STEED, Esq., will read a Paper "On Beauty of Touch and Tone." The Midsummer Examination for Associateship and Fellowship will take place on July 6 and 7. Candidates for Associateship may obtain on application a list of subjects included in the Paper to be prepared for their department of the College Examinations.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

POSTPONEMENT OF MEETING.

MUSICAL ASSOCIATION, 27, Harley Street.—

On MONDAY, June 20, at Five o'clock, a PAPER will be read by F. MEADOWS WHITE, Esq., Q.C., on "A Concise View of the Law of Copyright as affecting Composers of Music."

9, Torrington Square, W.C.

JAMES HIGGS, Hon. Sec.

GRAND GERMAN OPERA SEASON.

HERR HERMANN FRANKE has the honour to announce a SERIES of

WAGNER'S OPERAS.—TWELVE PERFORMANCES in DRURY LANE THEATRE (Mr. AUGUSTUS HARRIS, Lessee).

MAY and JUNE, 1882.

HERR HANS RICHTER will conduct all the Performances.

THE TERMS for the SERIES will be as follows:

Boxes on the pit tier (for eight persons), 90 guineas; (for four), 45 guineas; ditto grand tier (for ten persons), 100 guineas; ditto first tier (for eight persons), 75 guineas; (for four), 40 guineas; ditto, second tier (for six persons), 35 guineas; (for four), 25 guineas; orchestra stalls (each), 10 guineas; grand circle, reserved (each), 7 guineas; dress circle, reserved (each), 5 guineas; which can now be secured at the office of Herr Franke, 2, Vere Street, London, W., and all the principal agents in London.

Acting Manager, Mr. N. VERT.

BRASS BAND CONTEST.—Peel Park, Bradford, August 5. £109 in Prizes. Entrance, 10s. 6d. GEO. ROWELL, Hon. Sec., 689, Bolton Road, Bradford.

ROYAL ARTILLERY BAND.—In consequence of the retirement of Mr. Smyth a BANDMASTER will shortly be REQUIRED for the above Band.

Army Bandmasters, whether serving or discharged, and Civilians willing to enlist, are eligible for the appointment.

Candidates must be thoroughly competent to Teach, Conduct, and Arrange for an Orchestra, as well as for a Military Band; and if not already in possession of a certificate from the Military School of Music at Kneller Hall, it will be necessary for them, in accordance with the regulations of the Service, to undergo an examination at that Institution and to obtain a Bandmaster's certificate.

Pay and allowances to commence with £300 a year, irrespective of the usual fees paid for the private engagements of the Band.

Further details can be obtained on application to the Honorary Secretary, R.A. Band, Woolwich, to whom all candidates should apply before July 1, 1881, when the list of applications will close.

LINCOLN CATHEDRAL.—An ALTO LAY-CLERK REQUIRED. Salary, £80. The usual week-day and Sunday duties. Candidates should be Communicants of the Church of England, not above 30, and well acquainted with Cathedral music. Any one appointed must engage not to apply for another post till he has served two years. Application to be made to the Rev. the Precentor, Lincoln.

ST. MARY'S CATHEDRAL, Edinburgh.—

TENOR LAY-CLERKSHIP VACANT. Salary, £60. Daily evensong, two services on Sundays and greater festivals, with occasional choral Communion. Apply, stating age, &c., with testimonials of character and ability (copies preferred, as not requiring to be returned), to the Organist, St. Mary's Cathedral, Edinburgh.

HEREFORD CATHEDRAL.—An ASSISTANT

VICAR CHORAL (DEEP BASS, not Baritone) WANTED. Stipend, £120 per annum. Two-thirds only of weekly duty. Apply, stating age, and with copies of musical and other testimonials (which will not be returned), to Mr. J. H. Knight, Chapter Clerk, 30, Castle Street, Hereford.

CHICHESTER CATHEDRAL.—There is a

VACANCY in the Choir for a BASS (not Baritone). Salary, £60 per annum. Apply, inclosing testimonials, and stating age, and whether married, to the Rev. the Succentor, Vicars' Close, Chichester. Application to be made before June 10.

NEW COLLEGE, OXFORD.—WANTED, for

this Choir, at Michaelmas, 1881, a PRINCIPAL BASS (Baritone). Salary, £100 a year. Experience in Cathedral music essential. Applications, stating the candidate's age, with copies of testimonials, to be sent to Precentor, New College, Oxford, not later than Friday, June 17.

NEW COLLEGE, OXFORD.—BOYS' VOICES.—

CHORISTERS' ELECTION, June 30, 1881. Three Vacancies. Free education by an Oxford graduate. Apply to Precentor, New College, Oxford.

SOLO BOY WANTED, in return for Organ

Instruction and Practice, or Education in Choir School. Apply, Organist, St. Mark's, Coburg Road, Old Kent Road.

PROFESSIONAL NOTICES.

MISS ARTHUR (Soprano).Pupil of Madame Sainton-Dolby.
4, Alma Square, St. John's Wood, London, N.W.**MISS MARGARET BUNTINE, R.A.M. (Soprano).**

For Concerts, Oratorios, &c., address, 3, Talma Road, Brixton.

MISS EVA FARBSTAIN (Soprano).

Pupil of Signor Ardit, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MRS. ALFRED J. SUTTON (Soprano).Is open to engagements for Concerts and Oratorios.
54, Duchesse Road, Edgbaston, Birmingham.**MRS. BELLAMY (Soprano).**

For Oratorio and Ballad Concerts, Western Cottage, Hunter's Lane, Birmingham.

MISS LAURA SMART (Soprano).

For Oratorio, Concert, or Operatic Recital, address, Temple Chambers, Church Street, Liverpool.

MISS MARIE COPE (Soprano).

Oratorios, Concerts, Lessons, 167, New Cross Road, London.

MISS NELLY McEWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

THE MISSES YATES (Soprano and Contralto).Pupils of Signor Randegger, London, and Mons. Wartel, Paris.
Address, Dr. Yates, Newcastle, Staffordshire.**MISS FLORENCE WYDFORD (Contralto).**For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.**MISS JEANIE ROSSE (Contralto).**

Fairmead Lodge, Upper Holloway, N.

MRS. HENRIETTA WHYTE (Contralto).(Pupil of Madame Sainton-Dolby.)
23, Spring Street, Westbourne Terrace, London.**MR. STEDMAN (Tenor).**

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. CHARLES DE WOLFF (Tenor).

For Oratorios, Concerts, &c., address, 31, Netherwood Road, West Kensington Park.

MR. MORIN DAYSON (Baritone).For Oratorios, Concerts, &c., all communications to be addressed to
45, Portland Place North, Clapham Road, S.W.**MR. EDWARD GRIME (Basso).**

For Concerts, Operatic Recitals, or Oratorios, address, St. Helens, Lancashire.

MR. FREDERIC W. CLARKE, Mus. B., Oxon.

(Solo Pianist.)

For Concert Engagements and Lessons in Pianoforte-Playing, Harmony, and Composition, address, 7, Wigmore St., Cavendish Sq., W.

MR. J. SHARPE (Oboeist).For Oratorios, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.
N.B.—Bandmasters and others supplied with the New Model Oboe;
which contains important improvements for March, 1881.**MR. JOSEF CANTOR will give his Humorous**Sketches and Songs at Newcastle, June 3, 4, 5, 7, 8; Carlisle,
9; Manchester, 14; Preston, 19; &c., &c. Address, 28, Church Street,
Liverpool.**MR. ADOLPHUS PHILLIPS (Basso), requests**all communications respecting Concerts, &c., to be addressed to
him at 19, Trigon Terrace, Clapham Road, London, S.W.**MR. FREDERICK BEVAN (Bass, H.M. Chapel**Royal, Whitehall) begs to announce that he is open to accept
ENGAGEMENTS for Oratorios, Classical, Operatic, or Ballad
Concerts, &c. Address, 94, Geneva Road, Brixton, S.W.**MR. THOMAS HARPER (Solo Trumpet and**Cornet) will be free to accept ENGAGEMENTS in town or
country after the 30th inst. 25, Brecknock Crescent, N.W.**MR. THOMAS HARPER'S CONCERT PARTY**will commence a Tour in September next. 25, Brecknock
Crescent, N.W.**THE HARP.—Miss LOCKWOOD, Harpist to**the Carl Rosa Opera Company, will be happy to give LESSONS
on the above instrument. 6, Frederick Place, Gray's Inn Road, W.C.**MR. ARTHUR DOREY (Organist of the**
Alexandra Palace). For Pupils, Engagements for Concerts,
&c., 14, Huntley Street, Bedford Square, W.C.**MR. FRANK PERCIVAL (Author of "Joyous**
Lays," "Easy Classics," &c.) Arrangements and Original
Compositions; also works revised and fingered for publishers. Address,
4, Elmwood Place, Leeds.**MUSIC SCHOOL.—CHURCH OF ENGLAND****HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker**
Street, Regent's Park.—Head Mistress, Miss Macirone, late Professor
of Royal Academy of Music. Fees, two or three guineas a term. Pupils
not in the school pay an entrance fee of one guinea. **MUSICAL**
SCHOLARSHIPS were awarded in December to pupils of not less
than one year's standing in the school by Professor Macfarren.
Half-term begins June 10. **F. J. HOLLAND, Chairman.****LONDON ORGAN SCHOOL and COLLEGE OF****MUSIC (established 1865), 3, Princes Street, Cavendish Square,**
W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s.
per course. Lessons day and evening. Prospectus for one stamp.**SCOTSON CLARK, Mus. B., Principal.****TO MUSICAL STUDENTS DESIRING INTRO-****DUCTIONS.**—The London Conservatoire offers **FREE**
TUITION. Central Hall, Conduit Street. Branches, Myddelton
Hall, Residential, Regent's Park. Prospectus post-free, The Secre-
tary, 37, Abbey Road, N. W.**DR. ALLISON instructed by Post Candidates who**passed **RECENT UNIVERSITY EXAMINATIONS** for the
DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge,
and Dublin). Also Royal Academy of Music Local Examinations,
University Senior Local F.C.O., and every other Musical Exami-
nation open to the public. Dr. Allison will prepare Candidates by post
for *Licentiate* of the Royal Academy of Music, and for the Local
Examinations in Subject I., or personally in Subjects I., II., and III.
Harmony, Acoustics, Form, Plan or Design, History of Music,
Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of
Compositions, by Post. Personal instruction in Singing, Organ and
Pianoforte playing. Preparation (personally or by post) in Languages,
&c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London.
Dr. Allison, 68, Nelson Street, Manchester.**DR. BENTLEY (St. Ann's Street, Manchester).**Lessons per post in Harmony, Counterpoint, Orchestration,
Form, Acoustics, and Analysis; also Correction of Musical MSS.**MR. JOHN HILES, 51, Elsham Road, Kensing-**ton, W. (Author of the "Catechism of Harmony, Thorough-
bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for
the Pianoforte Student," and several other important musical works),
gives Lessons in **HARMONY, COUNTERPOINT, &c.**, by post.**LESSONS by CORRESPONDENCE. E. W.****TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.****THE ORGANIST of RIPON CATHEDRAL**teaches **HARMONY and COUNTERPOINT** by Correspondence.
For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.**MR. E. BURRITT LANE, L. Mus., T.C.L.,**Tallis Gold Medalist, 1880, instructs in **HARMONY, COUN-**
TERPOINT, &c., personally or by Correspondence. 32, Avington
Grove, Penge, S.E.**MR. F. C. ATKINSON, Mus. Bac., Organist of**Norwich Cathedral, gives instruction in **HARMONY and**
COUNTERPOINT by post. Upper Close, Norwich.**HERR A. HOERING, Professor of Music, 18,**Sydney Villas, Richmond, Surrey, teaches the **ART of PLAY-**
ING every Composition from **MEMORY**, personally and by **Corre-**
spondence. For pamphlet on "Pianoforte-Playing to Highest Per-
fection," containing further particulars, send 10 stamps to the above
address.Terms, from £2 2s. per Quarter of ten weekly lessons, payable in
advance. Single lessons, 5s. 6d. and 10s. 6d.*A few out of many Testimonials.*

"London, Feb. 28, 1881.

"Dear Sir,—I shall be glad to receive another lesson at your con-
venience, for which I inclose P.O. for 10s. 6d. I suppose the best sign
that the lesson has been understood is the fact, that I can play what I
had to learn.—Believe me, Yours faithfully, &c."

"E.—Hall, M.—, Cheshire, Dec. 7, 1880.

"Miss W. D. presents her compliments to Herr Hoering, and
thinks him for the lesson and pamphlet, which have been most useful
to her. . . . She is very much interested in Mr. Hoering's lessons,
which have given quite a new impetus to her practising. . . . She
incloses 10s. 6d. for another lesson."

"H. B., Lancashire, Feb., 1881.

"Dear Sir,—I am happy to say that I have received some very excel-
lent advice through reading your pamphlet on Pianoforte-playing, &c."

"P. H., near B.—y, Feb. 16, 1881.

"Dear Sir,—I am anxious to see your new work, 'The Pianoforte-
player's Indispensable,' as soon as it is out. I consider your other
treatise on Pianoforte-playing the most useful book I ever read on
the subject.—Yours very truly,
"R. W."**AMATEUR ORCHESTRA.**—Gentlemen desirousto take part in **ORCHESTRAL PRACTICE** with an Amateur
Orchestra, meeting in central position at the West-End, are requested
to communicate by letter only with Hon. Sec., care of Messrs. Kings-
bury and Co., Lombard House, George Yard, Lombard Street, E.C.

HERR EMIL BEHNKE gives LESSONS in VOCAL PHYSIOLOGY, in LARYNGOSCOPY, and in VOICE PRODUCTION and CULTIVATION, with special regard to BREATHING and to a proper use of the REGISTERS. He has successfully treated singers and speakers suffering from the results of false training. Herr Behnke will also be glad to arrange with Choral Societies, &c. (in town or country), for the delivery of his highly popular and practical lecture on "The Human Voice as a Musical Instrument: its Mechanism and Management." Terms and testimonials on application to 35, Talgarth Road, West Kensington, W.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN PRACTICE.—Fine Three Manuals, blown by engine. Inclusive terms, twenty-four hours, one guinea. Entwistle's Organ Studio, 1, Charles Street, Camberwell New Road.

ORGAN PRACTICE—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, *strictly inclusive*, ONE SHILLING PER HOUR, at Elsenhasset's Organ School and Studio, 14, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN LESSONS, with plenty of Practice. Modern organs, two manuals, concave pedals. J. Faux Boardman, 58, Herne Hill Road, Camberwell, S.E.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (HILL and SON), PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS, on a fine instrument; 3 manuals, 44 stops. Blown by water. Address, Organist, the City Temple, E.C.

THE EPIKLEIS! THE EPIKLEIS! (Pooley's Patent). This useful invention is much admired by the profession, and from its simplicity appeals to all, being constructed on true art principles, and not mere mechanism. Testimonials from Messrs. Lindsay Sloper, Franklin Taylor, and others. By post, 4s. Handbook, with full explanation and exercises, 1s. John Pooley, 3, The Terrace, Clapham Park Road, London, S.W.

ARTICLED PUPIL.—The ORGANIST of the CRYSTAL PALACE is prepared to receive a Gentlemanly Youth as above. Exceptional advantages and every home comfort. For particulars, address, Mr. Eyre, Melrose Villa, The Avenue, Upper Norwood, S.E.

ARTICLED PUPIL.—Mr. Rowland M. Winn, Mus. Bac., F.C.O., Organist of Harborne Parish Church, near Birmingham, has a VACANCY for a RESIDENT ARTICLED PUPIL. Large new three-manual organ.

ARTICLED PUPIL.—A Youth WANTED as above. First-class opportunity of gaining a good knowledge of the profession. Address, Mus. Bac., 44, High Street, Stamford.

MR. CHURCHILL SIBLEY is prepared to receive Two RESIDENT ARTICLED PUPILS. Linden House, Amptill, Bedfordshire.

YOUNG LADY WANTED, as a RESIDENT PUPIL, to be Trained as a Professional Singer by a well-known Professor. Signor, 15, Frithville Gardens, London, W.

THE BRITISH GLEE UNION (Established 1875). Mr. SIDNEY BARNEY (Alto), Mr. HENRY PARKIN (Tenor), Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c., address, H. Prenton, 6, Fassett Square, Dalston, London.

MR. and MADAME EDWYN FRITH'S ORATORIO and BALLAD CONCERT PARTIES, for London or Provinces (under Royal Patronage, 1880). New Prospectus ready this month, containing names of large number of well-known and other artists, for whom lowest terms can be quoted either singly or in parties. Mr. Frith is now arranging dates for the coming season, and intends working complete Touring Parties of the highest grades in the profession, as well as of personally selected legitimate rising talent, thereby meeting the requirements of all Secretaries and Entrepreneurs, whose early combined support for consecutive dates will prove immensely to the advantage of one and all. Engagements already settled: Kensington, June 21, 22, 23; Scarborough Aquarium, July 19; Bridlington Spa, 20, 21, 22, 23; Tynemouth Aquarium, 25, 26, 27, 28, 29, 30; Scarborough Cliff Co., August 1; Whitby, 2; Southport Winter Gardens, 25, 26, 27; and a host of other towns pending in all parts for various dates. All Artists should write at once. Vacancies for RESIDENT and other VOCAL PUPILS. Permanent Address, Yealm House, 73, Netherwood Road, West Kensington Park.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CONGREGATIONAL SINGING.—WANTED, a Lady to lead at an Independent Chapel in Hackney, supported by a good choir. By letter, to C. C. M., 2, Handley Road, South Hackney.

SOPRANO (Lady) desires SUNDAY ENGAGEMENT. Congregationalist or Presbyterian Choir. Trinity College higher certificated. Experienced as Leader and Soloist. Good Reader. Address, J., 36, Wynn Road, Brixton, S.W.

SOPRANO.—A Lady desires RE-ENGAGEMENT in Church in North of London. Good Reader. Accustomed to leading a congregation. Sop., 138, Holloway Road, N.

ST. ANNE'S, Soho.—There are VACANCIES in this Voluntary Choir for ALTOS. Application should be made to the Choir Secretary, at the Church, on any Friday evening at 8 o'clock.

ALTO WANTED for St. Luke's, Redcliffe Square, S.W. Must be a Good Reader and accustomed to a Cathedral service. Salary, £15. Address, Organist, 13, Barclay Road, S.W.

HOLY TRINITY, Hoxton.—ALTO, TENOR, and BASS VOICES WANTED. Voluntary choir; Semi-choral services. Apply at Church, Wednesday, at 9 p.m., or on Sunday.

TENOR REQUIRED for Holy Trinity, Bishop's Road, Paddington. Salary, £15. Duties: Sunday morning and evening, Christmas Day, and Good Friday. Apply to the Organist, Vestry, Thursday evenings, at 8.

WANTED, a TENOR, in a surpliced Choir. Stipend, £12 per annum. Apply at the Vestry of St. Luke's, Chelsea, after Sunday evening service, or on the following Wednesday, at 9 p.m.

SOUTH YORKSHIRE ASYLUM, Wadsley, Sheffield.—WANTED, an ATTENDANT (married man preferred) possessing a good TENOR VOICE, or able to play Violin or Oboe. Must be a good executant and able to read music at sight. Wages to commence at £30, increasing £2 annually to £50, with Board, &c., and Uniform. Apply to the Medical Superintendent.

ALL SAINTS', Paddington.—BASS (£15) and TENOR (£15) WANTED. Apply, by letter only (inclosing three recent testimonials), to Ernest Winchester, Organist and Choirmaster, 44, Charlwood Street, S.W.

BASS WANTED, for St. Barnabas, Bell Street, Edgware Road. £15. Apply to Rev. R. W. Burnaby, 17, Blandford Square, N.W.

DEEP BASS WANTED, to join Glee Party; also, an ALTO. B. A., Messrs. Novello, Ewer and Co.

SOLO BASS is open for Sunday evenings. Good Reader. Well up in all Oratorio and Cathedral work. £15. A. B., 116, Brockley Road, S.E.

WANTED, ORGANIST and CHOIRMASTER. Church of England. Choir, men and boys. Anglican Music; Choral Services; Anthems. Communicant. Sunday duty, with necessary rehearsals. Commencing Stipend, £35. Address, with some particulars and references, but without copies of testimonials, &c., which will be required afterwards, Rev. A. B., Cantab., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN ORGANIST of many years standing is wishing to meet with a Young Gentleman as ASSISTANT ORGANIST, one who is anxious to improve himself on the Organ and Pianoforte; he must be able to play a plain service, with anthems, services, &c. He would have a thorough good instruction on the organ (3 manuals), and must be able to teach junior pupils. X. Y. Z., Messrs. Novello Ewer and Co., 1, Berners Street, W.

WANTED, immediately, a Christian Man, a good ORGANIST and CHOIRMASTER, for St. Mary in the Castle, Hastings. Address, the Vicar.

ORGANIST.—WANTED, immediately, an ENGAGEMENT as above. High testimonials. Address, Charles King, 31, Netherwood Road, West Kensington Park, W.

AS ORGANIST and CHOIRMASTER, or DEPUTY. Good player, experienced, and reliable. Lessons given in Singing, Piano, and Harmony. C. Beale, 137, Stockwell Park Road, Brixton, S.W.

WANTED, in Denbighshire, N. Wales, an ENGAGEMENT as ORGANIST, by a Lady accustomed to Full Choral service and Choirtraining. Address, Organist, 2, Park Terrace, Whitby.

WANTED, Post as ORGANIST. Qualified to form and train Choir. Age 22. References to his clergyman, &c. Address, C. H. Ellison, Tur Langton, Leicester.

AN ORGANIST and CHOIRMASTER (experienced) is open to a RE-ENGAGEMENT. London or suburbs Address, J. Shepherd, St. Ann's Villas, Church Road, Merton, S.W.

A LONDON ORGANIST, accustomed to a Full Choral service, would be glad to undertake duty in the Country during the month of August. Seaside preferred. Address, Organist, Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

ORGANIST.—WANTED, an ENGAGEMENT, by a Gentleman. Salary not so much an object as a good organ. J. A. S., Bluecoat School, Westminster.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS IN MUSIC,
JULY 4 to 9, 1881.

*The Last Day of Entry for the following is
Friday, June 3, 1881.*

For Supplementary Entries, on certain conditions, June 24.

1. Licentiate'ship, Associateship, and Studentship in Music.
2. Higher Musical Certificates for Women (Harmony, Counterpoint, General Musical Knowledge, Solo Singing, Pianoforte, Organ, &c.).
3. Special Certificates for Technical Skill in the same subjects.
4. Matriculation Examination.

Candidates may enter for any one or more subjects in Nos. 2 and 3, at their option. The Examinations will be held in London only.

Exercises for the Licentiate'ship must be sent in by JUNE 3, 1881.
The revised regulations and forms of application may be had on application to the Secretary, Trinity College, London, W.

CLASSES AND LECTURES.

THE HALF TERM commences on JUNE 13, when new students can be received.

SUBJECTS: Harmony, Counterpoint, Canon and Fugue, Form, Orchestration, Acoustics, Organ, Pianoforte, Harmonium, Solo Singing, Violin, Violoncello, Flute, Oboe, Clarinet, Harp, Choral Singing, Figured Bass Playing, Elements of Music, Physiology of the Vocal and Aural Organs, Musical History, Choral Service Class for Clergy, Orchestral Class.

There are EVENING as well as Day Classes, and Separate Classes for Ladies.

Prospectuses, containing full particulars as to fees and names of Professors and Lecturers, as well as Forms of Application for Students, may be obtained from the Secretary, Trinity College, Mandeville Place, Manchester Square, W.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

In response to a desire very generally expressed throughout the country for a system of Local Examinations in Pianoforte-Playing and Singing, the Academical Board has appointed a Visiting Examiner, on whose report Certificates are granted to efficient Candidates.

Since the institution (in the year 1878) of these Examinations, more than 2,500 Candidates have been separately examined.

Local Centres may be visited by the Examiner at any time, by special arrangement with the Academical Board. Application should be made through the Hon. Local Secretary for the District at least three months before the proposed date of the Examination. The Subjects of Examination are as follows:—1. Pianoforte, Organ, or Harmonium Playing. 2. Solo Singing. 3. Performance on any Orchestral Instrument.

The Regulations, with the Official List of approved Pieces, may be had of the Secretary, Trinity College, London, W.

HONORARY MEMBERSHIP.

NOTICE is hereby given that the following Revised Regulations will come into operation on the 1st June instant, and will continue in force until further notice:—

"Subject to the approval of the Council or Academical Board, any person may be admitted an Honorary Member of Trinity College, London. Candidates for Hon. Membership may be proposed by an Hon. Member, or recommended by a clergyman, magistrate, or other responsible person; a rule which is waived only in very special cases, where the Candidate is well known to the College. The subscription for Hon. Membership is One Guinea per annum, payable in advance, and dates from the day of election. Forms of Nomination are supplied by the Secretary.

"Hon. Members living in London and five miles round, if desiring constant access to the Common Room and Library, will be rated as 'House' Members, and will be required to subscribe an additional fee of One Guinea annually. This will also give the Hon. Member the privilege of introducing a friend at any Meeting, Conversazione, or Lecture, and within any of the Rooms open to Hon. Members. All Hon. Members living at more than five miles' distance, and all House Members subscribing Two Guineas yearly, may have their letters addressed to the care of the College, and may make occasional appointments for business interviews in the Library or Common Room.

"The privileges common to all Hon. Members are: 1. The right to be present at all Public Lectures, Performances, and Soirées in connection with the College, whether in London or in the provinces. 2. The use of the College Library, subject to the ordinary Rules for the management of the Library. 3. A free copy of *Education*, the adopted organ of the College, published monthly, the annual subscription for which is four shillings and sixpence. 4. A free copy of the College Calendar (the published price of which is three shillings and sixpence) for the current academical year, and other periodical official papers. 5. The right to enrol in Union with the College, without fee, any one College, School, Private Class, Choir, or other Institution, with which the Hon. Member may be officially connected as Principal, Director, or Secretary; and to claim for such Institution all the advantages of Enrolment, which include the right to enter Candidates for the Local Examinations at reduced fees. 6. The right to compete for the Public and Private College Prizes, including the annual Essays, Chamber Music Competitions, &c., subject to the regulations of such competitions. 7. The right to vote in the elections of representatives from the Honorary Members to serve upon the Senate."

BY ORDER OF THE ACADEMICAL BOARD.

Trinity College, W., May 21, 1881.

ROYAL ALBERT HALL.

UNDER THE SPECIAL PATRONAGE

OF

HER MOST GRACIOUS MAJESTY THE QUEEN.
HIS ROYAL HIGHNESS THE PRINCE OF WALES, K.G.
HER ROYAL HIGHNESS THE PRINCESS OF WALES.
HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH, K.G.
HER ROYAL HIGHNESS THE DUCHESS OF EDINBURGH
HIS ROYAL HIGHNESS PRINCE LEOPOLD, K.G.

&c., &c., &c.

MR. SIMS REEVES' Farewell in Oratorio.

THE REMAINING THREE OF THE SERIES WILL TAKE PLACE
AS FOLLOWS:

MESSIAH,

Wednesday Evening, June 15;

ELIJAH,

Wednesday Evening, June 22;

AND BY SPECIAL DESIRE

A MORNING PERFORMANCE

On Saturday, July 2,

WHICH WILL POSITIVELY BE THE LAST APPEARANCE
OF MR. SIMS REEVES IN ORATORIO.

ROYAL ALBERT HALL CHORAL SOCIETY ORCHESTRA & CHORUS OF 1,000 PERFORMERS

ORGANIST, DR. STAINER. CONDUCTOR, MR. BARNBY.

Prices: Stalls, 15s. Arena, 10s. 6d. & 7s. Balcony (1st and 2nd Rows), 6s. Other Rows, 4s. Boxes, 3 to 5 guineas.

ADMISSION, ONE SHILLING.

Tickets at the usual Agents; Mr. AUSTIN'S Office, St. James's Hall; and at the Royal Albert Hall.

NOVELLO, EWER AND CO.'S PIANOFORTE ALBUMS

EDITED BY BERTHOLD TOURS.

PRICE ONE SHILLING EACH.

- No. 1. COMPOSITIONS BY BACH.
2. COMPOSITIONS BY BACH.
3. COMPOSITIONS BY BACH (*In the Press*).
4. COMPOSITIONS BY HANDEL.
5. COMPOSITIONS BY HANDEL.
6. COMPOSITIONS BY HANDEL.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines ... ..	...	0	3
Three Lines ... ..	...	0	3
For every additional Line ... ..	...	0	0
Half a Column ... ..	...	2	0
A Column ... ..	...	4	0
A Page ... ..	...	7	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1881.

CLEMENT MAROT AND THE HUGUENOT PSALTER.*

AMONG the minor departments of musical study, the history of the psalm-tune is one of some importance as well as considerable interest, but which in England has not yet received the attention it merits. A product of the Reformation, the metrical psalm or hymn became to a considerable extent the religious voice of the people; the hymn more especially reflecting the various shades of sentiment and opinion which from time to time prevailed in the Protestant churches, while the tunes to which these hymns were set, often by the ablest musicians of the day, soon passed from one land to another, and the best of them became the common heritage of all the countries in which the reformed doctrine took root. In Germany, where the Reformation was, to a large extent, a popular movement, and the taste for music widely spread, Luther, himself a good musician, assigned to the hymn a prominent place in his scheme of ritual, and the number of small states into which Germany was then divided encouraged the multiplication of local collections. The hymn for the most part remained associated with the chorale to which it was first united, and both became interwoven with the life of the country, religious and social, from the time when "Ein feste Burg ist unser Gott" sounded the note of resistance to ultramontane domination, to that day not long past when "Nun danket alle Gott" hailed the election of an emperor of a united Fatherland.

In England the course of events was somewhat different. Although the seeds of the Reformation had been sown long before by Wickliffe, the movement against Rome was at first largely political, and its progress to the end of the sixteenth century controlled by the Crown. According to the usual English custom, the object sought to be attained was reform, not revolution, and any break in the historical continuity of the Church of England was avoided as much as possible, either in its liturgy or ritual. For a time, indeed, music was in danger of being banished from the service of the Church. The debased condition into which it had fallen, nearly led to its abolition by the Council of Trent, and it was only saved by the genius of Palestrina. In England many complaints were made of the "curious," that is intricate, singing which then prevailed, but a royal commission, appointed in the reign of Edward VI. to inquire into ecclesiastical ordinances, contented itself with condemning music of a complicated and undevotional character. The Tudor sovereigns were themselves all more or less musicians, and the choral service of the Church was retained, freed from the corruptions by which it had been long disfigured. Beyond the music set to the liturgy, however, the Church of England has never directly recognised any excepting the anthem, to which a place is assigned in the Morning Service. The metrical translations of the psalms by Sternhold, Hopkins, and others were intended for private use, but, becoming popular, soon found their way into the churches, especially into such as did not possess the materials for a full choral service, and these psalms, though never sanctioned as a part of the liturgy, were bound up with the prayer-book, and allowed to be sung before and after morning and evening prayer, and before and after sermons.

In Germany, many industrious writers have carefully investigated the history of their native hymns and chorales. In England, the psalter published in 1592 by Este has been reprinted by the Musical Antiquarian Society, and that compiled in 1621 by Ravenscroft has been re-edited by Mr. Havergal, but no exhaustive collation or bibliography of our early Psalters has yet been made.*

But the Reformation gave birth to yet another church, which differed in many respects from those of Germany and England, while exerting a considerable influence on both. The stern and iconoclastic spirit of the French and Swiss protestants led them at first into various excesses. In their zeal to extirpate all that seemed to appertain to Rome, organs were destroyed and choral music interdicted. But apparently song in some shape is necessary for the expression of religious feeling, and the psalms of the Old Testament were peculiarly consonant to the Hebraic spirit of the early Huguenots, who derived from them support in persecution, encouragement to resistance, and steadfastness in torture or death. Calvin, though not a musician like Luther, was by no means so averse to the use of music as many have supposed him to have been. He knew well the importance of the people's song, and, when pastor of the French congregation at Strasburg in 1539, prepared a collection of metrical psalms with tunes for the use of the Reformed Church. The work commenced at Strasburg was continued on his return to Geneva, and resulted in the completion, in 1562, of the psalter, which, from that time to the present century has been exclusively used by every assembly of French Protestants.

The early history of this, the single tune-book recognised for more than two centuries and a half by the Reformed Church, has been, until lately, involved in much obscurity. By whom it was edited was uncertain, its bibliography was confused, and the accounts given of it in ordinary histories of music were conflicting and manifestly untrustworthy. In 1872 M. Félix Bovet threw much new light on the subject by the publication of his "*Histoire du Psautier des églises réformées*," to which is appended a copious bibliography, but valuable as this work is, it by no means exhausted the subject, and, while discussing the question of the editorship of the tunes, contained no special notice of the tunes themselves. The work thus commenced by M. Bovet, has now been worthily completed by M. O. Douen, who has lately given the world the results of six years' research in the two admirably edited volumes now before us.

The name of Marot is so closely connected with the Huguenot Psalter, that M. Douen has devoted a considerable portion of his first volume to the life and works of that remarkable man, who exerted as marked an influence on the development of French lyric poetry as on that of the French Protestant Church.

Clément Marot, the only son of Jehan Marot (a Norman, who had married and settled at Cahors-en-Quercy†), was born at Cahors about 1497. His father, who became attached to the court of Anne of Brittany, consort of Louis XII., in the capacity of poet and valet de chambre, brought the young Marot to Paris when ten years of age, and destined him for the study of the law, but its dry technicalities had no attraction for the lively boy, who preferred joining with his young companions in the performance of the mysteries or farces then in vogue, and in which the vices and follies of the age were made the subjects of ridicule.‡

* The Scotch Psalter has had every justice done to it in the excellent reprint edited in 1864 by the Rev. Neil Livingston.

† A sub-province of Guienne.

‡ The law-clerks "of the Basoche" had a prescriptive monopoly of representations of this kind on festivals and holidays.

* Clément Marot et le Psautier Huguenot, étude historique, littéraire, musicale et bibliographique. Par O. Douen. Paris, 2 Vols., 1878-9. London: Asher and Co.

His education, though apparently somewhat irregularly conducted, included an acquaintance with the Greek, Latin, and Italian languages, and where it was deficient in thoroughness, it was supplemented by his great natural quickness and intelligence, aided by association with many of the learned men of the time. He had a good voice, sang well, and seems to have played the spinet, though his musical knowledge was doubtless slight. He even appears, like the troubadours of earlier days, to have composed melodies to many of the songs he wrote. From his father he inherited the gift of poetry, and, at the age of fifteen, produced a translation of the first eclogue of Virgil, and a "Ballade des Enfants sans soucy."*

Seeing the disinclination of the young poet to a lawyer's life, his father attached him as a page to Nicolas de Neufville, Seigneur de Villeroy, under whose auspices he might adopt the profession of arms. While in the service of this nobleman, Marot wrote some pieces dedicated to Francis I.,† and in due time appeared at court.

The king, however, instead of taking him into his own service, recommended him to his sister Marguerite, the brilliant and fascinating Duchess of Alençon, afterwards Queen of Navarre, who gave him an appointment in her suite as valet de chambre, or gentleman in waiting. A mutual regard sprang up between the poet and the princess, but the scandalous stories to which, long afterwards, this friendship gave rise, were certainly wholly due to the imagination of the Abbé Lenglet du Fresnoy,‡ and have been justly rejected by later writers.

Marot was a true successor of the troubadours, Marguerite was the mistress to whom his services were due, and to whom he addressed his verse; and if in one or two instances his language assumes too warm a tone, it must be remembered that such has been always the privilege of poets, and that reticence of expression was not the characteristic of the court of which Brantome has left us so many curious reminiscences.

Few women were more fit than Marguerite to inspire a poet's muse. Beautiful, accomplished, witty, amiable, she undoubtedly exercised a considerable influence on Marot, and turned his mind towards the reformed doctrines, to which her own inclinations were already directed. A change in his tone is observable from about the year 1521, and soon afterwards he entered on that long crusade of satire against the monks and their vices, which earned for him the undying hatred of the cloistered brotherhood. Marot accompanied the French army to Italy, where he was wounded, and with his king, taken prisoner at the disastrous battle of Pavia.

Marot's first satirical attacks on the Church of Rome were, like some other writings of the time, made under the veil of allegory. A short piece in this vein, which he wrote on his return from Italy, excited the suspicions of the Sorbonne, and Marot was thrown into prison at a time when a charge of heresy was a question of life or death. From this danger he was extricated by the Bishop of Chartres, who, employing a friendly stratagem to withdraw him into his own hands from those of the Inquisition, kept him in nominal custody till a formal order for his release was obtained by Marguerite from her brother on his return from captivity in Spain. Not long afterwards Marot married, and, in 1526, petitioned

the king to appoint him to the post of valet de chambre, which his father, then lately dead, had held. To this request Francis gave a favourable reply, but through the intervention of his enemies at the Court, two years elapsed before Marot was formally inscribed as a member of the royal household. During this time he continued to produce poetical pieces of various kinds, in several of which marks of the influence of the reformed doctrines may be distinctly traced, until, in 1528, an outrage in Paris offered to an image of the Virgin, and, justly or not, imputed to the Protestants, lighted afresh the fires of persecution, and forced Marot to retire for a time to his native town. He returned to Paris in 1529, and in the following year published a collection of his early poems, under the title of "Ladolence Clementine." On the death of the king's mother, Louise of Savoy, in the autumn of 1531, the violence of persecution subsided for a time; but, a few months afterwards, Marot, whose pen never remained unemployed, was, with several other persons, again made the object of attack; this time on a charge of violating the rules of abstinence during Lent and other forbidden days. Again he succeeded in escaping from the tender mercies of the Church.

We now reach the year 1533, an important date in the history of the French psalter, as it was that in which the first of Marot's translations of the psalms appeared. In that year was published "Le Miroir de tres chretienne Princesse Marguerite de France, Royné de Navarre, Duchesse de d'Alençon et de Berry, auquel elle voit et son neant et son tout." Paris, 1533. At the end of the first part is "Le VI^e Pseavme de David,* translaté en francoys selon l'hebreu par Clément Marot, valet de chambre du Roy." After the second part comes, "L' Instrvction et foy d'vng Chrestien, mise en francoys par Clément Marot," and comprising the Pater Noster, the Ave Maria, the Credo, the "Benediction deuant mengier," the "Graces pour vng enfant, le tout versifié, avec le Dixain d'vng chretien malade à son amy."

Had the course of events proceeded smoothly at this time, the translation of the sixth psalm would probably have been soon succeeded by that of others, and the whole French psalter at last completed by the same hand. This, however, was not to be. With one brief interval, 1533 and 1534 were years of comparative rest to the Protestants of France. At the close of the former year, indeed, repressive measures were ordered by the king to be taken against the heretics, but that fickle prince, irritated by an attack on himself, soon afterwards turned his wrath against the enemies of reform, concluded a treaty with the Lutherans of Germany, and even invited Melancthon to his court, in the vain hope of effecting a compromise between the contending parties. The influence of Marguerite might at this time have induced Francis to favour the Reformation, had not the lamentable extravagance of some fanatics caused a reaction in his sentiments, and thrown him into the arms of the party of persecution. The Huguenot preachers having been imprisoned in December, 1533, some hot-headed Protestants of Paris took counsel with their brethren in Switzerland as to the best means of disseminating their opinions. The mode adopted was as productive of disaster as it was deserving of censure. A most indecent and abusive attack on the Mass was printed at Neuchâtel in the form of a placard,† and on the night of October 18, 1534, these placards were posted up in every direction in Paris and other large towns, one being even affixed to the door of the king's apartment at Amboise, where

* These were young people of every class, who composed and played farces and moralities. Their chief was called the "prince," or, "roi des sots." They were the rivals of the "clercs de la bazoché," or, "bazochiens."—D'Ortigue, "Dictionnaire de Plain Chant," p. 553.

† Anne of Brittany died in 1514, and on the accession of Francis to the throne in the following year, he appointed Jehan Marot to the post of valet of the wardrobe.

‡ He edited a collection of Marot's works in 1731.

* Ne vetulle pas, ô Sira.

† Farel, to whom this placard has often been attributed, was not its author.

he was then residing. The anger which this act naturally excited in the breast of Francis, gave an advantage to the enemies of the Reformation which they were not slow to use. They persuaded the king that the Huguenots were a branch of the Anabaptists, whose excesses were then disturbing Germany. Arrests immediately followed, not merely of those who were suspected of having distributed the obnoxious placards, but of those also in whose possession it might be found, and more than twenty persons were brought to the stake. Among these we find Augereau, the printer of the "Miroir" of Queen Marguerite, of which we have spoken above. On his return to Paris in the following January, the king took part in an expiatory procession of the most imposing character, which traversed the streets of Paris to the Cathedral of Nôtre-Dame; and the more effectually to atone for the insult offered to the Holy Sacrament, six Protestants were executed with special refinements of cruelty. A few days afterwards sentence of death was published against all heretics, as well as those who should harbour them, and this decree continued in force until, five months afterwards, the Pope himself interposed to obtain a mitigation of its rigour. Fortunately for himself, Marot was absent from Paris when the placard was published, but his house was searched, and his name appears as the seventh in a list of persons ordered to return to the capital within three days, on pain of banishment or death. His first impulse was to seek the king at Amboise, but Francis was not in a mood to afford him any protection. On second thoughts Marot resolved to leave France, and fled, in the first instance, to the court of his friend Queen Marguerite, equally the resort of artists and men of letters, and a refuge for the Huguenots in time of persecution. But Marguerite's influence was then weak, and she had to act cautiously herself, and Marot, feeling that his safety would be better insured by placing a greater distance between himself and France, withdrew to the Court of Renée, Duchess of Ferrara, leaving his young son with Marguerite, who took him into the number of her pages.

Renée was the daughter of Louis XII. and Anne of Brittany, to whose service Jehan Marot had once been attached. Eighteen years younger than her cousin, she, like Marot, had felt the influence of Marguerite, and resembled her in her taste for letters and inclination to the reformed doctrines, whose professors frequently found at Ferrara a refuge from persecution. On his arrival in that city Marot was received with favour, and soon afterwards appointed poet and secretary to the Duchess. It was while residing at her court that he first met the man with whom he was destined to be associated at Geneva six years later.

In 1534 Calvin, then twenty-five years of age, had abandoned the church of Rome. Leaving France soon afterwards he went first to Strasburg, then to Basle, and, in the month of March, 1536, paid a short visit to Italy. There he remained about a month or five weeks, of which time he spent the greater part at Ferrara. But there is no evidence that any intimacy was then formed between Calvin and Marot. The characters of the austere and stern theologian and of the witty poet of the court were too discordant to admit of friendship, and no trace appears of any subsequent correspondence between them until 1542, when Marot was again obliged to seek safety in flight from his native country. Calvin returned to Basle about the month of May, and shortly afterwards the French colony at Ferrara was broken up. The Duke had sided with the Pope and the Emperor in the war in which the latter was then engaged with France, and, fearing that the influence of the French by whom

his wife was surrounded might be prejudicial to the public interests, banished them in a body from his dominions. Marot retired to Venice.

Of all the States of Italy, Venice was then the one that afforded the greatest facilities for the propagation of the new opinions, and the safest asylum to those who suffered for their adherence to them. Well aware of the ambition of the Roman Court, and jealous of any encroachment on its own authority, the Senate had uniformly resisted all attempts to introduce the Inquisition, and was cautious in allowing the edicts of the Vatican to be promulgated or carried into effect within the limits of the Republic. Venice had long been distinguished for the number of her printers and publishers; the works of the Protestants of Germany and Switzerland were consigned to merchants in the town, and by them circulated through every part of Italy; and it was chiefly at Venice that versions of the Bible and other religious works were printed in the vernacular tongue.*

Here, besides security, Marot found congenial society, but he still felt himself an exile, and longed to revisit his family and native land. Neither a poetical epistle which he addressed to the king from Ferrara, nor the intercession of Marguerite proved of any avail. He now besought the good offices of the Dauphin, but received no reply, and that young prince died shortly afterwards. At last the efforts of his friends proved successful, and in the latter part of 1536 Marot was permitted to return to France. After a short stay at Lyons he resumed his residence in Paris, and in the following year was reinstated in his former position at the court.

In the preceding lines we have endeavoured to draw a brief outline of Marot's life up to the time when he produced those versions of the psalms, in connection with which his name is best known at the present day. M. Douen has given numerous extracts from his miscellaneous writings, many passages of which throw considerable light on his personal history,† but it is foreign to our purpose to notice these in detail, and we now proceed to lay before our readers the results of recent investigations into the literary history of Marot's psalms and the psalters for which they furnish the text.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 234).

SOON after the events narrated in the chapter immediately preceding, a professorship of harmony became vacant at the Conservatoire, and Berlioz applied for it. This brought about another interview with the "grim Florentine," who, we are told, began the conversation in the sweetest voice at his command:—

"C. You offer yourself for the harmony class?"

"B. Yes, sir.

"C. Ah!—but, you see—you will have that class!—your reputation, however—your connections—

"B. So much the better, sir, I have asked for it in order to have it.

"C. Yes, but—that is what troubles me—I have wished to give the place to another.

"B. In that case, sir, I withdraw my application.

* See Maccrie, "History of the Progress and Suppression of the Reformation in Italy in the 16th century," p. 89, cited by Douen.

† Those who desire to pursue the subject further may consult the excellent sketch by Mr. Henry Morley, entitled "Clément Marot and other studies," 1871. A few of Mr. Morley's details, however, must be corrected by the work of M. Douen.

"C. No, no, I don't desire that, because, you see, it will be declared that I was the cause of your action.

"B. Well, then, I remain in the ranks.

"C. I tell you that you will have the place if you persist, and—I never intended it for you.

"B. What is to be done?

"C. You know that it is necessary—it is necessary—it is necessary to be a pianist to teach harmony at the Conservatoire; you know it, my dear—

"B. It is necessary to be a pianist? Ah! I never suspected that. That is an excellent reason. I will write to you and say that, not being a pianist, I cannot aspire to profess harmony at the Conservatoire, and that I withdraw my candidature.

"C. Yes, my dear—but—but—but I do not wish to be the cause of your—

"B. No, far from that. Of course I ought to withdraw, having been stupid enough to forget that one must be a pianist to teach harmony.

"C. Yes, my dear—come, let us embrace. You know how I love you.

"B. Oh! yes, sir, I know."

The exquisite humour of this scene would be spoilt by comment, but we should add that Berlioz, who enjoyed it immensely, went away priding himself on the consideration which kept him from saying to Cherubini, "Since you cannot play the piano, how do you yourself contrive to teach harmony?" He did better to wait, and, as he waited, the opportunity came, after its manner in such cases.

"I had a seat in the parterre of the Opéra when his (Cherubini's) 'Ali Baba' was produced. This work, everybody agrees, is one of the palest and most empty from his pen. Towards the end of the first act, tired of listening to nothing in particular, I could not help saying, loud enough to be heard by my neighbours, 'I'll give twenty francs for an idea.' In the middle of the second act, irritated by the same musical mirage, I went on bidding, 'Forty francs for an idea.' The finale began: 'Eighty francs for an idea.' The finale ended, I rose, threw out these words, 'Ah! ma foi, I am not rich enough; I withdraw,' and went away. Two or three young men, seated near me on the same bench, looked indignant. They were pupils of the Conservatoire who had been placed there to *usefully* admire their director's work. They did not forget, as I learned afterwards, to go the next day and tell him of my insolent offer, and my more insolent discouragement."

At this time Berlioz accepted an engagement to write on musical subjects for the *Journal des Débats*, with which his name will ever be connected. It is singular that the man who used his pen with so much vivacity and distinctiveness, hated the employment beyond measure, and professed that the announcement of a first performance requiring his attendance and notice made him ill. On this matter, let us give his own words:—

"This task, always renewing itself, poisoned my life. However, apart from the pecuniary means it brought me—means I could not afford to sacrifice—it was almost impossible for me to give it up, under pain of being helpless in presence of the furious and nearly countless hatreds it had raised against me. For the press, in a certain connection, is more precious than the lance of Achilles; not only does it cure, at times, the wounds which it has made, but again, it acts as a defence to those who serve it. However, to what miserable shifts am I not driven!—what circumlocution in order to avoid telling the truth!—what concessions made to social relations, and even to public opinion!—what rage repressed!—what shame swallowed! And they find me passionate, wicked, contemptible! Ah! cads who treat me thus,

if I were to speak my full mind, you would see that the bed of nettles upon which you say I stretch you, is a bed of roses compared with the grill whereon you would frizzle."

To this last adjuration every man prominent among critics, as was Berlioz, adds, we doubt not, his fervent "Amen." On the same subject, our master continues:—

"I must do myself the justice to say that, on no account whatever, have I withheld the fullest expression of esteem, admiration, or enthusiasm for works and for men who have inspired me with those feelings. I have [warmly] praised men who had done me injury and with whom I had ceased to have personal relations. Indeed, the only compensation that the press has afforded me for much suffering has been the way opened for my sympathy with the grand, the true, and the beautiful wherever I have found them. It appears to me sweet to praise a talented enemy, and, besides, it is a duty which an honest man should be proud to discharge; just the same as a misleading word, written in favour of a friend without ability, should cause pain. In both cases, however, as all critics know, the man who hates you, furious at the merit that you seem to acquire by publicly and warmly praising him, execrates you more; and the man who loves you, always discontented with the credit you have painfully given him, loves you less."

The connection of Berlioz with the *Journal des Débats* brought him, however, a prospect of more than shame and suffering. One day, the editor, M. Bertin, said to his musical critic, "My dear friend, your position is now made. I have spoken about you to the Minister of the Interior, and he has decided to give you, notwithstanding Cherubini's opposition, a composition class at the Conservatoire, with a salary of 1,500 francs, and, more, a pension of 4,500 francs from the funds of his department destined for the encouragement of fine arts. With 6,000 francs a year you will be free from all disquietude, and able to give yourself up freely to composition." M. Bertin's words were repeated to Berlioz by the chief of the division of fine arts, and naturally called forth the warmest gratitude. But "put not your trust in princes" or in their ministers. Berlioz tells us (using large capitals): "This promise, made spontaneously to a man who asked nothing, was no better kept than so many others, and from that time to the present moment I have heard no more about it."

Belonging to this period of the master's career are several letters not unworthy of attention here. One, addressed to Hofmeister, the Leipzig publisher, contains a strong remonstrance against the injustice done to the overture "Les Francs Juges," in an arrangement issued by him for four hands, and actually attributed to the composer. About the particulars we need not trouble ourselves, but the following passages are of interest:—

"Your arranger has cut my score, pared it, trimmed it, and stitched it in such a fashion that I see in many parts only something to laugh at, the honour of which I beg him to keep to himself. If a Beethoven or a Weber had taken a similar liberty in my case, I should have submitted without murmuring to that which, nevertheless, I could only regard as a cruel humiliation; but neither Weber nor Beethoven would ever have made me suffer thus. If the work is bad, they would not trouble to touch it; if it had seemed to them good, they would have respected the form, the thought, the details, and even the faults. Besides, men of that stamp not being more common in Germany than elsewhere, I have reason to believe that my overture has not fallen into the hands of a very extraordinary musician."

After pointing out the particular faults of the arrangement, and indicating the only adaptation of which he approved, Berlioz thus concludes: "As for every other publication of the same kind dealing with this work, whether attributed to me or not, I disown it formally, and upon this I pray God to pardon the arrangers as I pardon them." The petition is perhaps scarcely definite enough for those whom it concerns, but others can sympathise with the righteous indignation of a composer who sees his music maltreated, and the guilt of the maltreatment laid at his own door.

Another letter, addressed to Robert Schumann, expresses the gratitude of Berlioz for the production at Leipzig by that master of the overture just named. Schumann, having carefully studied and rehearsed the work, introduced it with success to the German audience, and the result, by comparison with failure elsewhere, gave our composer a text upon which he did not fail to preach. At least one part of the sermon has an interest for English readers:—

"Will you convey my thanks to the artists? Their patience in studying this difficult piece has the greater value in my eyes because I have not had much occasion to praise that of several musical societies who have made the same attempt. Save those of Douai and Dijon, they have become discouraged after a first rehearsal, and the work, after being lacerated in a thousand ways, has perforce returned to the bookshelves as worthy, at most, to figure in a collection of monstrosities. It even appears that a trial of this kind diverted the London Philharmonic Society. . . . Picture to yourself, in effect, movements forced at the double in the adagio; dragged back proportionately in the allegro, so as to produce that flattened out (*aplatissant*) mezzo termine insupportable to all who possess the smallest musical sentiment; imagine violins deciphering at first eight passages difficult enough despite the *tempo confortabile* at which the allegro is taken; the trombones starting ten or twelve bars too soon; the drummer losing his head in the rhythm *à trois temps*, and you will have an idea of the delectable *charivari* resulting. I do not dispute the ability of 'M.M. les Philharmoniques de l'Argyle Room' (*sic*). Heaven preserve me from doing so! I point out only the strange way in which they conduct their rehearsals. No doubt, we here often make bad music at the first trial of a new piece; but as, in our judgment, nobody, not even English artists, possesses inborn science, and there is no shame in studying with attention and courage that which cannot be understood all at once, we begin again three times, four times, ten times, if necessary, and that for several days in succession. In that way we secure a performance nearly always correct; sometimes surprising."

Berlioz then goes on to tell Schumann that he regretted the publication of his overture, that he had declined offers to print his symphonies, and that he held it better for a composer to keep his works for a long while under fatherly care:—

"I love them, these poor children, with a paternal love which has nothing Spartan about it, and I a thousand times prefer keeping them in obscurity, but intact, to sending them abroad in search of glory or of frightful wounds and death. At the risk of appearing ridiculous, I must say that I have never understood how rich painters are able, without internal gripings, to separate themselves from their finest works for a certain number of crowns, and to spread them over the four quarters of the world, as is their constant practice. . . . The writers of poetry and prose are alone able to sell their works without running too much risk of seeing them disfigured, like musicians, and without the pain of never seeing them again, like

painters. . . . It is an intense joy for the composer to brood over his work, so to speak; to shield it as long as possible from the storms which bad orchestras, bad singers, bad directors, and the traders in *contre-danses* call up around it; there is for him an unspeakable happiness in letting it see daylight only at long intervals, when assiduous care has given to its beauty all its distinction, when the air is pure, the weather soft and serene, and the society select. The number of compositions that one is able, without condemning them to absolute obscurity, thus to tear for long out of the teeth of the press, that lion *querens quem devorat*, is unhappily but few; let us not further limit them."

A third letter is one in which Berlioz gossips to Liszt in his best style, as a mere retailer of Parisian news, "without passion, without blame or praise; in a word, with the calm insipidity of an adept of that famous philosophic school which we founded in Rome in the year of grace 1830, and had for title 'School of Absolute Indifference to Universal Matter.'" Some of his gossip is worth hearing at this distance of time. He meets, on the Boulevard, the violinist Batta, just arrived from London:—

"Berlioz. What are they doing in London?

"B. Absolutely nothing; they despise music, poetry, drama, everything there, except the Italian Opera, where the Queen's presence attracts a crowd; all the other musical enterprises are abandoned. . . . I arrived too late, and it is the same with Artot, who, despite his success at the Philharmonic, despite the incontestable beauty of his talent, has a tedious time of it.

"Berlioz. And Doehler?

"B. Doehler is dull also.

"Berlioz. And Thalberg?

"B. Thalberg cultivates the provinces.

"Berlioz. And Benedict?

"B. Encouraged by the vogue of his first work, he is writing an English opera."

Then Batta invites Berlioz to meet him at Charles Hallé's, where they mean to drink beer and make music:—

"M. Hallé is a young German pianist, who has long hair, who is tall and thin, who plays the piano magnificently, who understands music before he has read it—that is to say, he is inclined to resemble thee. I found his countryman, Heller, at his house. Serious talent, vast musical intelligence, rapid conception, great executive power—such are the qualities as composer and pianist with which all those credit him who know him well, and I am of the number. Hallé and Batta made us hear a Sonata in B flat of Felix Mendelssohn. The learned texture and firm style of this piece was much admired. 'He is a great master,' said Heller. We chorused the remark as we drank our beer. Then came the Sonata in A major of Beethoven, the first movement drawing from the auditory exclamations, asseverations, cries of enthusiasm. The menuet and finale only redoubled our intense musical exaltation, the more because champagne was then going round."

Berlioz was now engaged in writing his opera "Benvenuto Cellini," which work the Director of the Opéra had accepted "in order to please the *Journal des Débats*." The task was accomplished with difficulty, and would not, the master tells us, have been got through at all but for the kindness of Ernest Legouvé:—

"A man who writes an opera should be free from all other work, that is to say, his means of living should be assured him for the necessary time. But this was far from being my case; I lived from day to day only on the articles I wrote for the papers, and these took up my time almost exclusively. I did my best to give two months to my score in the first flush

of the fever with which it inspired me; the imperative need, however, soon came to drop the pen of the composer, in order to use with all my might that of the critic. This gave me an indescribable heartache. But I could not hesitate. I had a wife and son; could I allow them to want the necessities of life?"

In the midst of this trouble came Legouvé:—

"L. Where is your opera?"

"B. I have not yet finished the first act. I cannot find time to work at it.

"L. But if you had the time?"

"B. *Parbleu!* Then I should write from morning till night.

"L. What do you want in order to be free?"

"B. The two thousand francs which I have not got.

"L. And if some one. . . . If some one were to—come, why don't you help me?"

"B. What! What do you say?"

"L. Well, if one of your friends were to lend you the money? . . .

"B. What friend could I ask for such a sum?"

"L. There is no need to ask for it. I offer it."

Berlioz adds: "I leave others to imagine my delight. Legouvé lent me the money the next day, thanks to which I was able to finish '*Benvenuto*.' Excellent heart! Worthy and charming man! Distinguished writer, artist himself, he had divined my suffering, and, in his exquisite delicacy, he feared to give me pain when offering the means to end it!"

The rehearsals of "*Benvenuto*" were the reverse of pleasant to Berlioz. Duponchel, the Director of the Opéra, looked upon the composer as a "sort of fool," whose music was a tissue of extravagances, and he avowedly determined to produce the work "not because of its music, which he well knew to be absurd, but because of the drama, which he found charming." The Director's hostility to Berlioz was soon reflected in the attitude of the company, from Habeneck downwards. However, the opera was played (September 3, 1838), and Berlioz himself tells us with what result. "They awarded the overture an exaggerated success, and hissed all the rest with admirable unanimity and energy." This judgment, however, the composer did not accept. Fourteen years later, he went through the score in the light of enlarged experience and more cultured taste, and saw in it a "variety of ideas, an impetuous *verve*, and a flood of musical colour" which deserved a better fate. Among the minority of the audience was Paganini, who went away and said, "If I were director of the Opéra, I would engage that young man this very day to write three other works; I would give him his price in advance, and reap a harvest of gold." It may have been that a sense of injustice done prompted the great violinist to the liberal action which now awaits notice.

In the December following, Berlioz gave two concerts at the Conservatoire, of which the first no more than covered its expenses. To do better with the second, the master announced his two symphonies, the "*Fantastique*" and "*Harold*," which had the result of attracting Paganini, who, though its suggester, had never heard the last-named composition. At the close of the performance, Paganini went to Berlioz, accompanied by his son, Achille, and the following scene took place:—

"In consequence of an affection of the larynx, which ultimately killed him, he (Paganini) had entirely lost his voice, and only his son, when in a place perfectly silent, could hear or, perhaps, guess at his words. He made a sign to the boy, who, mounting on a chair, placed his ear to his father's mouth and listened attentively. Presently Achille got down and turned towards me. 'My father,' he

said, 'desires me to assure you, sir, that in all his life he has never received an impression from any concert as from this; that your music has quite upset him, and that he cannot resist throwing himself at your knees to thank you.' At these strange words I made a gesture of incredulity and confusion, but Paganini took me by the arm, and mustering all his voice said, 'Yes! yes!' drew me into the room where many of my musicians still were, went down on his knee and kissed my hand."

Stopping in the street to tell this story to M. Bertin, his editor, Berlioz caught cold, and was on a sick bed when Achille Paganini came saying, "My father will be very sorry to learn that you are still unwell, and, if he were not himself suffering, he would call upon you. Here is a letter he desired me to bring." As Berlioz was about to unseal it, the boy stopped him: "There is no answer needed; my father told me that you should read it when you were alone." He then hurried away. The letter ran thus:—

"My dear Friend,—Beethoven dead, only Berlioz is able to make him live again, and I, who have tasted your divine compositions, worthy of a genius such as you—I believe it my duty to beg your kind acceptance, as homage on my part, of twenty thousand francs, which will be paid on presentation of the inclosed. Believe me always, your affectionate NICOLÒ PAGANINI."

Pale and overwhelmed, Berlioz held the letter in his hand as his wife entered the room.

"She cried, '*Allons!* what is it now? Some new misfortune? But let us take heart. We have endured the others.' 'No, no! on the contrary!' 'What then?' 'Paganini!' 'Well?' 'He has sent me—twenty thousand francs!' 'Louis! Louis!' cried Henriette, distractedly, running to my son, who was playing in the next room, 'come, come here to your father! come and thank the good God for what He has done for your father!' Then my wife and child, running together, fell prostrate by the side of my bed, the mother praying, the astonished boy by her side joining his little hands. O Paganini! what a scene! If you had only been able to witness it!"

As soon as possible Berlioz wrote to his benefactor in the following terms:—

"O worthy and great artist! How can I express my thankfulness? I am not rich, but, believe me, the approbation of a man of genius such as you touches me a thousand times more than the royal generosity of your present. Words fail me; I will run to embrace you the moment I am able to quit my bed, where I am still detained."

Paganini's generous behaviour led to much "envy, hatred, and all uncharitableness" among those who thought Berlioz undeserving, either absolutely or by comparison with themselves. On the other hand, Jules Janin wrote a glowing article in the *Journal des Débats*, and sent a private letter to the master, which is of interest, as showing the enthusiasm Berlioz was able to excite in a man like Janin:—

"Dear Berlioz,—I am absolutely bound to tell you of all my happiness on reading this morning the good and beautiful *lettre de change et de gloire* you have received from the illustrious Paganini. I do not speak of you; I do not speak only of the fortune which he has given you—three years of leisure, the time to produce masterpieces—I speak of that great name of Beethoven by which he has saluted you. And what more noble contradiction to give to the small people who have chosen not to recognise your '*Cellini*' as the brother of '*Fidelio*'? Then let Paganini be praised as his good actions deserve, and let him be henceforth inviolable. He has been great and generous towards you; more generous than a king, than a minister, than any European artists—

the veritable kings of men. He has sustained you with his approbation and his fortune; it is therefore more than ever an obligation to praise this great musician, who has taken you by the hand. Dear Berlioz, I embrace you very tenderly, in all the joy of my heart."

As soon as Berlioz was able to leave his room, he hastened to Paganini's house:—

"They tell me that he is walking up and down his billiard-room alone. I enter; we embrace each other without power to say a word. After some minutes, as I faltered out I know not what expressions of gratitude, Paganini, whose words the silence of the room permitted me to hear, stopped me saying: 'Don't speak any more about that. No. Add nothing. It has given me the most profound satisfaction I ever experienced in my life. You will never know what emotions your music excited; for years past I have not felt anything like it.'"

Berlioz then went home; paid his debts, found a good sum left to live upon yet awhile, and set about writing "Roméo et Juliette." In seven months that great work was completed, and introduced to the public by three successive performances under its composer's direction. But the man who had made its creation possible was not present:—

"To my great regret Paganini never heard or read it. I hoped always for his return to Paris. I waited, moreover, for the work to be revised and printed to send him a copy, but meanwhile he died at Nice, leaving me, amid so many other poignant sorrows, in ignorance as to whether he would have deemed worthy a work written to please him before all, and with the intention to justify in his own eyes that which he had done for the author. He himself seemed to regret much not knowing 'Roméo et Juliette,' and said so in a letter from Nice dated January 7, 1840, where also occurs this phrase, 'Now all is done, envy can only keep silent.'"

But if envy closed her mouth, criticism did not.

"Poor dear, great friend! he had never read, happily, the horrible stupidities written in several Parisian journals about the plan of the work, the Introduction, the Adagio, the *Queen Mab*, the recitative of *Friar Laurence*. One reproached me for the extravagance of attempting this new form of symphony; another found in the scherzo of *Queen Mab* only a petty grotesque noise, like that of syringes badly greased. A third, in speaking of the love-scene of the Adagio, of the piece which three-fourths of the musicians of Europe, who know it, put at the head of all I have written, declared that I had not comprehended Shakespeare. Frog puffed up with silliness, when thou canst prove that to me. . . . Never did criticisms more unexpected, more cruelly wound me; and, as usual, none of the Aristarchs who wrote for or against the work pointed out one of its defects, which I successively corrected later, as I was able to discern them."

(To be continued.)

MR. PEPYS THE MUSICIAN

By FRANCIS HUEFFER.

(Continued from page 236.)

VI.

THE name of Lawes occurs altogether six times in the Diary, and in one instance Mr. Pepys has further specified the person he means by adding the Christian name, "Will." The editor accordingly immediately comes to the conclusion that the other five entries refer to the same person—another instance of how carelessly the subject of music has been treated in the notes. A very moderate acquaintance with the history of English art would have sufficed to distinguish William

Lawes, the psalm composer, from his greater and more famous brother, Henry, the friend of Milton. To begin with the lesser light, we find that on November 7, 1660, Lord Sandwich, after a long and confidential talk with his humble kinsman and retainer, "called for the fiddles and books, and we two and W. Howe and Mr. Childe did sing some psalmes of Will. Lawes's and some songs, and so I went away." The same William Lawes, no doubt, is meant when Pepys describes another musical gathering at Lord Sandwich's house, December 14, 1662, "where Mr. Howe and Pagett the counsellor; we sang some psalms of Mr. Lawes and played some symphonys between till night"; and again a year and some months later, where the Diarist after a "very merry dinner" repairs with Mr. Blagrove "to his chamber and there we sang a Psalm or two of Lawes's." This William Lawes, it is perhaps desirable to add, was Henry's elder brother and a pupil of the John Cooper who Italianised his good English name into Coperario, and acquired a certain reputation as a composer and performer on the lute. William Lawes being, like most musicians of the time, a staunch Royalist, fought for his king, and was killed at the siege of Chester, fifteen years before the beginning of the Diary. But his music was evidently still popular when Pepys wrote.

Henry Lawes, who survived his brother by many years, is of course of infinitely greater importance, and we find this fact reflected in the references made to him in the Diary. Not that these are more numerous than those referring to his brother, but their nature sufficiently shows the deep interest taken in his work by Pepys, who in this, as in other instances, displays his critical acumen. Whether he was personally acquainted with the composer does not appear; there is every possibility that he was, for Henry Lawes survived the evil days of the Commonwealth, regained all his honours at Court, and lived to set for the coronation of Charles II. the anthem "Zadok the priest," so famous in English church history. He died in 1662.

The first notice of him in the Diary occurs as early as May 31, 1660, and is to this effect: "All the morning making orders. After dinner a great while below in the great cabin trying with W. Howe some of Mr. Law's songs, particularly that of 'What is a kiss?' with which we had a great deal of pleasure; after that to making of orders again."

I confess that I have not been able to trace a song with the beginning above quoted amongst the works of any of the Lawes's; and Mr. R. Lane Poole, of the musical department of the British Museum, to whose courteous assistance I am much indebted, informs me that he has in vain searched for it amongst the MS. and printed collections of the Museum. From internal evidence, however, it seems to me most probable that Henry Lawes is the composer, for the reason, amongst others, that a few months afterwards Mr. Pepys refers again to some songs by Mr. Lawes—this time undoubtedly Henry. The passage is this:—

"So home, and there had a fire in my closet, and fell to entering these two good songs of Mr. Lawes, 'Helpe, helpe, O helpe,' and 'O God of Heaven and Hell,' in my song book, to which I have got Mr. Childe to set the base to the Theorbo, and that done, to bed."

Here we are on safe ground. Both songs occur in that interesting collection, "The second book of Ayres and Dialogues for one, two, and three voyces, by Henry Lawes, servant to his late Ma^{tie} in his publick and private musick. (London: Playford, 1655)."

The song first mentioned by Pepys is entitled "A Storme," and bears the character of a monologue.

Chloris at sea, near the land, is surprised by a storm. Amintor on the shore, expecting her arrival, thus complains:—

Help, help, O help, Divinity of Love,
Or Neptune will commit a rape upon my Cloris,
She's on his bosom, &c.

The music is of a declamatory character, and depicts the situation of the unfortunate Amintor with considerable force.

More dramatic, however, and infinitely more interesting is the second song referred to in the Diary, which occurs at page 47 of the same volume. It is entitled "Orpheus' Hymn to God," and bears the Greek motto, *Αἰθέρος ἦδ' αἰδῶν*. The first stanza may be quoted here:—

King of Heav'n and Hell, of Sea and Earth,
Who shak'st the world when thou shout'st thunder forth,
Whom Devils dread, and Hosts of Heaven praise;
Eternal cause who on the winds doth ride:
Whom Fate (which master's all things else) obeys;
And Nature's face with thick dark clouds dost hide.

The musical treatment is highly characteristic of Lawes, and of the school to which he belongs. Again, the declamatory element prevails over the melodious, and very quaint, amongst other things, is the long roll of semiquavers to the word thunder, which Purcell seems to have imitated in a famous passage. Altogether the two songs are very interesting, and few modern critics will differ from Mr. Pepys' statement that they are good.

There is yet another reference to Lawes, occurring in a passage which is amusingly characteristic of the Diarist and his surroundings. As the end of our converse with Mr. Pepys is drawing nigh, the reader will probably not object to spending another Sunday in that worthy's company.

"Nov. 19, 1665. (Lord's Day.) Up, and after being trimmed, alone by water to Erith, all the way with my song-book, singing of Mr. Lawes's long recitative song in the beginning of his book. Being come there, on board my Lord Brouncker, I find Captain Cocke and other company, the lady not well, and mighty merry we were; Sir Edmond Pooley being very merry and a right English gentleman, and one of the discontented cavaliers, that think their loyalty is not considered. After dinner, all on shore to my Lady Williams and there drank and talked; but Lord! the most impertinent bold woman with my Lord that ever I did see. I did give her an account again of my business with my lord touching W. Howe, and she did give me some more information about it and examination taken about it, and so we parted and took boat, and to Woolwich, where we found my wife not well, and I out of humour begun to dislike her paynting, the last things not pleasing me so well as the former, but I blame myself for my being so little complaisant. So without eating or drinking, there being no wine (which vexed me too), we walked with a lanthorne to Greenwich and eat something at his house, and so home to bed."

The "long recitative song" which cheered Mr. Pepys's long row to Erith, although not named by him, may be easily identified. It is evidently the one given to "Ariadne sitting upon a rock in the Island of Naxos, deserted by Theseus," opening the first book of the "Ayres and Dialogues" before quoted. And here again Pepys shows his keen perception of the characteristics belonging, not only to a single piece, but to a whole school of music. Lawes's songs, even those of the most lyrical type, partake of the nature of the recitative in the sense that the declamatory element is never lost sight of. His treatment of the words is always most careful and refined, as careful as in Liszt, or Wagner, or Robert Franz. As in these modern composers, his poetry and his music are always wedded together inseparably; the one

growing out of the other with almost organic consistency. How this can be done without any loss of lyrical impulse or melodic beauty, is shown most eminently by such a song as "When I listen to thy voice" to beautiful words by Waller. For in those days English composers loved to draw their inspiration from the leading English poets, justly avoiding the inane sentimentalities which nowadays pass as the most appropriate "words for music." It was to this quality that Lawes owed the tribute of his great friend Milton, embodied in the lines frequently, but not too frequently, quoted:—

Harry, whose tuneful and well-measured song,
First taught our English music how to span
Words with just note and accent, not to scan
With Mida's ears, committing short and long.

Milton in his just admiration of his friend is, however, led into slightly overstating his case. English composers before Lawes knew that in vocal music the just and harmonious emphasis of the words is of paramount importance; and the greatest English poet had already insisted upon the fact that

... music and sweet poetry agree
As they must needs, the sister and the brother
* * * * *
One God is God of both, as poets feign.

In brief the English school of music, when there was an English school, was essentially of a declamatory, and would have been had it lived of an essentially dramatic kind. The fact cannot be stated too emphatically in these days, when it has become the custom to call that hideous excrescence of modern times, the drawing-room ballad—with its mechanical repetition of one tune through all the stanzas in spite of divergences of text, its commonplace harmonies, its religious avoidance of anything like decent poetry—the "English song" or ballad *par excellence*. The name is a misnomer in every sense, excepting perhaps the one that in every country but England composers and singers of repute would refuse to descend to this style of composition. Apart from this, the modern ballad of the kind alluded to has nothing English about it; neither with English folk-song nor with English art-song has it anything in common. Its model, on the contrary, must be discovered in fifth- and sixth-rate German composers, Abt, and Kücken, and Gumbert, *et hoc genus omne*.

It is perhaps hardly necessary to add that these remarks are not intended to condemn at one fell swoop the entire song literature of modern England. Such a masterpiece as Mr. Hatton's "To Anthea," and all his settings of Herrick, would be alone sufficient to show that the spirit of Lawes and Purcell is still alive amongst us, and he is fortunately not alone in his endeavours to revive the purer spirit of English lyrical music.

But to return to Pepys. His remarks on the subject of English musicians should be supplemented by a few references to foreign schools of art, or rather to that one foreign school which in those days had real and international importance—the Italian. And here again we observe the same justness of view, the same catholicity of taste. The name which is foremost in one's mind if one speaks of Italian music in the second half of the seventeenth century is Carissimi, the last great representative of the Roman School, and himself the precursor and model of a number of great musicians in his own country, of Lulli in France, and through him of Humphreys and Purcell in England. One accordingly finds that a leading place in the Diary is granted to Carissimi. "Baptista," writes Pepys (February 12, 1667), "tells me that Giacomo Charissimi is still alive at Rome, who was master to Vinncotio, who is one of the Italians that the King hath here, and the chief composer of them," and we have already witnessed his modest admiration

of the "best piece of musique counted of all hands in the world made by Signor Charissimi."

To conclude, let us say a few words of the Italian musicians in London with whom Mr. Pepys came into contact. The Baptista just referred to, who supplied Mr. Pepys with foreign information, is Giovanni Battista Draghi, a fertile composer frequently and admiringly referred to in the Diary, e.g.: "Feb. 12, 1667. With my Lord Brounker by coach to his house, there to hear some Italian musique; and there we met Tom Killigrew, Sir Robert Murray, and the Italian, Signor Baptista, who hath composed a play in Italian for the Opera, which T. Killigrew do intend to have up; and here he did sing one of the acts. He himself is the poet as well as the musician, which is very much; and did sing the whole from the words without any musique prickt, and played all along upon a harpsicon most admirably, and the composition most excellent. The words I did not understand, and so knew not how they are fitted, but believe very well, and all in the recitativo very fine. But I perceive there is a proper accent in every country's discourse, and that do reach in their setting of notes to words, which therefore cannot be natural to any body else but them; so that I am not so much smitten with it as I should be if I were acquainted with their accent. But the whole composition is certainly most excellent; and the poetry T. Killigrew and Sir R. Murray, who understood the words, did say was excellent. I confess I was mightily pleased with the musique. He pretends not to voice, though it be good, but not excellent."

Draghi subsequently learnt to write to English words, and composed, amongst other things, part of the music to D'Urfey's comic opera, "Wonders in the Sun."

Another Italian musician, Cesare Morelli, stood to Mr. Pepys in the relation of teacher and humble friend. A letter from him, written in curious French, shows what Mr. Pepys's kindness and helpfulness were believed to be by his acquaintances. It may fitly conclude the present instalment:—

Bruxelles, ce 23 Novembre, stile de Flandre, 1686.

Monsieur et mon unique Bienfaiteur,

Je vous demande mille pardons de ce que je vous n'ay pas escrit plustôt; mais la cause fut, que ayant trouvé ma mere et ma seur mort, j'ay esté obligé d'aller au pays d'Hainault pour voir l'estat des peu d'heritage qui estoit resté; mais ayant veue, je les ay trouvé tout ruiné et les maisons abattues par les dernières gueres de l'Espagne avec la France, tellement qu'il m'est resté que les simples terres, et ces la encor en mauvais état; je les ay voulu vendre, mais on m'at offert si peu que rien. Si j'aurais seu avant mon depart de Londres le mechant de mes affaires en Flandre, je n'aurais pas m'esloigné de vostre protection.

Le bruit s'étendant par tout que Sa Majeste Britannique va former sa Chapelle de Musiciens; vous m'avez fait esperer par vostre puisant appuy que j'en serois un du nombre, si vous avez encor les memes bontez pour vostre creature (Je vous supplie de me faire scavoir par cet mien Amy Le Sieur Hustin, porteur de la presente lettre), je me transporteray avec joye pour jouir les effects de vouz graces, et en memes temps vous donner les preuves et marque de ma gratitude par mes continuelles soins de vous plaire en ce que vous me honorerez de vour commandement; entretemps Je prie Dieu pour la prosperité de vostre tres chere personne, estant éternellement,

Monsieur et mon unique Bienfaiteur vostre tres humble
et tres oblige

Serviteur

CESARE MORELLI.

(To be continued.)

"STELLA": LYRICAL DRAMA BY AUTERI-MANZOCCHI.

AMONG the many losses, social, artistic, and pecuniary, which Florence has sustained since she ceased to be the capital of Italy, none is perhaps more keenly felt than the loss of good opera. Italians are so fond of theatres and outward show, that they will at any time build ornamental opera-houses rather than schools or other public edifices of more immediate and practical utility; and to that

rule Florence is no exception. During the few years that she enjoyed the privilege of being the capital of Italy, two or three new opera-houses were opened, in addition to those already existing; and hence, when the short reign of glory came to an end, the Florentines found to their surprise and dismay, that they had on their hands no less than five of these temples of art, viz., the Pagliano, the Pergola, the Nuovo, the Politeama, and the Niccolini, offering accomodation to at least nine or ten thousand persons in the aggregate. Florence paid dearly for her characteristic improvidence and love of show, for the opera rapidly declined, and all those spacious and handsome houses are now open for hardly three months in the year, and that only at intervals. It is only within the last six months that the fair Tuscan capital has begun to show some signs of recovery from the state of bankruptcy and despondency into which she had fallen, and that in instrumental and dramatic music too there has been perceptible a certain revival. The only new opera produced at the Pagliano theatre during the short winter season was Signor Auteri's "Stella," which, for Florence, was put on the stage in a remarkably complete manner: and certainly, its lyrical and dramatic merits entitle it to a more than passing notice.

As yet, Signor Auteri's name is probably little known beyond the borders of Italy, although in his native country the young composer, a Sicilian by birth, has already achieved considerable success. His first compositions: six songs, or "*melodie per camera*," were published not many years ago, and not only gave great promise for the future, but offered a pleasing contrast to the namby-pamby songs which Signori Tosti, Rotoli, and other *maestri di canto* in Italy dedicate to their admiring lady pupils. In 1875 Auteri's first opera, "Dolores," was brought out in Florence at the Pagliano. The Florentines, it is true, pronounced it heavy and monotonous—which means that it was not written after the pattern of Bellini and Donizetti—for, be it observed, even to this day Florence has hardly got beyond that obsolete standard. The criticism, therefore, was worth little or nothing: indeed since then the opera has made its way in spite of the defects of a first work of this kind, and was revived in Rome as recently as last winter. The composer's new opera, "Stella," produced for the first time in Florence in January last, is in every respect a more mature, a more finished, and a more advanced work than "Dolores"; and the three special performances at the Pagliano sufficed to establish it firmly in the public favour. No doubt the unexceptionable way in which it was put on the stage goes far to account for the success it achieved; but the work is in itself so interesting and replete with beauty, both from a lyrical and a dramatic point of view, that its salient features may be briefly noticed here.

Stella, a true child of the lagoon, is the daughter of an honest Venetian fisherman. She is affianced to *Lamberto*, a young minstrel in her own station of life, who worships her; but she is madly in love with *Venerio*, a wealthy Venetian noble. *Lamberto* is far away with his lute, and, whilst her father is out fishing, *Stella* thinks of *Venerio*, not without certain doubts as to his professions of love being true and honest. A passing troop of gipsies attract her attention, and she calls them in to know her fate. They tell her that she will live amid surroundings of gold and splendour; and she therefore readily yields to *Venerio*, who carries her off in his gondola, and makes her, of course, not his wife, but his mistress. While she thus lives in splendour, but is conscious of her disgrace, her poor old father dies with grief and sorrow, in *Lamberto's* arms; not, however, without enjoining the deceived lover to find out *Stella*, and

tell her that her dying father forgave her. *Lamberto* discovers that the unfortunate girl is in *Venerio's* palace; but, tormented with remorse, she can stay no longer under her seducer's roof, and disappears. Reduced to abject poverty, she is begging in front of a church, just as the remains of her father, accompanied by *Lamberto* and his friends, emerge from it on the way to the last resting-place, whilst close by, on the Grand Canal, passes a gay carnival procession, headed by the richly adorned gondola of *Venerio*, who is singing a merry barcarole. *Stella* and *Lamberto* recognise each other. *Lamberto* forgives her, and she dies between *Venerio*, who has hastened to the scene, and *Lamberto*, who, fulfilling her last wish, pardons even her seducer.

The author of the libretto, it will be seen, has not taken his subject from ancient or modern history, but from one of those domestic dramas which are enacted, alas! but too frequently, and are not peculiar only to the city of the "one more unfortunate." But the surroundings of Venice, the picturesque costumes of the sixteenth century, the contrast between the humble fisherman's cottage on the lagoon and the sumptuous palace of the proud patrician, the grief of the deceived lover and the light-hearted indifference of the licentious noble, and the simple, yet poetical and pathetic language in which the libretto is clothed, make the subject peculiarly attractive. It is a treat for once to miss the classical priests and savage warriors without which a "grand opera" of our day is hardly thought complete.

Signor Auteri's music is marked by great wealth of melody, combined with effective and, in many parts, excellent instrumental writing. As regards the latter, the stringed instruments predominate decidedly throughout the opera, and it is only in the great ensembles and finales that he has recourse to the entire orchestra, which, be it added, he manages with admirable effect. The opera opens with a short prelude, which foreshadows the leading subjects. In the first act may be mentioned *Stella's* Barcarola, "Sei pur bella o nativa laguna," with the accompaniment of the gondoliers' chorus in the distance; the charming ensemble scene between *Stella* and the gipsies, "Tutto il passato deggio obliar," with brilliant harp accompaniment; the duet between *Venerio* and *Stella*, as also between *Landro* (*Stella's* father) and *Lamberto*. The climax of the opera is in the second act, the scene of which is laid in *Venerio's* palace. It is during one of the orgies, at which *Stella*, dressed as an oriental beauty, is the principal figure, that *Lamberto's* plaintive song is heard on the canal. This song, pathetic and original in the highest sense, he has to repeat before *Venerio* and his guests; and the climax is reached when *Stella*, unable to contain herself, makes herself known to *Lamberto*, and throws herself at his feet. The finale of this act, in which the soprano of the heroine is pitted against the combined forces of the other artists, the full chorus, and the orchestra, is a most powerful and effective piece of writing, though the part assigned to *Stella* is undoubtedly too fatiguing. The third act—which is, perhaps the least brilliant, but the best of the opera—begins with an air, "O la mia *Stella* è fuggita," written expressly for Victor Maurel (*Venerio*), and it is particularly the adagio of this beautiful air which never fails to elicit calls for an encore. It is followed by a graceful orchestral intermezzo for muted strings, descriptive of *Stella's* sad fate; and the remaining salient features of this act are *Venerio's* Barcarola, "Nella tua bruna gondola," *Stella's* pathetic appeal to the bystanders, "Fate la carità," the duet between *Stella* and *Lamberto*, "Mira il mio volto pallido," and the scene of *Stella's* death, which brings the opera to a close. It should be added that the part of the heroine is written for

soprano, that of *Venerio* for baritone, *Lamberto* being tenor, and *Landro* bass.

Not the least of Signor Auteri's merits in writing "*Stella*" is that he has condensed it into three short but effective acts. Throughout he has been very happy in his local colouring, and, although the opera fulfils all the requisites of a modern lyrical drama, it is nowhere burdened with that heavy and noisy instrumentation to which many composers of the day sacrifice every other consideration. The execution of the work redounded greatly to the credit of the composer, who superintended it in person, and no less to Signor Marino Mancinelli, who conducted it in his own masterly manner. It need not be added that Victor Maurel was a magnificent *Venerio*, though perhaps too grave and dignified for the part of the Venetian noble, who is essentially a Don Giovanni. The part of *Lamberto* was assigned to Signor Mozzi, a young Italian tenor who sings and acts with great taste, and phrases beautifully, although the timbre of his voice is somewhat dry, and in the upper register has not the ring of a genuine tenor. Signora Derivis, though not a very powerful soprano, acted and sang the part of *Stella* in excellent style. It need not be added that Signor Auteri met with a very warm reception; and his "*Stella*" may be classed with the most interesting and valuable lyrical dramas Italy has recently produced.

MUSIC IN ST. PAUL'S.

A MUSICAL contemporary has given the publicity of its columns to a letter on the above subject, and we here propose briefly to deal with such passages in the communication as seem likely to convey a false or, at any rate, an inexact impression. The correspondent—who writes from Reading, signs himself "Old School," and has been an attendant at the Metropolitan Cathedral for thirty years past—brings against the musical authorities of St. Paul's the charge that they have shown a "reckless spirit of innovation." This he supports by assertions, some of which may here be quoted:—

"By the rev. gentleman's (Canon Simpson's) own admission, the music for the services at St. Paul's is selected because it is new—" "Having very accurate recollections of the musical service in former years, I cannot but notice how much is lost by the prohibition of music by the good old Cathedral writers," "—there can be no doubt that he (Canon Simpson) has carried his innovating system much too far. It is overdone altogether—"

In point of fact "Old School" contends that the ancient lights of English church music are put out in favour of the glimmer shed around by their feeble modern successors. It will be observed, however, that although he has Canon Simpson's Report before him, he does not, as our friends north of the Tweed say, "condescend to particulars." We had better supply this omission. On referring to the list of anthems sung in St. Paul's during the year ending last Easter, we find that the three composers most largely drawn upon are Bach, Handel, and Mendelssohn. "Old School," we assume, does not object to these, seeing that two out of the three flourished in the earlier half of the last century, and that the third died more than a generation ago. They, however, were not "good old Cathedral writers" of the description our contemporary's correspondent had in his mind. Let us turn to others more nearly in point, and, allowing ourselves a reasonable latitude of choice, we find that selections from Aldrich have been given twice, from Attwood, nine times; from Battishill, twice; from Blow, once

from Boyce, nine times; from Croft, five times; from Crotch, six times; from Farrant, twice; from Gibbons, twice; from Goss, twenty-three times; from Greene, three times; from Humphreys, once; from Nares, once; from Purcell, five times; from Rogers, twice; from Tallis, twice; from Walmisley, four times; and from Wesley, twelve times. These composers, and a few others not specified, are all associated with orthodox Church music, such as is, for good reasons, dear to the heart of many beside "Old School"; and from the cases cited alone we find that during the year ninety-one anthems by "good old Cathedral writers" were heard in St. Paul's. Whether this is a fair proportion must be decided by individual taste, concerning which there is proverbially no disputing. Some amateurs, like "Old School," would open a door of utterance very sparingly to contemporary composers; on the other hand many more, with just as much right to be heard, would be chary of favour to the old masters. What we contend, from the particulars above given, is that the Cathedral composers are not banished from St. Paul's, and that the service lists are not, as "Old School" avers, "little better than an advertising medium for the works of living composers." Adding to the ninety-one anthems by English cathedral writers two hundred and fifty-seven selections from Bach, Handel, Mendelssohn, Spohr, Beethoven, Schubert, and other dead masters, who wrote for the whole world and for all time, we have a total—by no means complete—of three hundred and forty-eight works which do not advertise living men. The reader now sees why it was not convenient for "Old School" to enter into details.

Turning to the use made of composers still living, we find sixteen selections from Barnby, four from Benedict, two from Bridge, nine from Calkin, seven from Elvey, five from Gadsby, four from Garrett, twenty-four from Gounod, eight from Hiller, three from Hopkins, six from Martin, three from Ouseley, twenty-five from Stainer, twenty-five from Sullivan, and numbers less than three from several other composers. Where is the suggestion of an "advertising list" here? Does Benedict need advertising, or Hopkins, or Gounod, or Hiller, or Sullivan? or is there any deficiency in the claim of Barnby, Bridge, Gadsby, Stainer, and the rest—all of whom have been on trial for years past—to the recognition awarded them in the metropolitan church? Let the unbiassed reader decide. "Old School" tells us that "the vast majority (*sic*) of the new music composed for the church nowadays is so forced and laboured, and there is so little in it that is spontaneous, natural, and fresh, that it inevitably loses by comparison with that of the old English masters." Here, however, we have but an individual opinion, the worth of which cannot be tested because "Old School" keeps back his name. Let us assume that the average value of so many modern anthems is less than the average value of an equal number more than fifty years old, and what then? Is there not all the greater need to encourage rising talent in hope of better results? and does not this justify what, under other circumstances, might be too liberal patronage? The tree of the parable was spared that the servant might dig about it and dung it. "Old School" would cut it down forthwith.

We should feel more respect for "Old School" and his letter had he refrained from a personal attack upon Dr. Stainer. We are not concerned to defend the organist of St. Paul's. Probably he, failing to apprehend the necessity, would not thank us for doing so; besides, he is perfectly able to take care of himself when any real danger arises. We cannot,

however, pass over these words: "... There can be no manner of doubt that if Dr. Stainer's opinions were accepted as law in every English cathedral, not a note would be heard of Purcell, Croft, Boyce, or Greene; but there would be a very good deal heard of Dr. Stainer." Into the right or wrong of this offensive imputation it is not worth while to enter; but we would remind "Old School" that when one gentleman makes such an attack upon another he comes forward to do it in his own name. Only cowards lie in wait for their victim, and spring upon him out of the darkness with masks on their faces. Our contemporary's editor seems to have had a notion that in giving facilities for such an assault he was not doing quite right. We assure him that his perception, however faint, was valuable as a perception of fact, and desire for him the courage to act upon it another time.

If England is really a "nation of shopkeepers," there can be little doubt that we are gradually beginning to close our shops a little earlier than we used to do, in order to go out and enjoy ourselves. But, although we may shut up our shops, it will take many years before we can shut up our shop feelings; and this is probably the reason why art—which, in its purest sense, is thoroughly antagonistic with commerce—is still regarded in this country, at least by the majority, as a relaxation from work. Adelaide Sartoris, in her book of sketches called "Past Hours," noticed in our last number, makes her once famous *prima donna*, Madame de Monferrato, say that when she was singing "to that silent London public, so inanimate, so respectable, and so oppressive," it made her think of the Italians, who, after a great success, would take the horses out of her carriage and draw it home themselves. Now, although we by no means affirm that men should take the place of horses in order to prove their admiration of an artist, one might wish for a little more enthusiasm in the cause than is generally shown by a fashionable audience. Even supposing, however, that the applause and bouquets liberally showered upon favourite vocalists may be considered ample encouragement for operatic artists, when do we ever find more than that a mere passing mark of satisfaction is accorded to those organisers and conductors of exceptionally fine concerts who have done so much to make the general public acquainted with the greatest works of musical art? Strangely indeed, then, would the following paragraph, from a Barcelona paper, read were the incident related as having occurred in the metropolis: "The series of concerts conducted by Dr. Ferdinand Hiller at the Philharmonic Society of Barcelona has proved in every respect most successful. After the performance of Beethoven's C minor Symphony, with which the last concert concluded, a crowd of enthusiasts accompanied the veteran German musician to his hotel, where it remained for some time outside, until the object of their ovation had repeatedly bowed his acknowledgments from the balcony." Can one, even of our "veteran" musicians, record a similar incident on a similar occasion within his London experiences?

With reference to a long letter from Messrs. Hime and Addison, recently inserted in the *Manchester Courier*, in which the law relating to the copyright of songs is clearly laid down, a correspondent writes to us soliciting an opinion upon the matter in THE MUSICAL TIMES, and says that he considers the demanding a fee for the performance of works without due notice "an injustice both to the singer and the concert-giver." Now it is clear to us that a man has

as much right to be paid for the work of his brain as for the work of his hands; and the fact of this right in musical compositions having only lately been enforced by no means proves it to be an "injustice." For many years, even when copyright was tacitly acknowledged, country theatrical managers acted pieces without making the slightest remuneration to their authors. Applications were made for payment, but precedent was pleaded as an excuse for disregarding these claims, and at length the "Dramatic Authors' Society" was established, which did for authors precisely what the "Copyright and Performing Right Protection Society" does for composers. But then it conducted its affairs in a different manner, for every manager was furnished with a list of the pieces, with the amount to be paid for performance duly stated, whilst the last-named association demands an annual subscription of £10 10s. for the privilege of "representing" any copyright piece, and issues no printed catalogue by which singers or concert-givers can be prevented from incurring a fine. Herein lies, indeed, the "injustice," and against this system every right-minded person must most emphatically protest. Mr. Harry Wall's name has become unenviably notorious, for although he may have the law on his side, it is evident that his method is designedly to keep his victims unconscious of their danger, and then to pounce upon them, backed by the authority of a Society of the very existence of which they were previously unacquainted. So gross a violation of the tacit rules which regulate commercial transactions is so unusual that unsuspecting persons should be warned of the risk they incur whenever an opportunity offers; and we therefore print the following list of "protected" compositions, which has been forwarded to us, with a promise that we will add to it from time to time the titles of any others which may be sent to our journal:—

"By the sad sea waves" (Benedict); "She wore a wreath of roses" (Knight); "Sweet and low" "The winds that waft my sighs to thee," Polka, "La Cracovienne" (Wallace); "The Muleteer" (Balfie); Trio, "This magic-wove scarf" (Barnett); "Will o' the wisp" (Cherry).
FROM "THE LILY OF KILLARNEY."—Songs, "Eily Mavourneen," "I'm alone, I'm alone," "The Colleen Bawn"; Duet, "The moon has raised her lamp above."
FROM "MARITANA."—Songs, "Alas! those chimes," "Hear me, gentle Maritana," "In happy moments," "Scenes that are brightest," "There is a flower that bloometh," "Tis the harp in the air," "Yes! let me like a soldier fall"; Duets, "I am the king of Spain," "Oh! Maritana," "Sainted Mother"; Trio, "Turn on, old Time."
FROM "THE BOHEMIAN GIRL."—Songs, "I dreamt I dwelt in marble halls," "The heart bow'd down," "When other lips."

EVEN in roaming through the literature of an age when music was considered merely as a pleasing accomplishment, only cultivated by the female members of a family, and to be displayed in the drawing-room when all thought was over for the day, we cannot but feel surprise, not only that the utmost ignorance should be shown upon the principles of the art, but that this ignorance, even with the representative authors of the time, should be ostentatiously paraded, as if in defiance of the opinion of those who were better informed. In the works of Fielding, Smollett, Swift, and many others, we meet with constant instances of this tendency to treat both music and musicians with contempt; but, considering the rapid spread of a knowledge of the art, it does appear strange that in the present day many authors should still be found who either do not know, or do not care, in speaking of music, whether their facts are right or wrong. We have on a former occasion drawn attention to a passage by a modern writer in which the horn is mistaken for a trumpet—and this appears the more remarkable, as the former is a grave and the latter an acute instrument—but as both are made of brass, there is more excuse for the error than can possibly be allowed for the one we are about to mention. A

well known authoress, who writes under the name of "Ouida" and professes to have both a love for and a knowledge of music, in her novel "Moths," makes one of her characters say, "You might as well want Rubinstein to make the violin he played on." Considering the popularity of Rubinstein as a pianist, in England as well as on the Continent, this appears extraordinary. We certainly thought that education had got beyond this, even with those who do not profess a more intimate acquaintance with music than can be gleaned by occasional attendance at concerts during the London season. What would "Ouida" think, for example, if she were to read of the "exquisite three-volume novels of Wordsworth," or the "severely classical poems of Charles Dickens"?

WE have heard much of the irritating effect of street music upon the nerves of those who are compelled to be unwilling listeners; and latterly many complaints have been made by railway passengers of the intrusion of itinerant instrumentalists into carriages where, to the misery of the other occupants, they continue to perform at short intervals during the journey. But music, being an indefinite language, however much it may annoy, cannot insult; so that to effect this result it is necessary to ally it with words, and with what success a recent case will prove. It appears that a correspondent of the *Globe* unfortunately found himself in a railway carriage surrounded by a detachment of the "Salvation Army." Of course this pious body, having a mission, could not let the opportunity pass of letting all the passengers know, by means of a hideous chorus, to what a happy frame of mind they had brought themselves; but as the person who relates this incident did not see why this ecstatic choral burst of joy should be forced upon those not concerned in the welfare of the "Army," he ventured gently to remonstrate, whereupon the vocalists instantly changed both tune and words to the following very personal chorus:—

Oh he's going to the devil
As fast as ever he can.

The helpless victim of this attack writes to ask whether the law allows him any redress for this grievance. We should assuredly think that it does; and feel convinced that if he had called any officer on duty at the first station he arrived at, he could have had his cowardly assailants at once turned out of the carriage. Persons intoxicated with religion have no more right to insult their fellow-passengers than those intoxicated with ardent spirits; and if the usual regulations for the protection of travellers do not meet the case, railway companies will have to add something to their bye-laws especially for the "Salvation Army."

THE MUSIC OF THE FUTURE AT BERLIN.

(FROM OUR SPECIAL CORRESPONDENT.)

IF I had to report from any other German town about the impression created these last few weeks, artistically and personally, by the visit of the great *trias*—Wagner, Liszt, Bülow—I should have chosen a different heading to the above, because the notions originally associated with the term "Music of the Future" have become antiquated there long since—being, in fact, identical with the "Music of the Present." In Berlin, however, as is the case in almost all matters of musical progress here, we have also, as regards the strivings of the so-called New German school, remained at least a decade in the rear of the other musical centres of the Fatherland, and the word "Music of the Future," in its original disparaging significance as a *sobriquet*, cannot be said to be altogether out of date with us. Berlin, indeed, occupies a most singular position in

matters musical amongst the towns of the Empire, inasmuch as it harbours within its walls a considerable number of able and worthy musicians, some of them in influential public positions, who not only know nothing of Wagner, but who, moreover, do not care to know. And that these men are backed up by a considerable portion of the public is proved by a series of abnormal manifestations; among which I will only instance the singular attachment shown to Graun's Oratorio, "Der Tod Jesu," which is performed here annually, at least three times during Eastertide, and which, with its old-fashioned, semi-operatic music, stands in strange contrast with the modern deepening of taste wrought by the revived study of the works of the great Bach. On the other hand I will hasten to admit that a rest-and-be-thankful spirit does not by any means pervade the conservative ranks of our town, as is abundantly proved by the meritorious and successful efforts made by such musicians as Edward Grell, Heinrich Beller-mann, Friedrich Kiel, in their respective spheres of a *capella* choral singing, counterpoint, and musical science. Nor should the untiring zeal of the numerous progressive elements here, notably that manifested for years past by the Wagner-Verein, be overlooked in surveying Berlin musical life, as they have undoubtedly done much to spread the knowledge and the appreciation of the new art whose disciples they are.

In these circumstances, therefore, the presence of the three just-named veteran champions of the artistic movement of our time in Berlin was an event of special interest, and doubly gratifying was it to have been a witness of the enthusiastic reception accorded to them by the public. Franz Liszt arrived here on April 23, in order, in the first place, to assist at the performance by the Cäcilien-Verein, under the direction of its excellent Conductor, Herr Alexis Hollaender, of his Oratorio, "Christus." Long before his advent, however, the lively interest, which is justly associated as much with the man as with the artist, found its expression in the ever-recurring notices concerning his expected stay here published in the numerous organs of the press. Nor was there a lack of artistic demonstrations, in addition to the "Christus" performance, to commemorate the event. Amongst these, first in chronological order, and certainly not last in musical merit, must be mentioned a Liszt Evening, instituted by Musikdirector Bilse, at the Konzerthaus, where the "Faust Symphony" was performed in a manner which may be described as absolutely perfect. That such was the opinion also of the closely packed audience might have been inferred by the enthusiasm it displayed during the performance, and which may have been enhanced by the consciousness that at that very time the author of the work would have arrived in the capital, and taken up his residence in the mansion of the Minister Von Scheinitz, his friend and admirer.

Greeted on his arrival, as was natural, by a few personal friends only, the veteran master became on the following day the object of an enthusiastic ovation on the part of thousands belonging to the *élite* of the Berlin artistic world, who had assembled in the spacious and elegant hall of the Central Hotel, where a concert and festive banquet in honour of Liszt had been arranged by the Wagner-Verein. The symphonic poems, "Les Préludes" and "Festklänge," the scene, "Jeanne d'Arc" (Fräulein Marianne Brandt), and the "Prometheus" choruses, formed the well-chosen programme of the concert; and the execution by the Parlow'sche orchestra and Eichberg'sche Gesangsverein, under the direction of Herren Mannstaedt, Lessmann, and Eichberg, was equally satisfactory. More than once during the performance traces of emotion could be discovered in the face of the *maestro*, which was more especially apparent when, after the first number of the programme, he was greeted with some appropriate verses from the pen of E. Dohm, spoken by an actress of the Royal Theatre, Fräulein Clara Meyer. On this occasion already it became evident that the appreciation of the art-reformatory standpoint represented by Liszt is by no means absent amongst our public, and that the outward impulse only is required in order to raise it into full activity. Still more convincingly was this proved, however, on the evenings of April 23 and 25, on which took place respectively the performance of "Christus" and the *soirée* of pianoforte music by Liszt, given by Dr. von

Bülów, both held at the Singakademie. With rapt attention, nay with reverence, the audience, which filled every available space in the hall, listened to these performances, and ever and anon the master was greeted with such storms of applause, as rendered it difficult to imagine that the public enthusiasm displayed forty years ago in the same place, when Liszt, then in the full possession of his youthful powers, enchanted his hearers by his pianoforte-playing, could have been heartier. I do not maintain that the satisfaction displayed by the audience on the first of the two occasions in question was intended for the composer alone. "Christus," with its somewhat bold amalgamation of Catholic-liturgic and modern-dramatic musical elements, could scarcely produce a uniformly favourable impression, although both the vocal and orchestral bodies engaged in the performance under Hollaender's excellent leadership, as well as the principal interpreters of the vocal soli—Frau Anna Hollaender (soprano) and Herr Senft von Pilsach (baritone)—had been rehearsing the work for months previous, had fully entered into the spirit of it, and proved themselves equal in every way to the by no means insignificant technical demands made by the composer. Herr Senft von Pilsach more particularly fused into his part that true religious feeling which pervades the entire work, and which sufficiently explains the general impression it created; an impression which has nothing in common with a so-called *succès d'estime*, but which, in my opinion (and that even of some reactionary critics), will prove a lasting one.

The final and most brilliant act in these memorable Liszt festivities in Berlin was the musical homage rendered to the master by his most legitimate artistic inheritor, Hans von Bülow. Threefold was the cause of the excitement which manifested itself in the Singakademie on this occasion, to a degree which I do not remember to have been witness to for many a year, but which is not unnatural if we consider the *quid*, the *quo modo*, and the *quibus auxiliis* of the case. Concerning the first question, then, the programme was distinguished by the variety and the judicious grouping of its numbers: it consisted of the Sonata dedicated to Robert Schumann—the same work by the interpretation of which, some twenty-five years ago, Bülow had raised a storm of angry criticism, but which, on this occasion, produced a powerful effect—followed by four pieces from the "Années de pèlerinage," the Legend, "St. François de Paule marchant sur les flots," four Études, the second Ballade, a polonaise, a mazurka, valse-impromptu, and, in conclusion, the Scherzo and March in D minor. The question as to "How?" is to be answered that, in the opinion of all who had heard the pianist during the last few years, Bülow has, in the execution of this gigantic programme, surpassed himself. Even the famous Herculean performance of the five sonatas by Beethoven was outdone here by the sovereign mastery with which the player mustered and sustained his forces in the wide area of battle he had chosen for himself. If ever the receptive capacity of an audience was sorely taxed in endeavouring to keep pace with the executive powers of the concert-giver, here surely was the case. That this *rapport* was nevertheless sustained, that (to supply the answer to our third proposition) the *auxilia*—in this case the mental disposition of the audience—never forsook the heroic champion to the last, was shown by the perfect burst of applause which followed immediately upon the performance of the final number, which continued unabated for some time, and was only to be quieted after the imposing yet most sympathetic figure of Liszt had appeared on the platform to receive, jointly with his great pupil, the thanks of the auditory.

Who can fail to be reminded of the old motto, "Le roi est mort, vive le roi," when I state that the artistic animation set on foot by Liszt's presence here was closely followed by a second event, no less stirring and animating, viz., the performance at the Victoria Theatre of Wagner's "Nibelungen Ring," with the personal co-operation of the author. That such an undertaking should awaken the curiosity and attract the attention of far wider circles than those appealed to by Liszt's visit was obvious. And just as the latter himself, many years ago, in modest acknowledgment of the superior genius, had looked upon the propagation of the "Art-work of the Future" as the

most important portion of his artistic mission, he will not now take it amiss if the people of Berlin look back upon the "Liszt week" as a mere prelude to the "Wagner week" which followed it. For the reason alone, that the production of the Nibelungen tetralogy would demand the surmounting of difficulties far greater than those required for the Liszt performances, the realisation of the former was looked forward to with the more intense interest. Serious doubts were entertained whether, in an atmosphere charged with the distractions and pre-occupations of a metropolis, the necessary calmness of mental disposition, demanded by Wagner himself for the due appreciation of a serious art work, could be obtained. Again, it was urged that, even if a sufficient number of enthusiasts could be found ready to support the undertaking, it was more than likely that a considerable portion of them would be prevented from doing so by the, at least for Berlin, unusually high prices (*viz.*, dress circle £6, stalls £4, for the series of four evenings). Lastly, it was considered doubtful whether a company of performers gathered together from all parts of the country, and more especially a second-rate orchestra like the Symphonie-Capelle, would be able to fulfil the exacting demands which Wagner is wont to make upon the executive artists. All these doubts have proved to be unfounded. Long before the opening night the demand for tickets had become so great that the financial success of the undertaking was assured, while the attitude of the public during the two performances of the "cycclus" which have so far been completed has been equally satisfactory. Nor could the latter have been otherwise considering the array of talent which the Leipzig Director, Angelo Neumann, had brought together, and whose combined efforts realised an effect not only superior to anything we are accustomed to here, but considerably surpassing what had been accomplished at Bayreuth. I need only name Herr and Frau Vogl (Munich), Herr Scaria and Frau Materna (Vienna), Herren Schelper and Liban, and Frau Reicher-Kindermann (Leipzig), in order to escape any possible charge of exaggeration. In the same breath, however, I must mention the Leipzig Capellmeister, Anton Seidl, as the inspiring and directing spirit of the whole, under whose leadership the hitherto by no means faultless orchestra was metamorphosed in a marvellous manner; for, both as regards euphony and precision and, what is still more important, discretion in accompaniment, its execution was an extraordinary one. The latter quality, indeed, is indispensable for the effective rendering of Wagner's music-dramas, as has been abundantly shown by the unfortunate *reprise* towards the end of 1876, in Berlin, of "Tristan und Isolde," when this work—which only a few months previously had, under the composer's personal supervision, achieved a brilliant success—was simply killed by the obtrusiveness of the orchestra, and, as its opponents hoped, placed on the shelf for ever. In the present instance, thanks to the exemplary conduct of the Symphonie-Capelle (which, however, was reinforced by several eminent instrumentalists) every word of the singers could be heard, and the full enjoyment of the work be attained, which, as I am more and more firmly persuaded, depends in Wagner's case entirely upon the *simultaneous apprehension of tone and word*.

Under such auspices an artistically festive atmosphere was felt to pervade the opening evening, the 5th ult., when "Rheingold" was produced. An enormous line of carriages winding its way, long before the hour of commencing, in the direction of the Victoria Theater, an unusual contingent of police, both mounted and otherwise, countless spectators crowding the windows of the neighbouring houses—all this indicated an event of a special character. Still more festive was the appearance presented by the interior of the theatre. From an early hour every seat was occupied, and their fortunate occupants displayed for the greater part the most brilliant toilets, all the members of the Royal family then in Berlin being present. When at last Richard Wagner made his appearance in the box immediately opposite the Royal *loge*, such cheers were heard from all parts of the house as are probably without precedent in the annals of our theatres, and which must have convinced every one present that Berlin, though late, had at any rate now become

mature for the appreciation of the "Nibelungen Ring." I will confine myself to a few remarks regarding the progress of the performance or performances themselves, since I may assume on the part of the readers of THE MUSICAL TIMES an acquaintance with the dramatic outline of the tetralogy generally. Vogl (*Loge*) elicited the same enthusiastic applause as at Bayreuth, while Liban (*Mime*) and Schelper (*Alberich*) were at least equal to the representatives of these parts at the memorable first performance in the Bavarian town. Scaria (*Wotan*) and Frau Reicher-Kindermann (*Fricka*), however, decidedly surpassed their Bayreuth prototypes, infusing into these characters far greater warmth and dramatic life. Only the *Rhine-Daughters* (Mesdames Monhaupt, Klawnsky, and Löwy) were better represented at the original production; but then it must be remembered that it is no easy matter to find three such excellent representatives of the parts together as were the sisters Lilli and Marie Lehmann and Frau Lammert in 1876. Scarcely less surprising than the performance of the artists was the attitude of the audience on this occasion, most favourably distinguished as it was from that of an ordinary opera night. There were no late comers, no rising before the curtain had dropped; ladies' fans, which so frequently and pitilessly move at variance with the rhythm displayed in the music, were almost entirely dispensed with; and the barbaric custom of applauding the moment the curtain has gone down, heedless of whatever beautiful things the composer may still have to communicate through the orchestra, was, whenever it began to be heard, met by such energetic opposition that silence was at once restored, and the applause deferred until the final chord had been struck.

Higher still the waves of enthusiasm rolled during the performance of "Die Walküre," and the *impresario* of our Royal Theatre, Herr von Hülsen (whose credit, by the way, cannot fail to have materially suffered by the success of the undertaking of Herr Neumann, he having pertinaciously refused to perform the "Nibelungen" here) certainly showed discrimination in omitting this part of the tetralogy from his anathema. A finer performance could, however, scarcely be conceived. Herr and Frau Vogl, as *Siegmund* and *Sieglinde*, as well as Frau Materna, as *Brünnhilde*, initiated the spectators by their masterly representation into the profoundest secrets of this grand tragedy; and even the so-called tedious portions of the work—the certainly somewhat long-spun dialogues between *Wotan* and *Fricka*—produced at the hands of Scaria and Frau Reicher-Kindermann an effect the reverse of fatiguing, being in fact fascinating in a high degree.

The pleasure of being able uninterruptedly to bestow praise is such a rare one for the critical reporter that I could wish to continue in the same strain, even at the risk of becoming wearisome to the reader. However, there is a limit to all things, and this fact has to be applied also to the Victoria Theater. The performance of "Siegfried" was, it must be admitted, less fortunate than the preceding parts of the "cycclus," since the impersonator of the stalwart hero (Herr Jäger, of Vienna) decidedly failed to interest the audience, either vocally or histrionically, his voice suffering moreover from indisposition. Somewhat less unfavourable was the impression produced by the same artist on the following evening, in "Götterdämmerung," and, thanks to the excellent co-operation of the remaining executants—among whom, as worthy representatives of the minor parts, I have still to mention Mesdames Schreiber, Riegler, Stürmer, and Liebmann, and Herren Schwarz, Siegmundt, Röss, and Von Reichenberg, as well as the imposing and capably trained chorus of the "Mannen"—the first cyclical performance of the work was brought to a worthy close. Regarding the partial failure of "Siegfried," just referred to, I will at once add that it was brilliantly atoned for in the second performance, when Vogl had undertaken the title rôle, and, in association with his wife, who on this occasion replaced Frau Materna, did full justice to this admirable drama.

A considerable share of the success of this after all somewhat hazardous enterprise must, of course, be attributed to the personal participation of Wagner, who not only conducted the rehearsals with his accustomed assiduity, but was present also throughout every one of the

performances. At the conclusion of those of "Rheingold" and "Götterdämmerung," indeed, the master stepped on to the stage and addressed the audience to the effect that their plaudits were due this time not to himself, but to the artists who, with devotion and ability, had initiated themselves into a style of music to which at least some of them had been hitherto unused, and also to the enterprising manager who had had the courage to present his work to a metropolis over-accustomed to the enjoyment of all manner of high-class artistic performances. It was a touching sight to behold the master at the final moment, surrounded by his executive artists, who, at his request, were joined likewise by Director Neumann and Capellmeister Seidl, in order, as he said, "to receive publicly his thanks." Gladly should I have seen a third individual in the same position, namely, the manager of the entire scenic apparatus—that is if such distinction had been merited on his part. Unfortunately this was not the case, and here I cannot absolve the Victoria Theater from the blame of having failed to do such justice to the scenic effects as might have been expected from the antecedents of a stage where during the last few years so many spectacular pieces had been most elaborately mounted. As a matter of fact, the scenic arrangements of the "Nibelungen" here are in many respects inferior to those of other establishments where the tetralogy has hitherto been produced (Vienna, Munich, Hamburg, Leipzig, Cologne, Brunswick, Schwerin, Weimar). Considering how much of the complete success of the Wagnerian drama depends upon the visible effects, and how the master, if he has exhausted for many years to come the poetic and musical possibilities of the music-drama, has yet left a wide field open for the ingenuity of the machinist and the art of the scene-painter, the wish naturally presents itself to the mind that a theatre may at last come forward which will do full justice to the "Nibelungen Ring" as regards also a worthy outward mounting. In the hope then, that the prospective performance of the "Festspiel" in London—the realisation of which, after the Berlin experience, can scarcely now be doubtful—will solve this problem in a brilliant manner, I greet the sister capital with a hearty *Vivat sequens!*

HER MAJESTY'S THEATRE.

A RECORD of the principal performances at this establishment during the month will not detain us long, for the lessee has evidently entered upon a feeble season or is reserving his strength for his concluding weeks. The cast of "Il Barbiere" on the opening night (the 7th ult.) was scarcely what we should expect at a high-class opera house, Mdle. Anna de Belocca, indeed, being the only singer at all equal to the requirements of Rossini's bright and sparkling music. Mdle. Tremelli has made a great advance in public favour by her performance of the heroine in "La Favorita," and Signor Ravelli was fairly good in the part of *Fernando*. The new comer, Mdle. Adalgisa Gabbi, is a good, but not a great, artist. Her voice is a genuine soprano, and her intonation has improved since the first night, when much of the music in "Aida" suffered from her singing out of tune. As *Leonora*, in "Il Trovatore," she was more successful; but it is doubtful whether she will permanently retain the high position to which she aspires. Madame Ilma di Murska has been well received as *Dinorah*, in Meyerbeer's opera—one of her best parts—and Signor Galassi as *Hoël*, Signor Runcio as *Corentino*, and Mdle. Tremelli as the *Capraja* gave much strength to the cast. Madame Christine Nilsson is announced to appear as *Marguerite*, in Gounod's "Faust," but too late for notice in our present number.

ROYAL ITALIAN OPERA.

MADAME SEMBRICH has not only fully sustained, but materially strengthened, the position taken at the commencement of the season, and recorded in our last number. Her refined and truly artistic singing in the part of the heroine in Meyerbeer's "Dinorah" was received by discriminating—if not very warm—applause, especially in the "Shadow song"; and although we might wish for a little more vitality in her action, the purity of her voice and the certainty of her execution created a marked impression

upon the audience. The reappearance of Madame Albani in her favourite part of *Gilda*, in Verdi's "Rigoletto," proves that she has in every respect gained by the rest during the recess, a fact perhaps even more apparent in her excellent assumption of *Marguerite*, in Gounod's "Faust," and *Elsa*, in Wagner's "Lohengrin," the last-named characters, indeed, being perfectly ideal representations of two of the most difficult parts on the lyric stage. Madame Patti's appearance in the part of *Semiramide* has revived the interest in an opera the admiration of which is fast fading away. Her vocalisation is even more perfect than formerly; and both in her solos and the well-known showy duets she was rapturously received. The indisposition of Mdle. de Reszke, who was announced to play *Valentine*, in "Les Huguenots," made us acquainted with a talented *débutante*, Madame Fursch-Madier, who sustained the part with fair success. She has a really good soprano voice, and sings in a truly legitimate style, but her upper notes are somewhat uncertain, and her acting is wanting in dramatic power. The *début* of M. Mierszowsky in the arduous part of *Arnold*, in "Guillaume Tell," showed that his ambition was somewhat beyond his powers. He has certainly a fine voice, but he sang occasionally out of tune, his best effort, however, being in the "Corriam," which demanded the energy he undoubtedly possesses, but which, in portions of the music where this was not required, he could scarcely control. As *Raoul*, in "Les Huguenots," he was much better; and we may still hope that he will prove a welcome addition to the company. Of M. Gresse, who made his first appearance as *Marcel*, in the same opera, but little need be said. His music was tolerably well sung, but he made little impression upon the audience, all of whom have been accustomed to hear much better representatives of this important part. The new tenor, Herr Labatt, disappointed us as *Lohengrin* in Wagner's opera, because we had heard much of his success in Germany. His voice is hard and unsympathetic, and throughout the evening he failed to impress the audience either by his singing or his acting. Madame Trebelli has given much strength to all the works in which she has appeared, and Mdle. Valleria and Madame Scalchi have been cordially welcomed. Mention must also be made of M. Dupont, whose conducting is remarkable for quiet power, although in some of the *tempi* he appears to differ from his predecessors. All the operas he has directed, however, have on the whole gone remarkably well, and he will no doubt prove a valuable acquisition to the establishment.

CRYSTAL PALACE.

NEXT to giving too little, there is nothing so unadvisable as giving too much. Such a moral might be pointed from the history of the special performances which the Crystal Palace directors have thought it wise to add to their ordinary series of Saturday Concerts. As regards the interest of the programmes and the excellence of the performances they have certainly shown no falling off; but the audiences have been very scanty, for no other reason apparently than that to the ordinary mind Saturday Concerts in May somehow do not seem to tally with the universal fitness of things.

But before coming to the special performances, we have to say a few words of the interesting Concert given as usual for the benefit of Mr. Manns on the last day of April. Mr. Manns on this occasion had provided a programme to suit the most divergent and the most fastidious tastes. There was Mozart's "Figaro" Overture and an Aria from "La Clemenza di Tito" to pacify the strict conservatives; operatic airs by Gounod, Meyerbeer, and Donizetti, delighted the lovers of the opera; Berlioz upheld the cause of the advanced French school; even English music was represented by two of Dr. Arne's songs; and Beethoven's Pianoforte Concerto in E flat, admirably given by Mr. Franz Rummel, indicated that highest stage of art where difference of opinion ceases to exist. In addition to all this there were two novelties of more than ordinary importance—viz., the two overtures which Brahms was known to have written last summer, and which were first performed at Breslau on the occasion of a Doctor's degree being conferred on the composer. The first of the two Overtures, known as the

"Academic," is of a somewhat local character, being founded on German students' songs very familiar at the university cities of the Fatherland, but unknown in England. It cannot be denied that the work as a whole somewhat suffers from the heterogeneous materials of which it is composed; at the same time one cannot but admire the masterly manner in which these materials are blended together and turned to contrapuntal account. The second Overture, surnamed the "Tragic," is the very antipodes of its predecessor. Here Brahms speaks the language most congenial to him, that of deep, thoughtful, albeit subdued, feeling. The key of the Overture is D minor, and its dimensions and import would well entitle it to the name "symphonic poem," provided the author had given us the clue to the ideas in his mind when composing it.

The only important feature, and a very important one, at the opening Special Concert (on the 7th ult.) was the first appearance at the Crystal Palace of Madame Sophie Menter, who gave Liszt's second pianoforte Concerto in A. Madame Menter is amongst the leading exponents of the modern school of pianists. Her tone is powerful and brilliant, her technical skill all but phenomenal. At the same time she is by no means wanting in delicacy and refinement of touch, and some of her *pianissimi* were beyond all praise. Liszt's Concerto in A, although less popular than that in E flat, played by Madame Menter at Mr. Ganz's concerts, is not inferior to it as regards poetic beauty, and its admirable rendering did not fail to impress the audience at the Crystal Palace.

The most striking feature of Raff's second Symphony in C (Op. 140), heard for the first time at the second Special Concert, is a negative one—the absence of the programme in which this composer usually delights. Apart from this, little need be said of the work, and that little in its favour. Its melodies are pleasing and cling to the ear, and Raff's consummate mastery is, as usual, displayed in instrumentation and contrapuntal writing. Mrs. Meadows White's charming Overture, "Jason," also formed part of the programme, and Herr Heymann, one of the innumerable foreign pianists at present in London, played Chopin's Concerto in E.

Another Symphony, this time by Rubinstein, was the opening number of the third Concert. It is surnamed the "Russian," and accordingly based on the popular songs and dance tunes of the composer's country. Whether these tunes have been literally transcribed or merely imitated by Rubinstein we cannot say; neither is it of much consequence. Such as they stand they give its charm and artistic *cachet* to a work which, we have no doubt, will be counted among Rubinstein's most pleasing, if not most profound, attempts at symphonic writing. The second movement, a kind of scherzo, with a fugue by way of trio, is the most charming number amongst the four. Grieg's Pianoforte Concerto in A minor, first played by Mr. Dannreuther, and on this occasion given with admirable effect by Mr. Franz Rummel, was the only other feature worthy of permanent record. It need not be added that Mr. Manns has acted throughout as Conductor, the orchestra also being the same as usual.

MR. SIMS REEVES'S FAREWELL ORATORIO PERFORMANCES.

MR. REEVES has evidently resolved to convince the public that he retires from the profession in the full possession of his powers, for certainly never has he sung more finely than at the farewell performances which have taken place during the past month at the Royal Albert Hall. At the first Concert, on April 27, Handel's "Judas Maccabæus" was given, the solos "Call forth thy powers," "So will'd my father," "We come; O see," and "Haste we, my brethren" in the first part, being sung by Mr. Reeves in a style which defies criticism. The tenor music in the second part was excellently rendered by Mr. W. H. Cummings; and it need scarcely be said how attractive was the singing of Madame Christine Nilsson, Madame Trebelli, and Mr. Santley, or that the choral music received an admirable interpretation by the Royal Albert Hall Choral Society. At the second Concert, on the 4th ult., when the "Creation" and "Hymn of Praise" were performed, Mr.

Reeves was unfortunately prevented by indisposition from appearing, and his place was most efficiently supplied by Mr. E. Lloyd. On the 18th ult. "Israel in Egypt" was the oratorio selected; and during the evening the admirers of the great tenor had ample opportunity of hearing him at his very best. It is not too much to affirm that Mr. Reeves has made the short solo "The enemy said"—formerly but little noticed—one of the prominent features of the oratorio; and certainly on the occasion under notice he even eclipsed all his former efforts. His singing of the recitative, "Deeper and deeper still," and air, "Waft her angels," from "Jephtha," interpolated between the parts of "Israel in Egypt," was also a marvellous display of pure vocalisation, dramatic feeling, and intellectual perception of the text; the overwhelming applause of the audience expressing but feebly the high appreciation of all competent judges upon so ideal a rendering of Handel's music. Mesdames Sherrington, De Fonblanque, and Patey; Messrs. Lloyd, Santley, and Foli, were the other vocalists; and the choruses, sung by the Royal Albert Hall Choral Society, were most effective, and elicited warm applause. The performances have been ably conducted by Mr. Joseph Barnby. We much regret to announce that, in consequence of Mr. Reeves having undergone a surgical operation, the next performance, which was to have taken place on the 25th ult., is postponed until the 15th inst., when it is sincerely hoped that he will be enabled to continue the series of concerts which have already afforded such gratification to all music-lovers.

THE RICHTER CONCERTS.

THE third season of these Concerts—which have so suddenly, but far from unaccountably, sprung into a position of first-class importance—began, on the 9th ult., supported, it is said, by a strong subscription and, we know, by vivid recollections of previous excellence. The orchestra engaged was not less numerous than of old, while to a large extent its ranks included artists already accustomed to Herr Richter's beat. Herr Franke again acted as *chef d'attaque*, the other principals being Messrs. Risegari, Hollander, Ould, Neuwirth, Svendsen, Lebon, Horton, Egerton, Trout, Paersch, Jaeger, Müller, &c. For the most part these are very good names; we must, however, point out that the "wind" department is not in all respects equal to the "string." More than once it has happened that attention could not but be drawn to the fact, and the suggestion is that some of the "rank and file" are not quite up to the standard. We are indisposed to adopt this, since the faults observable might have been due to carelessness rather than want of skill; and really the marvel is that, with both Italian Operas at work and the musical season in full operation, Herr Richter should be able to command the services of so many men against whom nothing can be said.

The first Concert was diversified in character. It began with Wagner's "Huldigungs-Marsch"—that is to say with pompous orchestral effect which wrought up to a climax the enthusiasm kindled by Herr Richter's appearance on the platform. Then came a novelty, purporting to be a "Concerto" or Sonata for strings alone (five parts), the work of John Sebastian Bach, and played for the first time in England. Much interest had been called forth by the announcement of this piece, but it collapsed almost entirely on discovering from the programme-book that the "concerto" was really written by Herr Hellmesberger, of Vienna, who founded it upon a first violin part discovered by some unknown person in Dresden, and supposed to be in the handwriting of the Leipzig Cantor. We need not trouble ourselves about the connection of the work with Bach, who may, or may not—probably not—have had a hand in it. For the concerto itself, as it stands, we can say none but words of praise. The themes are entirely characteristic of the Bach period, and Herr Hellmesberger has treated them not only with cleverness, but with true historical *vraisemblance*. Because the Bach tradition is doubtful, that is no reason why so able a piece should be set aside, and we hope to hear it again. It was almost perfectly played by Herr Richter's little army of strings, as was, immediately afterwards, the overture to "Oberon" by all the band. Here, indeed, we had one of the exceptional results which even this conductor

and this orchestra secure only now and then. Nothing more delicate and refined, where such qualities were demanded, or vigorous and powerful, where these were required, could have been conceived. The Choral Symphony followed, with Miss Pyk, Miss Rosenthal, Mr. Boyle, and Mr. King as solo vocalists; chorus by the amateurs trained last season under Herr Frantzen. Beethoven's great work was presented under almost the same circumstances, and with the same specialties of reading as in 1880. We are, therefore, free from any obligation to go into details. Let it suffice that the time of the Adagio and Scherzo was open to exception by amateurs accustomed to English traditions, the one being faster, the other slower than is our use. As a whole, the performance barely came up to that of last season. It was, however, one of much interest, and worthy of study as illustrating the custom of Beethoven's own city with reference to his greatest work.

The second Concert (16th ult.) opened with the Academic Festival Overture by Brahms, an arrangement of which for four hands was noticed in THE MUSICAL TIMES last month. Our remarks were penned when it was not publicly known that the work, together with the Tragic Overture, its companion, would be so soon heard at the Crystal Palace, where both were performed in connection with Mr. Manns's "benefit," and it is creditable to concert-giving enterprise that the delay in producing them was of the briefest. The Crystal Palace performance discounted the interest attaching to that under Herr Richter, but, as it turned out, the subject is of little moment. Herr Brahms's overture will naturally be valued by Germans, upon whose familiar student-songs it is based; non-Germans, however, will see in it only a kind of orchestral fantasia having a number of themes with no natural artistic affinity, and boasting *per se* no great measure of attractive qualities. Of course one must avoid looking too critically at works of this sort. The overture is a *pièce d'occasion* celebrating the connection of its author with the Breslau University; and if it served its immediate purpose, as undoubtedly it did, there is an end of the matter. But even those who look at the work from without, so to speak, must admire the remarkable ability shown in the treatment of the themes, and the wealth of the orchestral effects produced. The performance excited little or no demonstration from those who heard it. A more decided novelty even than the penultimate production of Brahms came next in order. We refer to Liszt's "Mephisto Walzer"—one of two orchestral pieces founded on a poem, itself based upon the legend of Faust, by Lenau. Herr Lenau's work gives to the legend the benefit of Herr Lenau's fancy. Thus it pleased the writer to take Mephisto and his victim to a village inn where a nuptial feast was being observed; and to make the Tempter play a maddening tune to the dancers, under the intoxicating influence of which Faust waltzes away to the woods with the bride. The story, however glorified by poetic talent, is not the most decent, and one might have supposed that even composers of the "intense" school would refuse to degrade an essentially pure art by bringing the two into contact. Liszt, however, has yielded to temptation, and his music purports to tell the story from the tuning-up of the village orchestra to the moment when Faust finds himself alone in the woods with the woman whom devilish art has placed in his power. For a work of this kind we have no criticism. It is a thing to sorrow over. But, in the interest of common propriety, we must protest against such subjects being thrust under the eyes of people who, in going to a concert room, believe themselves secure from offence. Things are coming to a pretty pass when there is need to cry out for a censorship over programme-books! The atmosphere of the room, fouled by Liszt's piece, was effectively purified by Wagner's "Siegfried Idyl," with its suggestions of pure and happy family life. Beautifully played, this was received with enthusiasm, and after it Schumann's Symphony in C beckoned the audience to the exalted and rightful home of music, where lives the Heavenly Maid free from the stain of contamination with the vileness of earth, free, indeed, with all the liberty that belongs to purely spiritual conception.

The third Concert (19th ult.) offered a special attraction to lovers of Mendelssohn's music, by placing at the head

of its programme the Overture, Scherzo, Notturmo, and Wedding March from "A Midsummer Night's Dream." It would seem from the character of the performance that Herr Richter reckoned with too much confidence upon the familiarity of the subject; but, be this as it may, the execution left a good deal to desire. It was neither so refined nor so precise, neither so picturesque nor practical as it might have been with even a moiety of the care bestowed upon works less deserving. Herr Richter may be no great admirer of Mendelssohn. We do not know whether he be or not, nor does it much signify, in presence of the axiom that whatever music a man in his position undertakes to present should receive all possible attention, with a view to its standing in the best light. The Mendelssohn selections were followed by Chopin's Pianoforte Concerto in F minor, as amended (?) by Herr Carl Klindworth; Mr. Walter Bache undertaking the solo part. Upon this we need only dwell long enough to praise the skill shown by Herr Richter in conducting the accompaniments. Under the Viennese *bâton* a soloist has all possible advantage, and herein lies one of Richter's best recommendations. He excels in a particular work as to which most *chefs d'orchestre* are conspicuously deficient. Goldmark's Overture "Penthesilea" contains some bright and effective orchestral passages, but does not at first sight appear in an important or even a distinctive light. The Concert ended with a remarkably fine performance of Mr. Cowen's "Scandinavian" Symphony, concerning which so much has been said of late. We shall not rediscuss the merits of this work. But little time has passed since its production, and no intervening experience has given cause to retract a word of praise. The "Scandinavian" Symphony is an achievement of talent, and, in some respects, of very high talent. Herr Richter's patronage was therefore given to it as a matter of right on the one side, and of duty on the other. Against that patronage no charge of half-heartedness can be brought. The symphony had been well studied; it was magnificently played, and received with applause that showed how, after all, an Englishman can obtain recognition in his own country, when he has done anything specially deserving.

Coming to the fourth Concert (23rd ult.) two novelties claim attention, the one an orchestral Capriccio by Grädener; the other the "Tragic Overture" of Brahms to which reference has already been made. The first of these has decided merit. It is what its name implies, and the fancifulness of its ideas, together with able scoring, gives it a distinct value. We should know more of Grädener, whose Op. 4 promises exceedingly well. Brahms's overture occupies a position having little in common with the "Academic Festival." It is not a *pièce d'occasion*; it is not based upon students' songs of limited interest, and it is not more a fantasia than an overture in form. Here we have a work for all musical nations, with nothing about it limited or limiting. Its value as a fine example of the composer lies beyond dispute; nevertheless, one must hear it again and again before assuming to speak thereanent with authority. Certain points are clear at the outset—that the overture is magisterial, distinctive, impressive, and put together with all an artist's devotion to a perfect ideal. Beginning on this basis it is bound to conquer public opinion sooner or later. The rest of Herr Richter's latest programme included Beethoven's Overture "Weihe des Hauses," the same master's "C minor," nobly played, and Spohr's second violin Concerto, to the solo of which Herr Straus did ample justice.

MR. HALLÉ'S RECITALS.

On Fridays during the past month Mr. Charles Hallé has been engaged in the agreeable and, we trust, profitable task of playing Beethoven's Sonatas in chronological order, taking four at each concert, and joining to each set six of the Forty-eight Preludes and Fugues of J. S. Bach. The performances will be continued till both series are exhausted, so that Mr. Hallé's regular hearers—and there are many—will, when the course ends, have enjoyed an educational privilege almost unique in its nature. It is needless to point out how much the scholasticism of Bach relieves the exuberant fancy of Beethoven, each composer doing for the other that which an appropriate background

does for a picture. The Sonatas by contrast with the Fugues, and the Fugues by contrast with the Sonatas, have all their salient features accentuated, and so the two masters, widely sundered in point of style and method, come together in perfect harmony. The idea was a very happy one, and is being carried out with entire success. We advise all students of Bach's Fugues to go and hear Mr. Hallé play them. His neat, precise, and well-disciplined talent brings out the structure of those wonderful works with surpassing clearness, so that all the involutions of the parts can be followed with ease. A better opportunity, we feel sure, is not likely to occur again, unless, indeed, Mr. Hallé should be moved by public approbation to do next year as he is doing now.

PHILHARMONIC SOCIETY.

AT the fifth Concert, on the 12th ult., the novelty was a "Sinfonietta," composed by Mr. F. H. Cowen expressly for the Philharmonic Society, the success of which proves that the encouragement thus given to composers of our own country is thoroughly in accord with the wishes of the subscribers. The only objection we have to urge against Mr. Cowen's work is that it is not a Symphony, even in the most diminutive form, for the movements do not fulfil the conditions of this species of composition. As an orchestral piece, however, it may take high rank, for not only are the themes fresh and melodious, but their treatment, as far as the prescribed limits of the composition will allow, is thoroughly artistic. The opening movement is unquestionably the best, both the first and second subjects having a strongly marked character, the clever orchestration of which renders them doubly attractive; and some scholarly writing—notably the combination of three distinct melodic phrases—gives much interest to the movement. The Lento, opening with a theme for the clarinet, in alternate bars of 3-4 and 4-4, displays some exceedingly ingenious treatment of two subjects; but the shadow of a Scherzo which follows, and the Finale, repeating the themes of the first Allegro, somewhat disappoint us. The orchestral colouring is throughout skilful and effective, especially in the first movement; and the composer, who conducted the work, fairly earned the applause with which he was greeted at the conclusion. Chopin's Concerto in F minor was well played by Mdlle. Vera Timanoff; but the composition is uninteresting, and produced little effect. M. Ovide Musin performed Mendelssohn's Violin Concerto with much artistic skill, and received as much applause as could be expected from an audience wearied with the excessive length of the programme. The orchestral pieces were Beethoven's Symphony in F (No. 8), Weber's Overture to "Oberon," and Mozart's Overture to "Zauberflöte"; and the vocalists, Madame Sembrich (who sang with charming effect the showy air, "Che pur aspro," from Mozart's "Seraglio") and Madame Trebelli. Mr. W. G. Cusins conducted, as usual.

At the sixth and last Concert of the season, on the 26th ult., the programme contained no novelty; but the performance of Beethoven's Concerto in E flat by Madame Sophie Menter proved her right to a place as an interpreter of classical music. Her execution is extremely neat, and her phrasing shows much artistic feeling and intelligence. Both in the Concerto and in a showy Fantasia by Liszt, on themes from "Don Giovanni," she elicited warm and well-deserved applause. The vocalists were Madame Albani and Mr. Herbert Reeves. Schumann's Symphony in B flat, and the Overtures, "Isles of Fingal" (Mendelssohn) and "Leonora," No. 3 (Beethoven), were the orchestral pieces. At the conclusion of the Concert Mr. W. G. Cusins, the Conductor, was much applauded.

THE MUSICAL UNION.

THIS long-established musical enterprise has entered upon a new phase of existence. Through age and infirmity Mr. Ella was compelled at the close of last season to give up the work he had carried on for thirty-six years, and M. Lasserre, the French violoncellist, now reigns in his stead. We should be just to the veteran now retired from the field. Whatever Mr. Ella may have done or left undone, his

worst detractors cannot deny that he established and made fashionable a very high class of musical entertainment, and that he steadily persevered against all opposition and rivalry for more than a generation. A man who can do this should not be heedlessly set aside and forgotten. Mr. Ella has of right made his mark upon our musical history. With regard to his successor it is yet too early for an opinion, and we must be satisfied to notice in brief terms the principal features of the three Concerts already given under M. Lasserre's direction. The first (April 27) presented to a critical audience Haydn's Quartet in G (Op. 54), Rubinstein's pianoforte Trio in B flat (Op. 54), Beethoven's Quartet in F (Op. 18), and Schumann's "Carnaval," the executants being MM. Paul Viardot, Wiener, Van Waefelghem, Lasserre, and Alfred Reisenhauer, a very young! but exceedingly able pupil of Liszt. At the second Concert (the 10th ult.) were performed a Sonata for pianoforte and violoncello by Mr. Hubert Parry, Liszt's Rhapsodie, No. 12, Mozart's Quartet in D minor, and Mendelssohn's in E flat; the string performers being those already named, and Mr. Dannreuther doing the pianist's work. The third Concert (the 24th ult.) was signalled by a performance of Schumann's Quartet (No. 1), Haydn's Quartet in D (No. 63), a Trio in F by Saint-Saëns, a violin solo, "La Folia con variazioni," by Corelli, and two pianoforte pieces played by Herr Ritter. To the character of these programmes no exception can fairly be taken. The old and the new, the classic, and that which aspires to become classic, are mingled in such fair proportion that M. Lasserre has only to persevere as he has begun in order to deserve success. A better first violin than M. Paul Viardot might and should have been obtained. This somewhat feeble though showy player has proved the weak point in an otherwise good quartet. Mr. Dannreuther and Herr Ritter we all know as artists who are entitled to a hearing anywhere and at any time. On the whole the Musical Union under its new chief is doing well.

MISS AGNES ZIMMERMANN'S CONCERT.

THE Concert of this distinguished pianist took place at St. James's Hall on the 5th ult., when a large and most appreciative audience assembled to welcome her on her return from Germany. Her solo, Chopin's exacting Sonata in B flat minor (Op. 35), was performed throughout with a refinement of expression and a delicacy of phrasing, united with executive power of the highest order, which charmed every listener, and elicited genuine and enthusiastic applause. The well-known "Funeral March" received an interpretation which might be accepted as a lesson to the many amateurs present, who, although having mastered the notes, might still be unaware of the depth of feeling which the composer has thrown into this beautiful movement; and, but for the interruption of the continuity of the work, it would doubtless have been encored. Miss Zimmermann also took part in Mozart's Quartet in E flat (No. 3), for pianoforte, violin, viola, and violoncello, and Brahms's Quartet in A major, for the same instruments, in both of which she was ably assisted by Messrs. Richard Gompertz, Zerbini, and Daubert. A novelty in the programme was a flute solo, called "Hirtenslied," by Mendelssohn. This piece was found amongst the composer's papers after his death, and Mr. Broadwood, having procured it from Mr. Grove, requested Miss Zimmermann to write to it a pianoforte accompaniment; and, to make it available for concert performance, she also added three variations. In this form it was given for the first time, Mr. Svendsen playing the flute part with his accustomed excellent tone and feeling. The air is graceful, but without any strongly marked individuality; and, but for the sympathetic and cleverly written variations, there is no special reason why it should not have been allowed to rest in peace. The vocalist was Mdlle. Louise Pyk, who sang with much effect Beethoven's "Ah, perfido," and some Swedish songs, well accompanied on the pianoforte by Mr. Zerbini.

"THE BUILDING OF THE SHIP."

MR. J. F. BARNETT'S Leeds Cantata was produced under the composer's direction in St. James's Hall on Wednesday evening the 25th ult. It had previously been heard at con-

certs given by one or two suburban choral societies, but this may be accounted as the formal introduction of the work to metropolitan amateurs. That the performance excited considerable interest was proved by the number and quality of the audience who gathered to hear it, while that the occasion was a genuine success no one, marking the unanimity and spontaneous character of the applause, could possibly doubt. In fact, the Cantata met with as good fortune in London as in Leeds. Its pretensions having been already discussed at length in these columns, we have only to deal with the manner in which the work was given. Mr. Barnett naturally took good care to be on the safe side. His soloists, Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, were more than equal to their task; there was a good orchestra, led by Mr. Carrodus; Dr. Bridge presided at the organ, and the choir had been trained to do its work with skill as well as enthusiasm. Thus efficiently supported, Mr. Barnett found it easy to launch his "Ship." Among the numbers most cordially received were the chorus of female voices, "Beautiful they were in sooth"; the unaccompanied quartet, "The sun shone on her golden hair" (encored), sung by Mesdames Williams, Wardroper, Gibson, and Patey; Mr. Lloyd's air, "Love's command" (encored); the chorus, "Thus with the rising of the sun," so finely given that it had to be repeated; and Madame Patey's air "Ah! when the wanderer," to which a like compliment was paid. Mr. Barnett conducted with spirit, and at the close was called back to receive a tribute of very warm applause. The second and miscellaneous part of the Concert included Beethoven's fourth pianoforte Concerto, ably played by Miss Emma Barnett, two orchestral pieces by Mr. J. F. Barnett, and a few songs.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE fourth and last Concert of the season was given at the Shoreditch Town Hall, on the 10th ult. The first part of the programme was devoted to the "Spring" and "Summer," from Haydn's "Seasons"; Miss Jessie Jones, Mr. W. Shakespeare, and Mr. Frank Ward, being the principal vocalists. After the trying choral music so ably rendered by the Society since Mr. Prout has become its Conductor, the comparatively simple choruses of this work must have given but little trouble to the choir; but they were sung with commendable care and earnestness, and the melodious "Come, gentle Spring," especially, produced a marked effect. All the singers were thoroughly efficient; and warm praise must be awarded to Mr. Frank Ward for his effective delivery of the well-known air, "With joy the impatient husbandman." The second part commenced with Weber's Overture to "Euryanthe," the other instrumental piece being the Shawl Dance from Auber's Operaballet, "Le Dieu et la Bayadère," both of which were exceedingly well performed. The selection also included two choruses from Beethoven's music to "King Stephen," the second of which, "See, with flowers," for female voices, would most assuredly have been redemanded had encores been permitted at these concerts. Mozart's Duet, "La ci darem," introduced to us two vocalists—Miss Rose Dafforne and Mr. G. Minett—with whom we should like to become better acquainted; for although, even in the transposed version which was given, the music scarcely appeared within Miss Dafforne's register, she sang both with artistic feeling and intelligence, and Mr. Minett also displayed a good voice and style. The whole of the introductory music in the first act of "Guillaume Tell" gave an excellent opportunity for the choir to display its very best qualities, and brought the concert to a most successful conclusion. Miss Jessie Jones, Miss Rose Dafforne, Mr. W. Shakespeare, Mr. Frank Ward, and Mr. Minett, in the principal parts, were highly satisfactory, Mr. Shakespeare eliciting enthusiastic applause by his charming singing of the Pescatore's song. The concert was, as usual, ably conducted by Mr. Prout.

MILITARY BANDS FESTIVAL.

THE idea, first carried out in 1878 at St. Paul's Cathedral and repeated there the following year, of combining four military bands to take part in the accompaniment of

Divine Service was beyond doubt a bold one; the success however which, musically speaking, attended each of the earlier gatherings was in no way diminished when, once more in aid of the Royal School for Daughters of Officers of the Army, the bands of the Royal Artillery, Royal Engineers, Grenadier Guards, and Scots' Guards met, for the first time in its annals, within the venerable walls of the Abbey Church of Westminster, on Thursday afternoon, the 12th ult.

The Service commenced, similarly to both its predecessors, with the performance by the united bands of the slow movement from Mendelssohn's C minor Symphony, followed by a Marche Religieuse by Gounod, during which the choir and clergy entered in procession and took their seats, the former being grouped on either side of the sacrum, with the bandmen immediately to the west of them, nearer the congregation, at the foot of the altar steps. The organ, erected specially for the Festival by Messrs. Hill and Son, immediately at the back of the Cantoris choir, and used in place of the larger instrument on the screen, was, we are bound to say, most inadequate both to the place and the occasion; being, indeed, the one element calculated to mar the general effect of the service: its shortcomings were, however, concealed as far as possible by Mr. George C. Martin, who may certainly be congratulated on the manner in which the voices were sustained and assisted in those places (notably the first portion of the anthem) where the organ accompaniment was not reinforced by any of the wind instruments. The service and anthem were the same as those which have been performed on each of the preceding occasions; namely, Martin in B flat (composed specially for the first of these Festivals) and the last two movements of Sullivan's Festival Te Deum, "Vouchsafe, O Lord," and "O Lord, in Thee have I trusted": a novelty, however, was provided in the form of Sullivan's arrangement of St. Ann's Tune to "The Son of God goes forth to war," scored for full military band by Mr. Godfrey at the suggestion of Dr. Bridge, and with the express permission of the composer. During the offertory the bands performed Mendelssohn's "War March," following which the "Hallelujah" Chorus was sung. Unfortunately a transposition of both works to the key of E flat was necessary to suit the exigencies of the wind instruments, an alteration by which the effect of the chorus at least was by no means improved. A short sermon was preached by the Dean after the third collect, the prayers were intoned by the precentor, the Rev. S. Flood Jones, and the duties of Conductor were divided between the masters of each of the four bands and Dr. Bridge, the greater part of the work naturally falling to the latter, by whom, as the congregation were dispersing, a voluntary was played on the Abbey organ.

THE LONDON GREGORIAN CHORAL ASSOCIATION.

THE London Gregorian Choral Association held their ninth Annual Festival on Thursday the 19th ult. An addition to the Festival programme has been made this year in the form of an early celebration (choral) of the Holy Communion, and it is the intention of the Association that this service shall always in future form part of the Festival, and be held at some church within the City boundaries. The church selected this year was that of St. Edmund the King and Martyr, Lombard Street, where by a small portion of the choir (numbering something under thirty voices) one of the ancient Plain-Song masses recently published by the Association was sung, Mr. C. Warwick Jordan presiding at the organ.

The great Festal Evensong took place, as usual, in St. Paul's Cathedral, the archaic form of music in which the Association delights naturally having almost undisputed sway. On this occasion the choir was somewhat less, numerically, than at some of the previous Festivals of the Association, the trebles numbering about four hundred, and the adult voices only slightly exceeding that number—in all giving a total of rather more than eight hundred singers; the procession nevertheless occupied nearly half-an-hour. Four trombones, four horns, two trumpets, and two clarinets, rendered most important aid in the accompaniments, the heavy wind, particularly, proving invaluable

at several junctures which otherwise would have been decidedly critical. There was no sermon, a want which, the service being essentially one of praise and thanksgiving, was probably not very keenly felt. Sir John Goss's Anthem, "O give thanks," was sung after the Third Collect, following the "Easter Sequence"; and the "Alleluia Sequence," to music of the eleventh century, was selected for the offertory hymn. The alms having been presented, a solemn Te Deum, taken to a simple form of the Ambrosian chant, concluded the Festival (save for the benediction and retrocessional hymn), which in all, including the processional, lasted little more than an hour and a half.

Mr. C. Warwick Jordan rendered, as in past years, most efficient and, indeed, invaluable aid at the organ; Mr. Spenser Nottingham was the Conductor; and the Rev. G. Sharland and Mr. E. H. Buckler the Cantors.

FESTIVAL OF THE SONS OF THE CLERGY.

THE Corporation of the Sons of the Clergy is an institution which has stood the test of centuries, a fact of which the celebration of the 227th Anniversary Festival on Wednesday, the 18th ult., furnishes ample proof. It is only, however, of comparatively recent years that the elaborate musical service of St. Paul's Cathedral, of which we have now to speak, has formed one, if not the chief, of the attractions of the Festival; for the introduction of the orchestra, which now forms such an important feature of and accompaniment to the Service, dates back no farther than 1873, the period at which the musical arrangements passed into the hands which at present so ably control them—those, namely, of Dr. Stainer, the present Conductor of the Festival.

The Sons of the Clergy Festival has constantly, in past years, been a means of calling forth valuable additions to the musical *répertoire* of the English Church, some of Sir John Goss's finest anthems having been composed for it; besides which, the Corporation may point with satisfaction to many fine Services, such, for instance, as the late Henry Smart's noble setting in B flat, which their Festival has been the means of introducing to the Church. The novelty consisted this year of a most effective Magnificat and Nunc dimittis, written specially for the occasion by Mr. Joseph Barnby, which received an excellent rendering both from the choir and orchestra. This composition is noticed in another portion of our columns, and we refrain, therefore, from commenting further upon it. The anthem consisted of Dr. Ferdinand Hiller's magnificent setting of the 125th Psalm, "All they that trust in Thee, Lord," the tenor solos of which were sung with great taste and feeling by Mr. Alfred Kenningham, the choruses being given with that precision and finish, little short of perfection, which nowadays one looks for, and almost invariably receives, at the hands of the cathedral choirs. The critic's duty, if indeed criticism of Divine Service be admissible, becomes truly a light and pleasant one on such occasions as the present. Before the sermon, which was preached by Dr. Butler, Head Master of Harrow, came, according to the invariable custom of the Festival, the "Old Hundredth Psalm"; and after it, immediately before the blessing, which was given by the Bishop of London, the "Hallelujah" Chorus. We must also not omit to record a very fine performance by the orchestra, immediately before the commencement of the service, of Sullivan's overture, "In Memoriam," a composition which is admirably suited to the Church, and has already—namely, in 1877—formed an appropriate prelude to this Festival.

The prayers were intoned by the Rev. C. N. Kelly, Minor Canon; the orchestra, numbering in all about seventy performers, was led by Mr. Zerbin; Mr. George C. Martin was the Organist, and Dr. Stainer, as we have already stated, Conductor. The congregation was large, though not unusually so. The usual proportion of dignitaries, ecclesiastic and civic, were present; and royalty was represented in the person of H.R.H. Prince Leopold.

ASCENSION DAY AT WESTMINSTER ABBEY.

It is not altogether easy to distinguish the precise connection between the great event commemorated in Ascension Day, and the incidents recorded in the fourth

chapter of St. John's Gospel. The choice, however, of works strictly appropriate to the day is an exceedingly limited one, and therefore, considering the intrinsic worth of the work selected, the authorities of Westminster Abbey may certainly be congratulated from a musical point of view on their choice of Sir W. S. Bennett's "Woman of Samaria" as the central feature of the Special Service held in the afternoon of Holy Thursday, the 26th ult.

In several past years an orchestral Service has been held on Ascension Day, sometimes, we believe, in the nave of the Abbey; whilst on others, as on the present occasion, the choir have been grouped on either side of the sacarium, with the orchestra ranged at the foot of the steps below; undoubtedly the preferable of the two arrangements. Another custom, not so desirable, has been the mutilation in a considerable degree of the service proper for Ascension Day; the use, for instance, of only one Psalm instead of three, of one Lesson instead of both: a custom which we regret to say was not departed from at the Festival of which we have now to speak.

At the appointed hour of half-past three, the orchestra and choir having entered and taken their seats—the former, by the way, not being surpliced—the prayers were commenced by the Rev. S. Flood Jones; the Psalm (the 24th) was sung to the usual chant by Dr. Bridge, a very happy use being made of the full orchestra at the verses prophetic of the Ascension; and the Magnificat was from the same composer's pen, being the setting in G which has been heard at several previous Festivals.

A short sermon by the Dean of Westminster on behalf of the Clergy Orphan Schools preceded the Cantata, which was given from end to end without a break, and with full orchestral accompaniment. The work itself is too well known to need comment in this place; the rendering it received was on the whole commendable—a slight want of brilliancy and vigour was, however, apparent in the singing of the choruses. The solos were all taken by members of the Abbey Choir; the part of the *Saviour* being allotted to Mr. Hilton, and the solo "His salvation is nigh them" to Mr. Kearton, whose melodious voice was heard to great advantage; the boys also, between whom the treble and contralto solos were divided, acquitted themselves well. The total number of voices was slightly under 200, about 100 being adults; and the boys of the Abbey were strengthened by those from the Temple, Chapel Royal, and St. Peter's, Eaton Square. The organ erected specially for the Military Bands Festival (of which we speak in another column) was again used, the Organist being, as before, Mr. George C. Martin: the want of power noticeable on the former Festival was not the less apparent on the present occasion, and was equally to be regretted. Dr. Bridge was the Conductor.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

Two most interesting Concerts were given by this painstaking and efficient Society on Friday, the 13th, and Tuesday, the 17th ult., the first consisting of chamber music, the second of orchestral. The two concerted pieces at the first Concert were Brahms's Quartet in A (Op. 26), and Schubert's "Forellen" Quintet (Op. 114), admirably rendered by Mr. C. Villiers Stanford (the Society's indefatigable Conductor), Herr Richard Gompertz, Mr. A. Burnett, Rev. T. P. Hudson, and Mr. Prokatzsky. Between these two larger works Herr Gompertz played Bach's Chaconne for violin solo in a finished and masterly manner, worthy of his great master, Joachim, receiving a recall at its close.

The most important feature of the second Concert was the production of Mr. Hubert Parry's "Scenes from Prometheus Unbound," a work in cantata form, based on selections from Shelley's lyrical drama of that name. The words have been admirably chosen, the result being that in this shortened form the argument of the poem is brought much more clearly before the hearer than is the case when the poem is read in its entirety. The scenes chosen for musical treatment are the opening of Act I, the chorus of furies, and parts of the Earth's song of consolation, and the short chorus of spirits ("From unremembered ages") from the same Act, the part concluding with the verses at the close of Act II., beginning "Life of

life! thy lips enkindle." This first part, opening with the gloomy darkness of *Prometheus*'s soliloquy, increases in melodic beauty towards the end, until a climax is reached in the words at its close, which are set as a quartet of exquisite beauty and charm. The evident admiration displayed in this part for the "Music of the Future" may be a defect in some eyes, but this charge cannot, by the most prejudiced hearer, be brought against any of the music in the second part of the work. This opens with the tremendously dramatic scene in Act III., in which the rejoicings of *Jupiter* are cut short by the coming of *Demogorgon* to expel him from his power. A great solo for *Jupiter* culminates in a splendid burst of melody on the words, "Pour forth heaven's wine, Idæan Ganymede," which is remarkable for its spontaneous originality, and which is interrupted by an orchestral passage indicative of the approach of *Demogorgon*. The dramatic effect of the scene is heightened by the fact that the words of this mysterious being are set for a chorus of male voices. Readers will probably remember an effect of the same kind in the Prologue to Boito's "Mefistofele," performed last summer in London, where the words of the Deity are set in the same way. After the descent of *Jupiter* we come to one of the loveliest numbers of the work, the song of the *Spirit of the Hour* (soprano), in complete contrast to the previous scene. This is followed by a long and elaborate finale, consisting at first of a dialogue between various groups of Spirits, and after a time changing to a grand choral movement, built on splendidly broad subjects and adorned with many ingenious contrapuntal devices, which all lead up to the climax, an homophonous passage of great harmonic beauty, with which the work closes; the whole exhibiting the composer's thorough mastery over his materials, and being full of thoughtful, earnest work throughout.

The performance at Cambridge did great credit to all who took part in it. The soloists, Miss Anna Williams, Miss Hélène Arnim, Mr. Shakespeare, and Mr. Frederick King, performed their parts admirably, excepting that Mr. Shakespeare showed a certain want of familiarity with both the notes and the words. The performance of the band and chorus, under the direction of Mr. C. V. Stanford, left nothing to be desired, and the work was enthusiastically received, the composer being repeatedly called at the end.

The Concert concluded with a capital performance of Schubert's C major Symphony—that "linked sweetness long drawn out"; again conducted by Mr. Stanford, Mr. A. Burnett being the leader of the orchestra.

MUSIC IN MANCHESTER.

THE only musical events last month were the two Pianoforte Recitals of Herr Rubinstein. Fortunately the great pianist's unique powers are now too well known to need description, so we are spared the difficulty of describing the indescribable. Since his previous visit, four years ago, Herr Rubinstein's playing seems to have gained in delicacy and refinement, whilst losing none of the brilliancy and power which made his performances so remarkable. Some eccentricities of style before noticeable are either toned down or have entirely disappeared; and though his readings are still daringly original, they are comparatively free from the license which once bordered on the fantastic. His first Recital, given on the 12th ult., comprised Bach's Fantasia Chromatique and Fugue, Mozart's Fantasia in C minor, Beethoven's "Waldstein" Sonata, Schumann's great Fantasia dedicated to Liszt, and selections from his own works and those of Chopin. The audience was very large, and the enthusiasm displayed rather resembled that evoked by a popular speaker at a political meeting than the milder demonstration of critical approval usual in the concert-room. At the second Recital, on the 23rd ult., the hall was crowded in every part, the orchestra being invaded by enthusiasts not able to obtain seats elsewhere. The programme, which was even more varied than at the previous Recital, included a Suite by Handel, Beethoven's Sonata, Op. 111, Mendelssohn's "Variations sérieuses," Schumann's "Etudes symphoniques," Liszt's Transcription of the "Erl-König," the Turkish March from the "Ruins of Athens," and pieces by Chopin, Field, Henselt, Thalberg, Liszt, and Rubinstein. It seems invidious to select any particular pieces for special commendation

where the performance of the entire programme approached the phenomenal, but we may mention the Suite by Handel as being a most felicitous instance of the breadth and variety of treatment of which the old-fashioned harpsichord music is capable on a modern instrument in the hands of a great player. In Schumann's works Herr Rubinstein is always heard to unusual advantage, the genius of the older composer appearing to find a reflex in that of the great pianist, and his performance of the "Etudes symphoniques" was certainly one of the most remarkable displays of virtuosity ever listened to, even from Herr Rubinstein. The March from the "Ruins of Athens" was encored, and throughout the evening the applause was frequent and prolonged.

A DRAMATIC Cantata, entitled "The Golden Legend," by Mr. Henry Edward Hodson, M.A., was performed at Willis's Rooms, St. James's, on Monday afternoon, the 23rd ult., under the auspices of the Froebel Society, in aid of the Centenary Memorial Fund at Blankenburg. An excellent chorus, efficient band, and a staff of competent principal singers, under the conduct of Mr. F. A. W. Docker, gave a very satisfactory rendering of the work. The original "Legenda Aurea" was written by one Jacobus de Voragine, a Dominican friar of the thirteenth century. The words used by the musician in the present case are from Longfellow's poem, "The Golden Legend." The cantata is divided into three parts, with a prologue and epilogue. It relates how the spirit of evil was frustrated in its attempts to work destruction on a sick prince, and how a gentle maiden heroically resolved to sacrifice her own life to deliver him from a spell that brought in its train misery and death; and it tells of the sweet and high reward that pure and self-sacrificing love brought her. The prologue, from a musical point of view, is full of interest. The utterances of *Lucifer* and his spirits afford a striking contrast to the chanting of the cathedral choir, in which the alto voices are unusually, yet admirably, utilised. The appearance, in the first part, of *Lucifer* to the sick prince, and the dialogue that ensues, are given with point; and the quintet in the second scene, "O gladsome light," is particularly attractive, yielding however in charm to *Elsie's* prayer, "My Redeemer and my Lord." In the aria allotted to *Gottlieb*, "The wind is roaring," the band completely drowned the singer's efforts. If words are to be used, why place it out of the power of the voice to express them? This division has an effective conclusion in the solo and chorus, "God sent His messengers." The second part supplies scenes equally adapted for musical illustration, and are effectively treated by the composer. The pilgrims chanting the hymn of St. Hildebert, "Urbs cœlestes," to the quiet accompaniments of the band, produce a capital and most appropriate effect: whilst the singing of the tempter, addressed from the sea, with the strains of *Prince Henry* in response, and the subsequent aria of *Elsie* on coming forth from her chamber, carry on the interest of the story most satisfactorily. The third part, reciting the happy union of the *Prince* and *Elsie*, and the failure of the evil designs of *Lucifer*, has also some excellent points. The principal singers were Madame Worrell, Miss Louise Augarde; Messrs. Kenningham, Stanley Smith, and Frederick Bevan.

THE Highbury Philharmonic Society gave its third Concert of the season at the Holloway Hall on Monday evening, the 23rd ult. The large room wherein the Society temporarily gives its performances was fairly well filled by an audience evidently taking a lively interest in the evening's doings. Hearty and frequent applause was the rule. Encores, however, were happily averted by the prudent regulations announced—that no repetitions could be allowed. The programme included two works of widely differing merits, Beethoven's "Ruins of Athens," and Hatton's "Robin Hood." The former has long since been allotted a high place in art, and when heard—now unhappily but seldom, for our musical societies rarely give the opportunity—it never fails to secure the serious attention and admiration of all lovers of music of the highest order. Hatton's "Robin Hood" filled up the second part of the programme. Coming after the mighty and

overwhelming genius of Beethoven, it had but little chance of gaining consideration or distinction. At any time it could not be received as a strong work; nevertheless, it would be unfair to entirely overlook many passages abounding with charming effects, notably the ballad, "Under the greenwood tree," beautifully sung on this occasion by Mr. E. Lloyd; and the part-song for forest-maidens, "In our forest dell." The solos were well delivered by Miss Kathleen Grant, Messrs. E. Lloyd, W. Forington, and Worssam. The choir throughout the evening sang with vigour and precision, and the instrumentalists were fairly efficient. Dr. Bridge directed his forces with the skill of an experienced musician.

MR. WINN gave an evening Concert at St. James's Hall, on Saturday, the 21st ult., which proved in every way successful. The artists who assisted were Miss Clara Samuelli, who gave a tender reading of Spohr's "Rose, softly blooming"; Miss Mary Davies, heard to advantage in Randegger's "What are they to do"; Madame Patey, received with acclamation both in Lindsay's "Sunday Morning" and Behrend's "Auntie"; Mr. Guy, recalled for a charming Serenade by J. Old; Mr. Cummings, honoured with a redemand for the barcarole, "O ma maitresse," by David; Mr. Santley, rapturously applauded for two popular ballads; and Mr. Lewis Thomas, received with favour for a characteristic reading of Stephen Adams's popular "Midshipmite." The concert-giver sang, in his well-known excellent style, Handel's "O ruddier than the cherry," and the old ballad, "Come, lasses and lads." It is not too much to say that the warmest interest felt by those present was centred in the efforts of his daughter, Madame Florence Winn, who sang Barnby's most expressive song, "When the tide comes in," and the Scotch, or rather Newcastle, ditty, "Call'er herrin'." In both she showed that the fine voice given by nature had been thoroughly trained under the tuition of her father. She secured the sympathy, and thoroughly deserved the hearty applause, of the large audience assembled. The London Vocal Union sang some part-songs, in which Mr. Hodges' voice was conspicuous for its agreeable quality. M. Sainton played two compositions of his own, a Berceuse and a Scherzettino, in his well-known charming manner.

MR. GEORGE GEAR's annual Concert, held at St. George's Hall on Friday afternoon, the 6th ult., was attended by a fairly numerous audience, drawn together by the interest naturally taken in the career of a promising young musician. It will be understood, therefore, that attention was centred in Mr. Gear's contributions to the programme announced for performance, first and foremost of which in point of merit was the Sonata in C, Op. 53 (Beethoven), commonly called the "Waldstein." A work of such gigantic dimensions requires the very highest qualifications, and should on no account be attempted lightly. Only remarkable artists are able properly to approach such music without an amount of doubt and diffidence. Some constraining feeling of this kind must have been felt by Mr. Gear, for, although most correct and painstaking, he on this occasion lacked brilliancy and fire. In addition to playing in the second part the Nocturne in E flat, Op. 9, No. 2 (Chopin), and Valse fantastique from his own pen, he, in conjunction with Signor Erba, performed the duet Rondo Brillante in B minor, Op. 70, for piano and violin (Schubert), and Rondo in A (Mozart). The vocalists who assisted were Miss Cecilia Fuller, Miss Edith Brandon, Madame Mary Cummings, and Mr. Bernard Lane. Mr. Henry Parker accompanied.

The Tufnell Park Choral Society gave the second Concert of the season on Tuesday evening, April 26, at St. George's Rooms, N., when Sullivan's new and popular work, "The Martyr of Antioch," was performed to a large and gratified audience. The first chorus of heathen worshippers puts any body of voices to a severe test, not only by requiring precision, but also by demanding faithful observance of light and shade, for upon the latter point much of the success of the work depends. It must be said, however, that the Society came most creditably out of the ordeal; and marked the entire performance of the work by an intimate knowledge and an intelligent reading that re-

flected great credit on the industry of the Conductor. The solos were, with one exception, taken by members of the Society, the exception being the excellent soprano, Miss Hoare. Misses Angel, Harding, Tabram, and Philips; Messrs. Martin, Day, Smith, Puzey, Hodgson, and Grylls, accomplished their tasks in an admirable manner. Mr. W. Henry Thomas conducted with his usual skill and discretion.

THE seventh annual Students' Concert of the Academy for the Higher Development of Pianoforte-Playing took place at the Marlborough Rooms, Regent Street, on Saturday afternoon, the 7th ult., when the following pupils appeared: Misses Stonard, Hardy, Stone, E. Wildy, Ranyell, Macmahon, Freda Porter, Gedge, Hutchison, and Rosselli; and Messrs. Aldridge and Dubrucq. The programme was admirably fitted to show off to the best advantage the young performers. It need not be said that many of the numbers were but imperfectly rendered, but perhaps it would be out of place to apply ordinary criticism to the tentative efforts of young students. Yet several of the performers deserve now to receive some special recognition, as indeed they did obtain from the hands of the numerous and highly interested audience. Miss Macmahon, for instance, was recalled after her rendering of the Impromptu in F sharp, Op. 36 (Chopin); Mr. Aldridge receiving a like compliment, and Mr. Dubrucq, who appeared in the double rôle of pianist and composer, was heartily applauded for his efforts.

AN Organ Recital, in aid of the Henry Smart Memorial Fund, was given at St. Augustine's, Highbury New Park, on Thursday evening, April 28, by Mr. A. M. Colchester (Organist of the church), assisted by Mr. A. E. Bishop (Organist of St. Mary, Abchurch, City). The programme consisted chiefly of Mr. Smart's compositions, amongst which, were his "Festival March," "Evening Prayer," Andante in E minor, and "Grand Solemn March," all of which were played in a masterly manner by Mr. A. M. Colchester. Mr. Bishop performed Mendelssohn's second Sonata, Guilmant's Communion in A flat, and an "Air with variations" (composed by H. Smart for the opening of the Albert Hall Organ). The hymn, "Hark, hark, my soul" (Smart's tune, 325, "Hymns Ancient and Modern"), was sung during the time the collection was being made; and the hymn, "O Paradise" (Smart's tune, 324, "Hymns Ancient and Modern"), was sung at the conclusion of the Recital. It is to be regretted that an effort is not made to complete the organ, which is at present in a most unsatisfactory state.

Mlle. JULIE PELLETIER'S Soirée Musicale took place on Wednesday, April 27, at the Beethoven Rooms, Harley Street, the Conductors being Signor Li Calsi (pianist to H.R.H. the Duchess of Cambridge), Signor Samuelli, and Herr Lehmyer. Mlle. Pelletier was assisted by Madame (Strindberg) Elmore, Miss Ida Audain, Miss Agabeg, Herr Oberthür, and Signor Erba, instrumentalists; and Mrs. Powers, Miss Eugénie Kemble, Miss Carlotta Wilmers, M. A. de Martelly, Signor Monari-Rocca, and Mr. Frank Elmore, vocalists. Herr Schuberth contributed a violoncello solo which won great applause. Mlle. Pelletier was in excellent voice, and rendered her portion of the programme in her usual finished manner, the Duet "Ama," in which she was ably supported by M. A. de Martelly, being marked by a double encore. During the evening Mr. Cyril Audain gave a recitation, and Mr. Berridge a reading. The programme throughout, a well-selected and excellently rendered one, was thoroughly and deservedly appreciated by a crowded audience.

At the monthly Church Meeting of the friends and members of Latimer Congregational Church, Mile End, on Thursday, April 28, a handsome testimonial was presented to Mr. Jno. Mills, who has lately resigned the office of Choirmaster. The presentation, which consisted of a richly bound Oxford Bible, the "Biblical Treasury," in five volumes, and several complete works of the great composers, was made by the minister, Rev. J. W. Atkinson, who spoke warmly of the manner in which Mr. Mills had performed the duties during the last six years, and of the hearty appreciation by the church and choir of his exertions in their behalf.

Peacefully slumber, my own darling son.

CRADLE SONG.

The words translated from the German by Dr. DULCKEN.

Music by OLIVER KING.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

SOPRANO. *pp* 3/4
Peace - ful - ly slum - ber, my own dar - ling son, Close thy dear

ALTO. *pp* 3/4
Peace - ful - ly slum - ber, my own dar - ling son, . . Close thy dear

TENOR. *pp* 3/4
Peace - ful - ly slum - ber, my own dar - ling son, . . Close thy dear

BASS. *pp* 3/4
Peace - - ful - ly slum - - ber, my own

PIANO. *pp* 3/4
Andante.

eye - lids and sweet - ly sleep on, All things lie bur - ied in

eye - lids and sweet - ly sleep on, . . All things lie bur - ied in

eye - lids and sweet - ly sleep on, . . All things lie bur - ied in

dar - ling son, . . Close thy dear

si - lence pro - found, Sleep, I will scare e'en the gnats float - ing round.

si - lence pro - found, . . Sleep, I will scare e'en the gnats float - ing round.

si - lence pro - found, Sleep, I will scare e'en the gnats float - ing round.

eye - - lids and sweet - - ly sleep on.

Risoluto.

f 'Tis now, my dear - est, thy life's ear - ly May; Ah! but to -

f 'Tis now, my dear - est, thy life's ear - ly May; Ah! but to -

f 'Tis now, my dear - est, thy life's ear - ly May; Ah! but to -

f 'Tis now, my dear - est, thy life's ear - ly May; Ah! but to -

Risoluto.

f mor - row is not as to - day. Trou - ble and care round thy

f mor - row is not as to - day. Trou - ble and care round thy

f mor - row is not as to - day. Trou - ble and care round thy

f mor - row is not as to - day. Trou - ble and care round thy

f cur - tains shall soar, Then, child, thou'lt slum - ber so sweet - ly no more.

f cur - tains shall soar, . . Then, child, thou'lt slum - ber so sweet - ly no more. . .

f cur - tains shall soar, Then, child, thou'lt slum - ber so sweet - ly no more. . .

f cur - tains shall soar, Then, child, thou'lt slum - ber so sweet - ly no more. . .

An - gels of hea - ven, as love - ly as thou, Float o'er thy

An - gels of hea - ven, as love - ly as thou, . . . Float o'er thy

An - gels of hea - ven, as love - ly as thou, . . . Float o'er thy

An - - gels of hea - - - ven . . as love -

cra - dle and smile on thee now, La - ter when an - gels a -

cra - dle and smile on thee now, . . . La - ter when an - gels a -

cra - dle and smile on thee now, . . . La - ter when an - gels a -

ly . . as thou, . . . Float o'er thy

round thee shall stray, 'Twill be to wipe but thy tear-drops a - way.

round thee shall stray, . . 'Twill be to wipe but thy tear-drops a - way.

round thee shall stray, 'Twill be to wipe but thy tear-drops a - way.

cra - dle and smile . . on thee now.

ppp
 Peace - ful - ly slum - ber, my own dar - ling son, I'll watch by thy
ppp
 Peace - ful - ly slum - ber, my own dar - ling son, . . I'll watch by thy
ppp
 Peace - ful - ly slum - ber, my own dar - ling son, . . I'll watch by thy
ppp
 Care - less how ear - ly, . . how late . .
ppp
 bed - side till dark night is gone; Care - less how ear - ly, how
 bed - side till dark night is . . gone; . . Care - less how ear - ly, how
 bed - side till dark night is . . gone; . . Care - less how ear - ly, how
 it . . may be, Moth - er's love . .
 late it may be, Moth - er's love wea - ries not watch - ing o'er thee.
 late it may be, Moth - er's love wea - ries not watch - ing o'er thee.
 late it may be, Moth - er's love wea - ries not watch - ing o'er thee.
 wea - ries not watch - ing o'er thee.

THE evening Concert given at the Drill Hall, Bromley, Kent, on Thursday, April 28, by the Plaistow Choral Society, was an occasion of special interest, inasmuch as it was the first public performance of the young Society. The programme, in addition to some high class part-songs, included Macfarren's "May Day." The cantata was rendered with spirit and accuracy by the choir, numbering some seventy voices. Indeed, the choral pieces generally showed that the members had practised well together at the rehearsals of the season, under the careful guidance of their Conductor, Mr. F. Lewis Thomas. The soprano solo in "May Day" was sung in an admirable manner by Miss Hoare. Mr. Abercrombie also achieved success in Handel's "Where'er you walk," and the old ballad, "Sally in our alley"; and Mr. Lewis Thomas evoked hearty applause by declaiming Handel's "Honour and arms" and Adams' "Midshipmite." The accompaniments were efficiently played on two grand pianos by Messrs. Fred. W. Partridge and W. Henry Thomas.

THE South London Choral Association gave its second Concert of the third season on Thursday evening, the 19th ult., at St. James's Hall. The successful efforts of the evening were "Two angel hands" (Pinsuti) and "The Bells" (Lahee); both of these works receiving almost perfect justice in performance. As much, however, cannot be said of "Hear my Prayer" (Mendelssohn) and "O clap your hands" (Stainer). In the execution of both compositions the need of more rehearsals was felt in order to render the efforts worthy of an important choral society. The soloists were Miss Catherine Penna, Madame Patey, and Mr. Edward Lloyd. Madame Patey sang Beethoven's "Creation's Hymn" and Behrend's new song, "Auntie," to perfection, and, responding to a "call" for the latter, she substituted "The Bailiff's Daughter." Mr. Lloyd gave "In native worth" and "Sally in our alley" in his well-known and highly successful manner. Signor Papini contributed violin solos, and Mr. Venables conducted.

MR. HENRY PARKER gave a morning Concert at St. James's Hall on the 4th ult. The principal feature of the programme was Odoardo Barri's Cantata for female voices, "The Dream Queen." The music of this is decidedly pretty and graceful, especially the choruses, which are effectively written for the voices, though quite unpretentious. Madame Florence Clare, Miss Thorndike, and Miss Mary McLean, gave great satisfaction in the solos, and the choral numbers were well sung by Mr. Stedman's choir-boys. The music of the cantata is interspersed with lengthy—perhaps too lengthy—recitation, which, however, was rendered in his usual impressive manner by Mr. Charles Fry. The miscellaneous part of the programme included several songs and other compositions by Mr. Parker. Beside the performers already named, Miss de Fonblanque, Mr. Faulkner Leigh, Mr. Walter Bolton, and Mr. Victor Buziau took part in the Concert.

AN evening Concert was given, under the direction of Mr. George Calkin, in the Vestry Hall, Hampstead, on the 3rd ult., before a large and appreciative audience. Part I. consisted of the first part of "Elijah." The choruses were rendered by the St. Mark's Choral Society in an admirable and effective manner, and Miss Marion Wardroper, Miss Mary Willis, Mr. G. Lance Calkin, and Mr. Webb sang the principal parts with much success. In the second part Mr. G. Lance Calkin gave with much feeling "The angel at the window" (Berthold Tours), after which the Choral Society sang a beautiful part-song composed by Baptiste Calkin, and entitled, "Night winds that so gently flow." Mr. King Hall played two harmonium solos, and Mr. Val Nicholson a fantasia on the violin. The Concert was brought to a close by the choir singing "Song of the Vikings" (Eaton Faning) in a manner which deserves the highest praise.

At the Leeds Town Hall 10,000 persons have, we understand, attended the three successive Recitals on the grand organ, "In memoriam, the Earl of Beaconsfield," by the Corporation Organist, Dr. Spark, who also produced a new and effective Funeral March for the occasion, which has been published and appropriately dedicated to Mrs. Blagden (wife of the vicar of Hughenden), who played the music at the funeral service of the late earl.

THE second Concert of the Woodside Musical Society was held at the Public Hall, South Norwood, on Wednesday evening, the 4th ult. The room was well filled by an attentive audience, who derived pleasure by listening to an admirable performance, and at the same time did good service by assisting the funds of the National Schools, Woodside, for which charitable object the Concert was given. The first part of the programme, devoted to sacred music, included Mendelssohn's "Christus." Regarding the performance of this work, much must be said in praise, for the many difficulties of the choral numbers were fairly overcome. The tenor recitatives were intelligently rendered by Mr. J. G. Langton. The second part opened with the chorus, "Who shall be queen?" from Macfarren's "May Day," which also received due justice. In addition, several members of the Society contributed miscellaneous songs more or less successfully. Mr. Fred. W. Partridge conducted carefully and well; and added to his honours by singing, most admirably, Gounod's "Nazareth."

IN the presence of a somewhat numerous audience, Mr. H. Walsley Little (Organist of St. Matthew's, Denmark Hill) gave a Concert of an excellent character at the Surrey Masonic Hall, Camberwell, on Monday evening, the 23rd ult. The solo vocalists were Misses Mary Davies, Annie Matthews, and Marian McKenzie; Messrs. Henry Guy and Maybrick, each of whom elicited well-earned marks of appreciation. Part-music, including a composition by the *bénéficiaire*, was very fairly interpreted by the Denmark Hill Choral Society. Mr. Little did not act in the capacity of soloist, but was heard in successful association with Mr. H. A. Campbell in "Tarantelle" (Raff). Mr. Tobias A. Matthey executed Liszt's "Rhapsodie Hongroise," and violin soli were played by Miss Colvina Waite (pupil of M. Sainton).

MISS HOPE GLENN gave a very successful morning Concert, under the patronage of the Earl of Dunmore, at Aberdeen House, on the 12th ult., before a large audience. Miss Glenn was assisted by many eminent artists, and the result was an entertainment of more than usual interest. The vocalists were Mrs. Osgood, Miss Hope Glenn, Mr. C. Abercrombie, Lord Bennett, and Mr. Edward Plater's Glee Union; pianoforte, Miss Bessie Waugh and Mr. W. G. Cusins; violin, Signor Consolo; and violoncello, M. Lasserre. Miss Glenn was heard to great advantage in "Or là sull' onda" (Mercadante), and in songs by Arne; and Mrs. Osgood's rendering of three songs (MS.) by Cowen, accompanied by the composer, formed a prominent feature in the programme. Mr. W. Kuhe, Mr. J. Pittman, and Signor Pinsuti conducted.

THE third Concert of the Kilburn Musical Association for the present season took place on the 4th ult., when Mendelssohn's "Elijah" was given, the performance being for the benefit of the Directors. The choruses were sung with great precision and spirit, the accompaniments being played upon an harmonium and piano. The soloists were Miss Florence Norman, whose singing met with especial favour; Miss Allitsen, encoired in "O rest in the Lord"; Mr. Ben Davies, who achieved a real triumph in "Then shall the righteous"; and Mr. W. F. Clare, who, although suffering from severe indisposition, acquitted himself creditably. The trio, "Lift thine eyes," had to be repeated. Mr. A. Gollmick conducted with his usual ability.

At a special Musical Service given at St. Barnabas Church, King Square, Goswell Road, on Wednesday evening, the 18th ult., a selection from Handel's Oratorio, "Judas Maccabeus," was performed by the St. Barnabas Musical Society, assisted by a band under the leadership of Mr. Bent. The solos were efficiently rendered by Miss Anita Austin, Miss Mantell, Mrs. Sutton, Mr. Shedrick, and Mr. Luckville Evans. Mr. J. M. Ennis presided at the organ, and Mr. Lopresti conducted.

A RUBINSTEIN Concert is announced to take place at the Crystal Palace on the 11th inst., when an interesting programme will be presented, and the Sacred Drama "The Tower of Babel" will be given for the first time in England.

THE Church of England Temperance Society held, as a part of their Annual Festival, a Special Choral Service in St. Paul's Cathedral, on Monday evening, the 2nd ult. The musical arrangements were in the hands of the Lay Helpers' Association, whose choir acquitted themselves in a most creditable manner, repeating the Magnificat and Nunc dimittis composed specially for their recent Festival by Mr. C. E. Miller (noticed in these columns in April last), and selecting for the anthem Dr. Bridge's "It is a good thing to give thanks." The prayers were intoned by the Rev. Dr. Simpson, Succentor of St. Paul's; the Bishop of Bedford being the preacher. Mr. W. S. Hoyte presided at the organ, and Mr. C. E. Miller conducted.

ON the 12th ult. an evening Concert was given in the Athenæum, Camden Road, under the direction of Mr. H. B. Gibbs, in aid of the Church Funds of St. Mary, Hornsey Rise, when a selection of secular music was performed. The Chorus consisted of thirty voices, and included the greater part of the church choir. Miss Clara Samuelli, R.A.M., Miss Grace Maine, (National Training School of Music), Mr. J. H. Asman, Mr. C. A. White (R.A.M.), Mr. James Budd, and others, kindly assisted. Some part-songs were well sung under the skilful *bâton* of Signor A. Mora, and the "Patriotic March," by Edwin Bending, was ably rendered, under the conductorship of Mr. H. B. Gibbs.

Two Special Choral Services in connection with the Church of England Sunday School Institute have been held during the past month; one on Thursday, the 5th ult., in Westminster Abbey, and the other on Monday, the 9th ult., at St. Paul's Cathedral. At the former of these, intended chiefly for youths, King's Evening Service in F, and Sir John Goss's Anthem, "O praise the Lord of Heaven," were efficiently rendered by a special choir, assisted by the boys of the Abbey, Dr. Bridge presiding at the organ; while at the latter the music was of a plainer character, the Sunday evening choir receiving the assistance of the boys of the Temple and Lincoln's Inn choirs, and the Organist being Dr. Stainer.

THE Incorporated Church Building Society held their Festival on Friday evening, the 20th ult., in St. Paul's Cathedral. The musical portion of the service, which was fully choral, was sustained by the choir of the cathedral, consisting of eighteen men and the usual number of boys, without any external assistance. The Magnificat and Nunc dimittis was Martin in B flat (written for military band); and Spohr's Cantata, "God, Thou art Great," which occupied the place of the anthem, received an excellent rendering. A sermon on behalf of the fund was preached by the Lord Bishop of Truro (Dr. Benson), and Mr. G. C. Martin, Sub-Organist of the cathedral, presided at the organ.

ON Friday, the 20th ult., the Grosvenor Choral Society, at their monthly Concert at the Grosvenor Hall, gave a very successful performance of Gade's Cantata "The Crusaders," the solos being rendered by Miss Annie Daymond, R.A.M., Mr. Charles Strong, and Mr. Henry R. Baker. Miss Florence Hartley accompanied on the pianoforte, and Mr. D. Woodhouse on the harmonium. Some part-songs and vocal solos were given in the second part of the programme, the latter by Miss Vivienne Hamilton, Mr. Charles Strong, Mr. Thos. Nettleship, and Mr. Henry R. Baker. The Concert was under the direction of Mr. G. R. Egerton.

AN interesting Exhibition of Ancient and Modern Musical Instruments is announced to take place at the Alexandra Palace from July 2 to 23. Several valuable ancient instruments have already been promised, and eminent manufacturing and trading firms have signified their intention of co-operating in the undertaking. Lectures will be given on the improvements which have from time to time been effected, and illustrated by performances of efficient players on the various instruments displayed.

THE examination for Associateship and Fellowship of the College of Organists will take place at the College on July 6 and 7. Candidates for Associateship may obtain the list of subjects included in the paper to be prepared for that department of the College Examinations upon application to the Hon. Secretary, Mr. E. H. Turpin.

MESSRS. W. H. BAMFORD and C. E. Luker, respectively the Organist and Choirmaster of St. James's Church, Camberwell, gave a successful Concert, at Angell Town Institution, Brixton, on April 28. Vocal contributions were given by Madame Adeline Paget, Misses Matilda Roby, Pauline Featherby and Davey; Messrs. Sidney Tower, Luker, Holliday, F. Smith, Daniel, and Chaplin Henry. The instrumental music comprised pianoforte duets by Messrs. Bamford and John Harrison; the former also executing "Tarantelle" (Jarvis) and "Polonaise" (Moniuszko).

THE following have consented to act as examiners for the musical diplomas and other higher certificates of Trinity College, London, in July next: Sir Julius Benedict; Dr. A. E. Dyer, Organist of Cheltenham College; Sir George Elvey, Mus. D., Organist of St. George's Chapel, Windsor; Mr. C. S. Jekyll, Organist to Her Majesty's Chapels Royal; Mr. James Keene, F.R.C.S., England; Mr. G. A. Osborne; Mr. C. Hubert H. Parry, Mus. B.; Mr. A. L. Peace, Organist of Glasgow Cathedral; Dr. W. H. Sangster; and Mr. D. J. Wood, Mus. B., Organist of Exeter Cathedral.

A FESTIVAL Service in aid of the East London Mission was held in St. Paul's Cathedral on Thursday evening, the 12th ult., the music being rendered by a contingent of the London Church Choir Association, under the conductorship of Mr. J. R. Murray. The Order of Service, being the same in all respects as that used at the Festival of the Association in November last, and noticed at the time in these columns, does not now call for further remark from us. There was a fair congregation, and a sermon in aid of the Mission Fund was preached by the Bishop of Bedford, under whose auspices it originated.

THE Canterbury Diocesan Choral Union purpose holding their eighteenth Festival on Tuesday afternoon, the 14th inst., in the noble Cathedral of the diocese. The Service-book, which has been prepared with great care, contains the whole of the hymn-tunes, chants, and responses to be used, as well as the vocal scores of E. J. Hopkins's Chant Service in F, composed for Sion College Choral Union in 1875, and the Anthem, "The Glory of the Lord," by Sir John Goss. The names of Dr. S. S. Wesley and J. Baptiste Calkin appear among the composers of the hymn-tunes.

THE first Smoking Concert of the Blackheath Glee and Madrigal Club was held on the 25th ult., the Rev. F. G. Holbrooke presiding. The programme consisted of part-songs, glees, and madrigals, by Bishop, Beale, Becker, Cooke, Stevens and Sullivan, well rendered by a choir numbering about thirty-five voices. Mr. Arthur Oswald was the vocalist, and his songs—including a new composition, "To Arms," by Mr. Charles E. Tinney—were enthusiastically received. Mr. Sidney Tinney gave a cleverly played solo on the flageolet, and Mr. Henry R. A. Robinson was the pianist.

A SPECIAL Service was held at St. Thomas's Church, Portman Square, on Thursday evening, April 28, at which "Judas Maccabæus" was performed. The soloists were Miss Adela Vernon, Miss White, Mr. Trelawney Cobham, and Mr. Henry Baker. The choir, consisting of upwards of 100 voices, sang throughout with an earnestness deserving of all praise. Mr. E. H. Birch, Mus. B., Oxon., presided at the organ. The whole of the musical arrangements were intrusted to Mr. Edmund Rogers, Organist of the church, who conducted.

THE fifth annual Choral Festival Service of Nonconformist Choirs took place in the City Temple, on Thursday, the 12th ult., under the direction of Mr. E. Minshall, the Organist of the church. Sixteen choirs took part, the whole forming a choir of 400 voices. The anthems were "The heavens are telling" (Haydn) and "Praise God in His holiness" (Tours). The music was well rendered throughout.

IN spite of rumours to the contrary, it is now announced that Mdlle. Zaré Thalberg—who was married to the Marquis de la Petrella Pulce Doria, at Naples, on April 14 last—has resolved to retire from the profession.

THE fourth Concert of the St. Giles's Choral Society was given in the Mission Hall, Little Wild Street, Drury Lane, on the 17th ult. The singing of the choir was very good. The soloists were the Misses Barry and Wilkinson, and Messrs. Haywood and Leonard. A feature at the concert was the introduction of a young pianist, Miss Emily Ray, who played the pianoforte accompaniments throughout, and was also very successful in a pianoforte solo. Valuable assistance was rendered by Mr. Arthur Haywood at the harmonium.

MR. JAMES SAUVAGE gave an evening Concert at the Athenæum, Shepherd's Bush, on Friday, the 13th ult., before a large and appreciative audience. The artists were Miss Mary Davies, Miss Clara Samuëll, Miss Annette Albu, Miss Damian, Madame Patey, Messrs. Ben. Davies, Gabriel Thorpe, James Sauvage, and Signor Foli; the accompanist being Mr. Sidney Naylor. Mr. Sauvage's baritone voice was heard to great advantage in Handel's "O ruddier than the cherry" and the "Gold Song" from "Dinorah."

A FINE-TONED Organ, by Messrs. Walker and Sons, of Francis Street, Tottenham Court Road, was opened at St. James's Church, Camberwell, on Wednesday evening last, the 25th ult., in the presence of a very numerous congregation. The Service, which was fully choral, was commendably rendered, and included the Magnificat and Nunc dimittis from Calkin in B flat; Anthem, "In that day" (Sir G. Elvey), and Handel's "Hallelujah" Chorus. The instrument, which cost £800, was ably played by Mr. W. S. Hoyte, who also gave a Recital after the Service.

A PERFORMANCE of Sacred Music, principally selections from Mendelssohn's "Elijah," was given at Brixton Independent Church, on Tuesday evening, the 11th ult. The South London Choral Association, under the *bâton* of Mr. Leonard C. Venables, sang with much precision. The soloists were Madame Worrell, Miss Pauline Featherby, Mr. A. J. Thompson, and Mr. Alfred Moore. Messrs. A. Rhodes and W. H. Harper accompanied.

ON Tuesday, the 17th ult., at Trinity College, Mr. Henry C. Nixon's Sonata for pianoforte and violoncello, which had gained the prize of fifteen guineas offered by the College, was performed for the first time by Miss Florence Browning and Mr. E. Woolhouse. Tickets for the occasion were forwarded too late for use, and our opinion as to the merits of the work must therefore be reserved.

MR. CHARLES GARDNER'S sixteenth annual *Matinée Musicale* will take place on Tuesday, the 14th inst., at the Marlborough Rooms, 307, Regent Street. The artists announced are Madame Leonora Braham, Miss Marian McKenzie, Signor Gustave Garcia (vocalists); Herr Ludwig (violin), M. Albert (violoncello), Mr. Charles Gardner (pianoforte), and Mr. Fountain Meen (accompanist).

ON Tuesday evening, the 17th ult., Mr. Fountain Meen, Organist of Union Chapel, Islington, gave an organ recital at the Presbyterian Church, Holly Park, Crouch Hill. Notwithstanding the unfavourable weather there was a tolerably good audience. The Recital was varied by solos from the "Creation," sung by Madame Margaret Buntine.

AN Organ Recital was given at St. Mary's, Brookfield, Highgate, on Sunday evening, the 15th ult., after the usual service, by Mr. Albert E. Bishop, of St. Mary, Abchurch, City. The programme included works by Mendelssohn, Merkel, and others. The organ, a new one by Messrs. Brindley and Foster, is only partially completed.

IN consequence of Bank Holiday falling on the first Monday in June, the final meeting of the present season of the Musical Association has been postponed until Monday, the 20th instant, when a Paper will be read by F. Meadows White, Esq., Q.C., the subject being "A concise view of the Law of Copyright as affecting Musical Composers."

IT is announced that during the meeting of the Church Congress in the present year there will be a Special Service in St. Andrew's Church, Newcastle-upon-Tyne, when Dr. Armes's new Church Oratorio, "St. John the Evangelist," will be sung by a choir organised expressly for the occasion by Mr. T. Albion Alderson.

A COMMITTEE has been formed for the presentation of a testimonial to Professor Ella, in recognition of his long services to the cause of musical art. The list of subscribers is already considerable, and includes many eminent names in music and the sister arts. The Secretary is Alan Cole, Esq., 20, Redcliffe Road, S.W.

IN recognition of services rendered during a lengthy period, a complimentary Concert was given to Mrs. Stevenson, at the Institute, Priory Grove, South Lambeth, on the 2nd ult. The attendance was very large.

THE members of the South London Musical Club gave their tenth private Concert, before a numerous audience, at Angell Town Institution, Brixton, on Tuesday evening, the 3rd ult.

REVIEWS.

The Village Fair. An Alpine Idyl. Cantata for Female Voices. Words by Jetty Vogel. Music by W. H. Longhurst, Mus. Doc. Cantuar.

[Novello, Ewer and Co.]

THE subject of this Cantata is thus briefly told: "*Suzanne* and *Aline*, compelled by poverty, come from their mountain home to the Village Fair, in order to sell *Charmante*, their favourite and last-remaining cow. Out of harmony with the mirthful scene, they are received somewhat derisively by the village girls, led by *Lisette*. At the last moment unexpected help arrives, and all ends joyously." This "unexpected help," it may be said, comes from *Conrad*, the son of *Suzanne*, who, at the right moment, returns from India to share his "silver and his gold" with his family. There is always danger in selecting a story for musical illustration where the scene is laid in Switzerland; not because it is difficult to preserve the traditional characteristics of the country, but because this "local colour," as it is termed, will too often obtrude itself, to the detriment of that artistic design which is imperative when no such convenient aid is at hand. In this case, however, the composer has wisely resisted such temptation; for, although his Introduction is "*à la Suisse*" and a choral "*Aio! Aio!*" is once heard, as a rule the music is sufficiently abstract to be judged on its own merits. The Introduction is rather weak; but the chorus, "The bells they are ringing," is flowing, vocal, and melodious. The Trio which follows, for first and second soprano, and contralto, has many good points; and the unaccompanied Part-song, "Dear is the shed," is extremely effective. The Duet between *Aline* and her mother, "Ah! do not weep," is simple in construction, but contains some good writing, a point of interest being the *agitato* phrase in B flat minor, on the words "The sunshine all is shaded," the return to the key being managed with much skill. The choruses for the girls are extremely pleasing; and the airs for the principal characters—especially the "Song of the Mountain Flowers," for *Suzanne*, with an *ad lib.* harmonium accompaniment—may be made highly attractive with even moderately good singing. We may also mention a song for *Aline*, in which the chorus is interwoven, and a solo for *Suzanne*, leading to a Duet and Trio, the accompaniment to which has much character. The final chorus, "Joy to the Wanderer," is extremely unpretending; but melodious enough to bring to an effective conclusion another meritorious addition to the many drawing-room pieces for female voices which the present musical age has drawn forth.

Novello, Ewer and Co's. Pianoforte Albums. Edited by Berthold Tours.

Nos. 4, 5 and 6. *Compositions by George Frederick Handel.* [Novello, Ewer and Co.]

ASSUREDLY the many pianoforte students who are desirous of devoting themselves to the practice of the works of the classical composers cannot now complain either of the compositions not being ready to their hands, or of the outlay required to procure them. We have already noticed the numbers of the "Pianoforte Album" containing the works of Bach, and have now before us, precisely in the same form, those of Handel. Since the study of high-class

pianoforte music has become so general, not only the more elaborate, but the minor pieces of Bach have been republished and extensively circulated amongst amateurs; but comparatively little is known of Handel; and we have met with even advanced pianists who are astonished at finding that the composer of the "Messiah" has written hornpipes. In the admirable selection contained in these volumes we assure our readers that they will be enabled to make acquaintance with many exquisite compositions of which they did not previously know even the existence; and of course will also meet with many old friends. In addition to Fugues, we have Chaconnes, Sarabandes, Gavottes, Bourrées, Gigue, Courantes, Musettes, Airs with variations—including that known as "The Harmonious Blacksmith"—and also the characteristic Hornpipe in F, from the "Water Music." The work is most clearly printed, and carefully edited; and pianists not intimately acquainted with music of Handel's day will, we are certain, thank Mr. Berthold Tours for his explanation of the various signs which so often occur in these compositions.

Hints to Young Teachers of the Pianoforte, and all who are interested in Musical Instruction. By George Frederick West. [Robert Cocks and Co.]

HAD Mr. West no other claim to be heard in the cause of healthy musical instruction than the fact of his being, as he affirms, "a teacher of thirty years' experience" he would assuredly command attention; but he is well known as a successful "arranger" for young players, and may be presumed, therefore, to understand their requirements. Truly he says, "If a young pupil be allowed to fancy she is progressing in proportion to the number of tunes she can manage to stumble through, it will some day cause her much unhappiness, and her master will feel it an unpleasant task to undeceive her." Here indeed is the root of the mischief; but, unfortunately, in these instances it is not so much the fault of the pupil as of the parent or guardian that the evil continues; for if a young player is flattered into the belief that she is a performer at home, it is not at all likely that she will believe those candid friends who may hint that there is any room for improvement; and the consequence is that the truth dawns upon her when it is too late to retrace her steps. The late Mr. Cipriani Potter used invariably to draw a line between teaching "pieces" and teaching "music," and would be assured, before accepting an engagement as a master, that it was for the latter purpose his services were required. The author of the book before us gives some really valuable hints on the subject he evidently has so much at heart; but—although we have not one word to say against the value of the works he recommends—his suggestions appear somewhat weakened by his constant reference, in foot-notes, to books published by only one firm, not another work being even mentioned. Although Mr. West addresses his "Hints" to teachers of the Pianoforte, both pupils and those who have the care of them will derive much profit from an attentive perusal of the Treatise, which is well considered and well written throughout.

Four River Songs. Trios for Female Voices.

No. 1. *Pangbourne.* No. 2. *Clieveden Woods.*

" 3. *Sonning Lock.* " 4. *Hurley Mill.*

Written and Composed by F. Corder.

[Novello, Ewer and Co.]

THESE four contributions to "Novello's Collection of Trios, Quartets, &c., for Female Voices," should be warmly welcomed both by singers and teachers. Mr. Corder is one of the most promising of the rising young English composers; and cannot be too earnestly encouraged in a career upon which he has so successfully entered, as nothing comes from his pen which has not been duly and maturely considered. The graceful and melodious style with which all these "River Songs" are coloured will assuredly be appreciated by every listener, and as there are no difficulties to frighten even the most sensitive vocalist, they can be conscientiously recommended for drawing-room performance. No. 1, although extremely simple in construction, contains some effective passages of imitation; No. 2, however, being perhaps even more attractive in melodious beauty—a charming phrase to the lines commencing "Sun, oh set not," and a sympathetic semiquaver accompaniment to

the opening subject, on its recurrence to the words, "The evening bell recalls us," being amongst the many excellent points to which we may direct attention. No. 3 has a flowing theme, in 6-4 rhythm, well adapted to the lazy verses to which it is wedded, the coolness of the shade "underneath the willows" being admirably reflected in the music. No. 4 is set to a rhythmical subject, the effect of which is heightened by a triplet semiquaver accompaniment, occasionally broken where the words seem to require repose. As all these songs will doubtless be most acceptable—from the character of the words as well as the music—in domestic concerts, we may say that the pianoforte accompaniments, although essential to the effect of the compositions, are easily within the means of moderate amateurs.

A Musical Christmas Tree. Five characteristic pieces for the Pianoforte.

Six Album Leaves for the Pianoforte.

Allemande. Morceau de Salon, pour le Piano.

Composed by Charles Wehle.

[Forsyth Brothers.]

WE have selected these three from a number of pianoforte compositions by an artist who certainly writes both gracefully and melodiously for his instrument, although his music has scarcely that individuality which would stamp him as a composer of mark. The "Musical Christmas Tree" has decided merit, especially in the little pieces entitled, "In the Church," "Infant Jesus," and "Christmas Fête," the last-named being redeemed from commonplace by some effective passages of imitation. We infinitely prefer, however, the "Six Album Leaves"; for here we have three sketches—"Alma," "Styrienne," and "Serenade," which, although demanding mind as well as fingers for their due effect, will be cordially welcomed by pianists who desire to give pleasure rather than to excite wonder. The "Allemande" has a pleasing florid subject for the right hand, with little but accompaniment for the left. The second theme forms a good contrast with this; but we cannot say that we like the triads descending in fifths with which it commences. Disregard of established rules may be tolerated when a good effect is gained; but these have not a good effect, and we shall not be accused of pedantry, therefore, in recording our opinion. We may say that all these pieces are edited and carefully fingered by Charles Hallé.

Communion Service in E flat. By Carl Maria von Weber. [Novello, Ewer and Co.]

WE cordially welcome this English adaptation of the above-named work. A critical examination of the musical part will not be expected or required, as this Mass is already well known in its original Latin form. The most important movements are the "Gloria in excelsis" and the "Credo," the latter of which opens grandly with three notes in unison for the voices, thereby giving a kind of theological reflection to the music, while the former is joyous and exultant in the extreme. We may add that the voice parts are, for music of this kind, exceedingly simple, and the accompaniment, though possessing much of the composer's lively characteristics, is not too exacting, so that the work lies within the reach of any moderately ambitious choir. The English adaptation is by the Rev. W. Russell, and the orchestral part has been condensed into an excellent pianoforte accompaniment by Mr. Berthold Tours.

Magnificat and Nunc dimittis in E flat. By Joseph Barnby. [Novello, Ewer and Co.]

THE publication of a new festival setting of these canticles by Mr. Barnby is an event of importance for church choirmasters and organists. We see by the title-page that this work was composed for this year's Festival of the Sons of the Clergy, held in St. Paul's Cathedral, and it is therefore scored for orchestra. We predict that Mr. Barnby's admirers will have cause for satisfaction on becoming acquainted with this composition, for it contains many points of effect and interest, and undoubtedly shows the strong hand of a master: at the same time we are bound to observe that some of the melodious phrases approach very nearly to the style of the modern part-song. The

Magnificat opens with an elegant eight-barred phrase, which reappears afterwards in several places. At the words "He hath shewed strength with His arm," occurs a passage of much dramatic power; and although the modulations at first sight appear to be rather abrupt and unexpected, we feel convinced that on closer acquaintance this passage will be found both effective and fine. The *Nunc dimittis*, contrary to common usage, is developed to nearly the same length as the *Magnificat*; in fact, this canticle is treated in rather an anthem-like form, and notwithstanding the more than allusion to one of Beethoven's finest sonatas, we think it is a work which occupies a very high position among Mr. Barnby's contributions to church music. Although the accompaniments are originally intended for the orchestra, yet, with the hints given as to instrumentation, they can be quite effectively played upon the organ.

Practical Organ Building. By W. E. Dickson, M.A., Precentor of Ely Cathedral. [Crosby Lockwood and Co.]

"This little work is undertaken," the author tells us in his preface, "because it is believed that no treatise on the construction of organs, at once short, practical, and accessible by all classes of readers, is extant." Mr. Dickson's book, however, is by no means a "little work," for although not elaborated to any extent, every portion of the organ is clearly explained, and very plain directions given for constructing an instrument which, as he says, shall be "creditable to its builder." We are glad to find the author emphatically supporting the fact that the process of voicing metal pipes is one which can only be satisfactorily accomplished by a person who has given to the subject years of steady practice under skilled guidance. "A very sensitive and educated ear," he observes, "a delicate sense of touch in the handling of fine tools, and a thorough familiarity with the tonal quality, or *timbre*, of the best examples of the many varieties of pipes—these gifts are essential to the successful voicer." In the instructions afterwards given, the author freely acknowledges his indebtedness to a little tract of about forty pages on "Organ Voicing and Tuning," which he strongly recommends to those who desire to become masters of this important subject. In recommending Mr. Dickson's work, we do not by any means desire that it should supplant Hopkins and Rimbault's volume, or indeed any book where the matter is treated in a thoroughly exhaustive manner; but as the author tells us that he was once a "plodding and untiring boy-workman himself," it may reasonably be presumed that he sufficiently sympathises with other aspiring young organ-builders; and that his chief aim, therefore, is to smooth the path of those who might otherwise be deterred from their task by unforeseen difficulties.

Light. Song. Words by F. E. Weatherly. Music by Joseph Barnby. [Metzler and Co.]

If any vocalist will study the words of this song before singing it as earnestly as Mr. Barnby has evidently done before composing it, no sympathetic listener can fail to be struck with its poetical beauty. The modulations in many places may be pronounced bold, but throughout the composition the desire has evidently been to intensify the quiet pathos of the story by appropriate musical colouring, and in every respect this design has been most successfully carried out. Amongst the many beautiful points in the song we may mention the eloquent phrase, "And I've been blind these fifty years," the passage into the minor key seeming like a sudden cloud over the sunny recollections of the speaker; and the immediate alteration into the major (in the third bar of which, by the way, a sharp is omitted before the G in the voice part), with the arpeggio accompaniment, carries to a most effective termination one of the best songs we have yet seen by this composer.

Trois Morceaux de Salon, pour Piano. No. 1, Gavotte; No. 2, Berceuse; No. 3, L'Espiègle. Par Joachim Raff. [Ashdown and Parry.]

THESE three pieces, by a composer who has already fairly earned a welcome in this country, will, we are certain, meet with warm approval by those drawing-room performers for whom they are especially written, although it

cannot be said that they are equal in merit. The Gavotte, commencing in A minor, has a remarkably original subject, which gains much in effect by an obstinate syncopation in the bass. The Trio, in the tonic major, is also good at first; but the brilliant scale passages are scarcely in character with the nature of the piece. The figure in the accompaniment of No. 2 is thoroughly sympathetic with the theme; but the "Berceuse" is so completely overdone in the present day that it requires more original thought than Herr Raff has here given us to make his piece stand forth prominently from the multitude. No. 3, a rapid Valse, has a flowing and melodious subject, which will demand elastic fingers to do it justice. The frequent changes of key give a somewhat restless character to the composition; but modern Germany so pertinaciously insists upon considering the key of a piece as merely the point of departure and return that we may now accept this restlessness as a characteristic of the school.

Troubadour's Song. Words by Rev. T. E. Brown. Music by Sir Herbert Oakeley. [J. B. Cramer and Co.]

PROFESSOR OAKELEY always writes like an accomplished artist, and certainly his "Troubadour's Song"—which was sung with much success by Mr. Maas at the recent Reid Festival in Edinburgh—will most thoroughly sustain his reputation. The words are set to a spirited and attractive theme, which is accompanied with a masterly hand; and any tenor who can fully command the high B natural will be certain to make the song effective before a mixed audience, especially if he can be aided by orchestral accompaniments. The composition was, we believe, originally written as a chorus for mixed voices, and is now to be had as a choral piece for male voices, and also in a lower key for a solo voice.

For You and Me. Song. Words by F. E. Weatherly. Music by Ciro Pinsuti. [Ricordi.]

CERTAINLY of all the song-writers of the day no one can be more simple, refined, and thoroughly artistic than Signor Pinsuti, and vocalists, therefore, when they see his name upon the title-page, may confidently rely upon the composition being not only effective, but good. "For You and Me" has a fresh and melodious subject, to which the placid and appropriate accompaniment adds an additional charm. The song is quite within the compass of ordinary voices; and the modulations move so naturally into the attendant keys as to delight all amateurs who are frightened at "accidentals."

FOREIGN NOTES.

THE first performance at Berlin of Wagner's tetralogy, "Der Ring des Nibelungen," took place on the 5th, 6th, 8th, and 9th ult. at the Victoria Theater, where the "cyclus" is to be produced four consecutive times. We render a detailed account of this interesting event in another part of our present issue.

A correspondent writes to us from Freiburg-im-Breisgau: "A great and successful Liszt Festival took place here on May 1 and 2, the composer himself being present. On the first day the oratorio "Christus" was performed; the programme of the second day included the symphonic poem "Tasso," the pianoforte Concerto in A (executed by Herr Bertrand Roth), a baritone solo with male chorus and orchestra, entitled "Cantico di San Francesco" (MS.), and other compositions by Liszt. The solo vocalists were Fräulein Keller (Düsseldorf), Fräulein Breidenstein (Erfurt), Herren Thieme (Weimar), and Hauser (Carlsruhe); the vocal and orchestral body being composed of the combined choirs and orchestras of Baden, Basel, Freiburg, and Lahr, under the excellent direction of Herr Hermann Dimmler. To the latter, a musician of the first order and a most gifted pianist, a brilliant career may confidently be predicted. Liszt showed himself extremely pleased with the performances, and the fact of such a festival being at all possible in this small German town certainly proves how numerous are the admirers of the pianist-composer throughout the Fatherland."

We extract the following from a letter received from Leipzig, dated the 10th ult.: "The chief public examinations of the Conservatorium, which always take place in

the spring of the year, have just commenced here. On the first day the large hall of the Gewandhaus was filled to overflowing with an audience prepared, and for the greater part fully qualified, to pass a critical opinion upon the performances of the aspiring *débütants*. As usual, the pianoforte was the chief instrument chosen for displaying the capabilities of the performers, and five young ladies and three gentlemen were the pupils selected to take part in the execution of the by no means easy pieces. The first two performers were ladies belonging to the town of Leipzig, Fräulein Gutwein and Blauhuth, who gave Mozart's Concerto in A major, the next was Frl. Oppenheim, of Rudolstadt, who played a Serenade and Allegro Gioioso by Mendelssohn. Mr. Metcalfe, of Chicago, followed with Weber's Concerto in F minor, and was succeeded by Mr. H. Carter, of Oberlin, Ohio, who played the first movement of Schumann's Concerto in A minor from memory, the remaining portions of the same Concerto being given by Frl. Albrecht, of Leipzig. Vocal music found only one exponent in Frl. Elsasser, of Hanover, who sang Mendelssohn's Concert Aria and two Lieder; and the first day's examination was closed by Herr Otto Beck's performance of the Andante and Finale of Mendelssohn's Violin Concerto. The executants acquitted themselves, on the whole, extremely well, specially deserving of praise being the performances of Fräulein Oppenheim and Albrecht and Mr. Metcalfe. Herr Beck also displayed, on his part, rare talent and executive skill."

Herr Nessler, the composer of the opera "*Der Rattenfänger von Hameln*," has completed a new operatic work, "*Der wilde Jäger*," the subject of which is akin to that of "*Der Freischütz*." The new work is to be brought out at the Leipzig Stadt-Theater during next winter. Herr Nessler is an Alsatian by birth.

An interesting and important invention for the manufacture of pianofortes has just been patented by Herr C. René, of Stettin. The interest of the invention consists in the fact that by his process Herr René is enabled to reduce wood intended for the construction of instruments from a comparative green to a perfectly mature state, equal to the old and well-seasoned material. The importance of the invention need hardly be pointed out, since it has long been a problem for the trade how to obtain by artificial means the material required, more especially, for instruments intended for the varying temperature of tropical climates. This problem Herr René appears at last to have solved. While dispensing entirely with the preparations of vitriol, sulphuric ether, &c., hitherto in vogue, and which have proved in many respects unsatisfactory, Herr René's process imitates as nearly as possible the action of nature herself in the seasoning of wood by the application of oxygen, heated by means of electric currents. Under this treatment the new wood becomes thoroughly hardened, able to withstand permanently the influence of any climate, and, of course, gains considerably in its resonant qualities. Thus the utility of the invention speaks for itself, and is already attracting the attention of German manufacturers.

The corresponding membership of the Académie des Beaux Arts of Paris, vacated by the death of Signor Gaspari, of Bologna, has been conferred upon Franz Liszt, there being only one dissentient voice amongst the electing body. The other candidates proposed were Johannes Brahms and Arrigo Boito.

M. Gounod's new opera, "*Le Tribut de Zamora*," continues to be the principal attraction at the Grand-Opéra, the first ten performances of the work having produced the round sum of 194,000 francs.

A Congress of Italian musicians will be held on the 16th instant at Milan, for the purpose of discussing practical questions connected with the art, the principal of which will be the reorganisation of orchestras in Italy as regards complement and quality of instruments, and their proportionate distribution. The meetings of the Congress will take place at the hall of the Conservatorio.

Signor Baldassare Gamucci, the well-known musical *savant*, has just published an interesting essay, based upon the theories of Helmholtz, and the recently published work on the music of the ancients by M. Gevaert, and examining the question why the ancient Greeks have made so little progress in harmony. The pamphlet, which is entitled

"*Perchè i Greci antichi non progredirono nell' armonia*," is issued by Guidi in Florence.

The seven hundredth performance of Meyerbeer's opera "*Les Huguenots*" was recently recorded at the Paris National Opéra.

The first of M. Alexandre Guilman's Organ Recitals, to which reference was made in our last issue, took place on the 12th ult. at the Trocadéro Palace of Paris, with the co-operation of eminent artists. We give the programmes of these excellent Concerts at the foot of these columns.

The Oporto Choral Society gave a successful Concert (the first since its foundation) at the Crystal Palace Theatre of that town, in connection with a theatrical entertainment, and in aid of the Society of Friends of Foreigners in Distress in London. The Choral Society in question is composed of the resident English and German colony, and is conducted by Mr. G. H. Mason. The Concert, of which we append the programme, was highly successful, and afforded great promise for the future progress of the young Society.

Herr Georg Henschel, the eminent baritone, will take up his residence permanently at Boston, Mass., and is about to form an orchestra of sixty performers, with whom he proposes to give weekly symphonic concerts in that town.

Count Geza Zichy, the one-armed pianoforte virtuoso, of whom mention was made in our last number, has a colleague in the Hungarian Baroness Alphonsine Weiss, who with her (only) right hand performs equal feats of dexterity as the Count does with his left. During a concert recently given at Paris the lady created a sensation by her playing with much ability Liszt's Hungarian Rhapsody, Chopin's Etude in C minor, an Adagio by Beethoven, and other pieces.

The Paris Grand-Opéra has acquired twelve autographs by Meyerbeer from the collection of Herr Lindner, late editor of the Berlin *Vossische Zeitung*, including the complete score of the first act of an opera entitled "*Cinq Mars*," composed in the year 1876.

At the Munich Hof-Theater a "*cyclus*" of Wagner's music-dramas, from "*Rienzi*" to "*Tristan und Isolde*," will be performed twice between September 1 and 26 next.

We hear from Boston, U.S.: "On Good Friday last the Handel and Haydn Society, under the direction of Carl Zerrahn, gave a part of Bach's "*Passion*" Music, and on the Sunday following, Mendelssohn's "*St. Paul*," at the Boston Music Hall. The Cecilia Society has also produced, for the first time in America, Schumann's "*Faust*" Music, besides giving several performances of Berlioz' "*La Damnation de Faust*," and "*Roméo et Juliette*."

A grand "*Beethoven Hall*" has been inaugurated at Barcelona with a festive performance directed by M. Massenet, who composed a march expressly for the occasion. At the Liceo Theatre of the same town Rubinstein's opera, "*Die Maccabäer*," will be performed in October next.

Among the posthumous works of Félicien David has been found a comic opera in one act, completely scored, written for two female voices and a tenor. The operetta, which is said to be very melodious, will probably soon be brought out by the Paris Opéra-Comique, the directors of which are in treaty with the heirs of the deceased composer, in order to obtain the right of performance.

M. Colonne, the famous leader of the Châtelet Concerts in Paris, has, in company with the members of his orchestra, proceeded to Lisbon, where he has been invited to give a series of symphonic concerts.

Maestro Luigi Mancinelli has been nominated Director of the Liceo Musicale at Bologna.

A series of operatic performances, to be carried on during the summer months, was inaugurated on the 14th ult. at the Kroll'sche Theater, at Berlin, with Gounod's "*Faust*."

An opera, entitled "*König Otto's Brautfahrt*," by A. Ueberlee, was performed for the first time on the 8th ult. at the Berlin Royal Opera House, and was well received. The Royal establishment will close its doors for the annual vacation from the 16th inst. to August 14.

The operatic season of the Théâtre de la Monnaie of Bruxelles has just closed with the thirty-eighth performance of M. Gevaert's "*Quentin Durward*."

In Max Maria von Weber, whose death we briefly announced in our last number, a man of great scientific attainments and of exceptional general culture has passed away. Max Maria, as every reader of the biography of his great father knows, was born on April 25, 1822, at Dresden, and had thus just completed his fifty-ninth year. He was the eldest of the composer's two sons (the second, Alexander Victor Maria, died before he had attained his twentieth year), and although not without musical talent himself, he wisely abstained from following his father's career, but chose a technical one, in which he made a decided mark. For a number of years he was engaged in the service, first of the government of Saxony, and later of Austria, as scientific telegraphist and railway expert, and in 1878 accepted a high post in the Prussian Ministry of Commerce at Berlin, where he was acknowledged to be one of the first railway authorities of Germany. In his leisure hours Weber also contributed to the light literature of the day, wherein he exhibited a pleasing and attractive style. His literary name, however, will be most surely preserved in the picturesque and exhaustive biography of his father, published in 1864, which yet awaits a worthy English translation. Max Maria von Weber was buried at Dresden, by the side of the composer of "Freischütz," a few days before the four hundredth performance of that opera was celebrated at the Dresden Hof-Theater.

At Leipzig died, on the 13th ult., at the age of seventy-three, Conrad Schleinitz, director of the Conservatorium, and an intimate friend of Mendelssohn.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Organ Concert of M. A. Guilmant (May 19): Fantaisie sur Ut Re Mi (Forberger); Fifth Concerto (Handel); Air de Stratonice (Méhul); Polonaise for violin (Laub); Air from Cantata, No. 106 (Bach); Grand Chœur, Invocation, Fugue (Guilmant); Pastorale (Kullak); Air from "Olimpiade" (L. Léo); Concerto for hautboy (Handel); Air from "Iphigénie en Tauride" (Gluck); Sinfonia from Cantata, No. 35 (Bach); Trio (Curschmann); Choral Song for organ (S. Wesley).

Dresden.—Concert at the Conservatorium (May 6): Pianoforte Trio (Haydn); Fantasia, F minor (Chopin); Cavatina from "Euryanthe" (Weber); Impromptu from Op. 90 (Schubert); Variations, D minor (Mendelssohn); Violin Concerto (Mozart); Variations for two pianofortes (Saint-Saëns).

Freiburg-im-Breisgau.—Concert in the Museum, by Herr Illawatsch, on the "Concert-Harmonium" (May 1): Prelude to "Lohengrin" (Wagner); Pieces by Schumann; Andante (Bach); Adagio (Beethoven); Preludes and Etudes (Chopin); Prelude from "L'Africaine" (Meyerbeer); Overture, "Guillaume Tell" (Rossini).

Oporto.—Concert of the Choral Society (April 27): Choruses from "Erl-King's Daughter" (Niels Gade); Duet (C. Pinsuti); Song (B. Godard); Chorus, "Gipsy Life" (Schumann); Four-part Song (Mendelssohn); Trio, "Memory" (Leslie); Trio (Campana); Song (Mariani); Four-part Song (Mendelssohn); Trio (Smart); Songs (Blumenthal, Hatton); Four-part Song (Mendelssohn); Orchestral pieces.

Baltimore.—Peabody Choir (May 2): "Judas Maccabæus" (Handel). Students' Concerts of the Peabody Institute " (April 23 and 30): Pianoforte Quartet, Op. 16 (Beethoven); Cavatina, "Freischütz" (Weber); Pianoforte Quartet, Op. 3 (Mendelssohn); String Quartet, G minor (Hoen); Sonata for pianoforte and violin (E. Grieg); Songs (Lassen, Franz, Hoffmann); Pianoforte Trio, Op. 52 (Rubinstein).

Cleveland, U.S.—Concert of the Cleveland Vocal Society (May 5): Chorus from "Mock Doctor" (Gounod); Military Symphony (Haydn); Chorus and Choral from "St. Paul" (Mendelssohn); Andante from "Tragic Symphony" (Schubert); Part-song (Calcott); Overture, "Rosamunde" (Schubert); Part-song (Raff); Trio (Beethoven); "Peasant Wedding," chorus and orchestra (Koschat).

CORRESPONDENCE.

ENGLISH COMPOSERS AND THEIR CLAIMS, PAST AND PRESENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—How comes it that the English, patriotic enough in their love of British painters—Reynolds, Gainsborough, Hogarth, Wilkie, Turner, Landseer, Millais, Holman Hunt, and a thousand more—are so seemingly cold to the claims of their native composers? Sterndale Bennett is doubtless admired, but not half enough. The exquisite elegiac beauty of his strains, their singular elegance, their silvery sweetness and crystalline clearness are not spoken of with a tenth part of the enthusiasm they ought to command, and some of his loveliest MSS. still remain all but

unknown to the general public. It is foolish to say, as some have done, that he is a mere follower of Mendelssohn. There is an affinity in the genius of these two great composers, but the relationship is that of the loveliest starlight to clear sunshine, or that of the tenderness of lakes to the dashing river. There is less impulse, perhaps, in Sterndale Bennett, but a tender purity marks his strains which, in its way, is absolutely unsurpassable.

Then we have a great man living amongst us, the author of "St. John the Baptist" and so many classical works, ever ready to praise other masters with that generous fervour which a noble nature and strong sense of beauty prompt, and content to receive only the homage of respect where hearty admiration is due. Perfect mastery of all the resources of art pairs in this master with genuine creative power. I believe that if Macfarren were a German, his fame would have been European long before this.

Other living composers might be named, but I will only speak now of three or four who have passed away, but whose musical creations ought to live for generations to come. One was a man of undisputed genius. When one of his lovely anthems was performed on a week-day afternoon in York Minster, a year or two ago, I found the choir absolutely thronged with worshippers, who had come from far and near for miles around to enjoy the beauty of the well-nigh celestial strains. All his melodies have what the French call an unmistakable *cachet* of their own, full of soul, and fraught with sweetness. I allude to Dr. Dykes. Is his name known in the great art-world? Has he ever met with that artistic recognition which is his right? I pass now to a more celebrated name, that of Field, sometimes called the Russian Field, because he lived long years in St. Petersburg. Does it not seem strange that the comparatively vulgar and noisy music of so many pianists should be so frequently performed, while we scarcely ever hear those lovely starlight poems, the Notturmos of Field?

There is a greater name yet practically unknown amongst us. I write now of an English composer, thoroughly and altogether English, who made his reputation in Paris, and whom the Parisians adopted, as they did Meyerbeer and Cherubini. You cannot go to a classical concert in Paris, where Beethoven and Mozart's masterpieces are performed, without also hearing Onslow. On two or three occasions I have been lucky enough to listen to absolutely lovely trios by this great master, sustaining, as it seemed to me, a perennial spring of charming melody. Englishmen scarcely know that such a composer has existed. Why is this? Why does not Mr. Arthur Chappell take a delight in making known these masterpieces of English musical genius?

I will name one more name. It is that of my dear friend Hugh or Hugo Pierson, a composer of subtle and peculiar power, a tone-poet, if there ever was one. True, Pierson might be called deficient in popular melody, and is open to the charge at times of breaking off too suddenly in his strains, of being abrupt, if not inconsequent, as in parts of his noble "Jerusalem"; but genius takes many forms, and creates its own laws. We must not impose the exactness and continuity of a Pope on a Victor Hugo. Pierson's strains have a genuine magic, which may be compared to the rich sweetness of the pomegranate, with a hard rind indeed, but how luscious is the fruit! His setting of Medora's Song in the "Corsair," "Deep in this heart the tender secret dwells," is alone enough to immortalise the singer, such a pathetic sweetness, such a genuine passion breathes from this most lovely strain. Many of his songs are equally beautiful. His "Faust" music is singularly noble. Especially to be recommended to all chorus-singers is the splendid "Heilige Poesie." His orchestral compositions have not seemed to me so satisfactory, such as the Overture to "Macbeth," &c.; but that may be from lack of sufficient hearing. Of one thing I am sure—he was an inspired singer; and yet England knows him not, or scarcely knows him.

It should seem as if it was the fate of musical genius of a high order to pass without due recognition through this earthly sphere. At least, it has been so too often. Even the emperor of music, Beethoven, to the disgrace of his fatherland be it said, received little temporal reward for his immortal works. Schubert's lovely Symphonies have

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

only been recognised since the departure of the master. This is partly to be accounted for by the fact that works which live for ever rarely command a large immediate sale. There are exceptions to the contrary—witness Mendelssohn. Still the rule is comparative neglect for genius in its earthly day. Let us do our best to prevent this as far as living genius is concerned, and not let fear of ridicule or unconscious envy make us slow to acknowledge any form of merit. And, as far as the great departed are concerned, especially those of our own race and country, let us not be niggard of our praises, or cold in the offering of our homage. "A thing of beauty is a joy for ever"; it is a heritage for all humanity, not for one race alone. But other countries are ready enough to do justice to their great masters in the world of music. Other nations yield national encouragement to this branch of art. We, under the influence of a kind of material Philistinism or hard Puritanism, arising partly from a reaction against the Frenchified art of Charles II., have gone on wondering, with Pope and Swift—

How great the difference can be
'Twixt tweedledum and tweedledee—

and, till lately, have thought it almost *unmanly* to cultivate the art which breathes most on earth of heaven. We may thank heaven that this childish prejudice is passing fast away; but still there is a seeming reluctance in our art-world to acknowledge the just claims of English composers.

We are proud, and well may we be, of Purcell—the great Purcell—and of Bishop, and of Arne; but, in spite of the vast popularity of the "Bohemian Girl," we scarcely know Balfe's best music—that of the "Castle of Aymon," or "Les Quatre Fils d'Aymon"; and we have even forgotten Loder's charming "Night-Dancers," and Barnett's "Mountain Sylph." I do not rate these with the greater names of which I spoke before, but they too are not to be despised; nor is Wallace, whose "Amber Witch" has surely never had its full meed.

But I refrain. We have genuine power in our midst at this time. Need I name Arthur Sullivan, and many another—Garrett, Barnby, &c.? If I am not greatly mistaken, Sullivan's essential bent is dramatic, and he could give us *chef-d'œuvres* worthy of being classed with the best creations of Mozart, Rossini, and Auber. But, for some unexplained reason, there is no patriotism, as to musical art, in the leaders of the world of rank and fashion, and so true power is wasted, comparatively, on farces. A National Opera-house worthy of the name is a great desideratum.

Pardon the length of this expostulation. I am not a one-sided patriot in music. I love the tender melancholy and holy fervour and genuine power of Germany's minstrels; the lively grace, the often exquisite charm and high dramatic fervour of those of France; and the passionate nightingale strains of Italy. But genius has no single fatherland. The country which has produced the greatest of word-poets, from Shakespeare to Tennyson, can surely bring forth minstrels of genius also, nay, has brought them forth, and the word of sympathy alone is needed to bid the living waters flow.—Your obedient servant,

Rhayader.

ARCHER GURNEY.

ORGAN CONSTRUCTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Speaking as a mechanic and not as a performer, it is impossible for me not to sympathise with Mr. Cooper's advocacy of the radiating and concave pedal-board. Nothing is gained by unnecessary mechanical difficulties, and the human mechanism should be provided with such appliances as facilitate the work it is called upon to do. The extended feet radiate naturally, whether crossed or not.

It is not to the point that experts can and do perform well on straight pedals. Herr Joachim could, no doubt, play very well standing on a slack wire, if he practised enough; but his time might be more usefully employed.

It is not to the point that the radiation and concavity are sometimes excessive, bringing the heels on to wrong pedals owing to the keys being too close. Abuse is no argument against use.

It is not to the point that the pedals should be straight because the manual keys are so. The mobility of the elbows enables the hands to be kept square to the front.

What are the advantages of straight pedals as contrasted with radiating and concave?

Mr. Cooper's wish to have the centre of the pedal-board under the centre of the manuals would with a manual to G and pedals to F bring the pedal centre *D* under the manual centre *E*. This is very nearly the "D under C" advocated by Mr. Best. It would hardly do to change the relative positions of the manuals and pedals with every upward variation of the manuals, and Mr. Best's suggestion seems therefore to be the most perfect.

Mr. Seaton's arrangement of drawstops is hardly practicable. If but one kind of *crescendo* and *diminuendo* were invariably required it would do well enough; but one sometimes requires the double in a soft combination, or four- and two-feet stops with only light eight-feet, &c.; so that the best grouping is that in which the positions of the knobs are most easily remembered, and that not only by the regular organist, but also by any casual performer. The difficulties of the casual are great enough in any case, and there is the less reason for change because the stereotyped *crescendo* and *diminuendo* of the composition pedals are arranged without regard to the position of the knobs.

There is no great mechanical difficulty in arranging an organ to transpose. Töpfer shows such an instrument: the keys are fixed, but the backfalls are movable. The expense of the mechanism would not be great; but in a large organ an extra third of pipes downwards would absorb an amount of money and room quite out of proportion to the value of the result.

Has any one of the F.C.O. yet hit upon a method of bringing a large pedal organ under complete control, so as to provide an appropriate "Pedale" *instantaneously* for any combination on any manual, with, or without its coupler? I have, I think, succeeded in doing this without involving the constant worry of moving ventils or composition pedals, drawstops or couplers, with every change of manual. If nothing of the sort has yet been done, I will explain the contrivance with pleasure.

Yours faithfully,

THOMAS CASSON.

Denbigh.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow an amateur to say a few words on three questions of organ building? First, radiating *versus* straight pedals. Those who advocate the use of the latter only assume that their opponents declare it to be impossible to play certain passages of legitimate organ music on straight pedals. This is simply begging the real question at issue, which is: On which set can organ music as a whole be more conveniently and better played? The answer to this question must decide the strife for all unbiased people. Naturally, those used to one sort only will always find the other sort, whatever its advantages, awkward to use. In my humble opinion a beginner would learn to play on concave radiating pedals more readily than on straight flat ones. I maintain that thirds and greater intervals can be played more smoothly with one foot (this is in double-pedal passages particularly necessary) on radiating than straight pedals. Organ pedals must, I take it, always be a compromise, for were they very far apart there would be danger of putting down two at once, but it would be well-nigh impossible to stretch from one end of them to the other; whereas were they very close, while it would be easy to take intervals yet it would be extremely difficult to always play only one at a time. Secondly, the position of the drawstops. I would suggest that the most prominent and powerful stops should have their handles placed next the manual, so that the hand may most readily be able to get at them, while the softer ones that do not need so often to be pulled in or out suddenly in the middle of a piece might be placed behind them, but the whole at an oblique angle to the jamb. Thirdly, there should be due proportion between the parts of an organ. An organ I know has six stops on the great (including stopped bass), while the swell has twelve, including three reeds (one to C only), fifteenth and mixture; the pedal organ, however, consists only of an open diapason, sixteen feet. How much better

to have put a little more of this power into the great, in order to enable it to take its proper place, instead of being drowned by the swell. It seems to me that very moderate-sized organs ought to have at least one eight-foot stop on the pedals to prevent the necessity of almost always coupling to one of the manuals, and thus destroying the independence of tone. Though it often is not possible to increase the number of stops, yet adding couplers would not much increase the expense and would greatly add to the expression to be derived from the instrument. For example, what beautiful effects can be produced by coupling two eight-foot stops of opposite character, the one loco to the other super-octave; thus combining the fulness of the eight-foot tone with the four-foot pitch.

Hoping that you will, while the question is in people's minds, allow it to be fully discussed in the columns of your valuable journal,—I am, Sir, yours, &c.,

CONCAVE-RADIATING.

GOVERNMENT GRANTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to ask some of your readers if the following facts are the exception or the rule in most National Schools?

I must explain that, thanks to the Dean (Dr. Vaughan) and the energetic Succentor of Llandaff Cathedral, we have here a very high class Cathedral School, where the choristers (who are all sons of gentlemen) are educated, the only unusual feature being that the boys are allowed the ordinary public school holidays, during which time we have to draw on the National School for boys for the "holiday choir." Now I find that, although these boys have just been "passed" by the Government Inspector in vocal music, not one of them can tell what interval it is from Do to Re, or have any notion of time or tune; and on inquiry, I find that all the vocal music is taught *by ear*—that is, the master having taught a large number of the boys to sing a few ditties in two parts, by constantly playing the parts over on the harmonium to them, the Inspector duly "passes" them, and goes on to judge the needlework of the girls in the next room!

Is it possible that Government grants are made amounting to over £100,000 *per annum* to schools in England and Wales where the vocal music is thus taught?

Surely no one can say it is unreasonable of me to expect that boys who have been "passed in vocal music" by a Government Inspector should, at any rate, know a little of the subject in which they have passed. In some cases that have lately come under my immediate notice I can testify that the boys' knowledge was actually *nil*: I only made this discovery by accident, and should be glad to know if this case is an exceptional one.—Yours, &c.,

C. L. WILLIAMS, Organist, Llandaff Cathedral.

P.S.—Since writing the above I have been told by the schoolmaster of our National Schools that he understands the Government grant is only given "to foster the love of music in the children, and not to teach them anything of practical musical value."

I cannot think that this is the best way to foster the love of music in children, who will and can learn to read from notes easily and quickly on almost any system.

CHURCH ORATORIO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me small space for a short answer to Mr. Bengough's letter in your last issue. Little streams make big rivers, and true growth has small beginning. The Church Oratorio movement in our district began with one efficient choir, under the management, however, of one of those quiet earnest laymen who form the backbone of our Church, and the mainspring of its working. I was honoured by being taken into counsel. We set our purpose before us, gathered into association the cream of a few neighbouring choirs, and a few musical ladies, and held services with a choir of but fifty or sixty voices. We repeated the process on other centres; and now look forward to

join in a festival in York Minster in July, in a choir already reaching to nearly 800 singers: and we have the satisfaction of knowing that not only will the service be repeated at most of the centres whence the larger choirs came, but that it is proposed to give "St. John the Evangelist" at a Church Congress Service in Newcastle in the autumn. One "unknown country parson" as Mr. Bengough calls himself, may thus set a stream—small at beginning—a-flowing, which in time will surely meet other streams that among them will make up the big river. At any rate, let him try. Boldly take "St. John the Evangelist" in hand, gather round the nearest good choir that will help the work, beat up recruits, hold summer rehearsals of such parts of the contingent as can be got together, and at a harvest thanksgiving in the autumn give the work with "the shortened service."—Yours truly,

J. POWELL METCALFE.

ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will some of your readers vouchsafe me a little information on the subject of organ pedals attached to a cottage piano? I have a cottage piano, to which I should like to apply organ pedals; and whilst I am, on the one hand, deterred from going to an organ builder for a set of pedals with organ action, I am also deterred from buying the cheap pedals advertised on account of the instability of the attachment action, which I believe consists merely of twine, subject to the influence of the weather, breakage, &c.

I shall therefore feel exceedingly obliged if some gentleman having experience in this matter will give me information on the subject, through the medium of your paper.—Yours faithfully,

PARISH CHURCH ORGANIST.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BAGSHOT.—Two Concerts were given by the members of the Choral Class on the 11th and 14th ult., under the direction of Mr. G. Paxton More, Organist and Choirmaster of the Parish Church. The programme consisted of solos, madrigals, and part-songs. Two pianoforte duets were well performed by Miss Hare and Miss A. James. "In going to my lonely bed" (Edwards), "Sweet and low" (Barnby), "The Young Musicians" (Kücken), and "Old Daddy Longlegs" (Macrone) were especially well rendered. The solo vocalists were Miss Sumpster, Miss J. Frimbley, Mr. Maskell, and Mr. Sumpster, all of whom gave much satisfaction to appreciative audiences.

BANFF.—The members of the Banff Musical Association gave their second and concluding Concert of the present session in the County Hall, on Friday evening, the 13th ult., to a large and fashionable audience. The principal work in the programme was Barnby's sacred Idyl, *Rebekah*, the libretto of which is written by Arthur Merthiton. The work is perhaps, taken as a whole, one of the most meritorious of modern productions of a similar character, and in some of the parts its melody is strikingly beautiful, breathing throughout a tone of earnestness and spiritual reverence. The *dramatis personae* are three in number—*Rebekah*, Isaac, and Eliezer—and the choruses are formed by maidens of the city, attendants, and others. Upon the rehearsal of the piece the members of the Association have spent a considerable time, and the result was a decisive success. The solo parts were taken as follows:—*Rebekah*, Miss Isa Dickson; Isaac, Mr. A. Simpson; Eliezer, Mr. W. Williamson; and perhaps the choice could not have been more fortunately made from amongst the members of the Association, for the whole of the solo music was excellently rendered. The piano and harmonium accompaniments were played by Mrs. Clement Gordon and Miss K. Martin respectively. The second part of the programme was devoted to miscellaneous pieces,

and included a violin performance by Mr. G. A. Duncan, a piano duet (by X. Scharwenka), given by Misses H. Simpson and B. Ramsay; and an Andante and Allegro de Concert for violin with piano, performed by Herr J. Hoffman and Miss Dickson, the former playing the violin in his usual masterly way. The *bâton* was wielded throughout the whole of the evening by Herr Hoffman, the Association's Conductor, and it will be sufficient to say that he discharged the duties with his customary ability, and that his efforts were crowned with success.

BIRMINGHAM.—The Birmingham Scholarship at the National Training School for Music, Kensington, having lapsed at Easter, the local committee arranged for an invitation Concert by the pupils, which took place at the Masonic Hall on Wednesday, April 27. Miss Emily Walker, Miss Helen Synner, and Mr. H. Russell Crompton gave highly creditable performances on the pianoforte; Miss F. M. Donaldson showed extraordinary promise as a violinist; and Miss Ellen Atkins, Miss Blower, Miss Ada Porter, and Mr. F. King appeared with success as vocalists, the gentleman last named having already won a distinguished position in our concert rooms.

—The last of the series of Free Organ Recitals at the Town Hall, provided through the generosity of the Mayor (Alderman Chamberlain), took place on Saturday afternoon, April 30, and was attended by a large audience. The programme consisted of seven items of high-class music, all of which were performed by Mr. Stimpson with his customary care and taste. Towards the conclusion of the proceedings the Mayor, who was received with great cheering, made a speech, in which he spoke hopefully of the musical taste of the people of Birmingham, and said that Mr. Stimpson had asked him to announce that he was so well pleased with the result of the organ performances that, pending any arrangements between the Town Council and the Hospital, his Recitals would be in future free, and that there would be simply a collection at the doors to pay the expenses of the hall. Mr. Impey (Secretary of the Birmingham Musical Association) then came forward, and asked the audience to give three hearty upstanding cheers for the Mayor, an appeal which was responded to with great enthusiasm. The Mayor thanked those present, and said no one had derived so much enjoyment from the Organ Recitals as he had done, from the spectacle of such audiences as had gathered Saturday after Saturday to enjoy such music, on such an organ, and by such an Organist.

—On the 12th ult. a Réunion of the members and friends of Mr. Alfred J. Sutton's choir was held at Nock's Assembly Rooms, Temple Row. The first part of the evening was devoted to a Concert, in which the whole of the music was performed by members of the choir, assisted by Mrs. A. J. Sutton. The vocal solos were selected from the works of Handel, Weber, Cooke, Cowen, and others; and the programme also contained glees, part-songs, and other concerted pieces by Bishop, Nicolai, Pinsuti, Flotow, and L. T. Palmer. Mrs. Sutton was encored in "Ocean, thou mighty monster!" from Weber's *Oberon*. Several other solo pieces were capitally given, and the choral music was most efficiently sung. Besides the vocal pieces the programme included two pianoforte and two violin solos, all of which were well played, the rendering of the Andante and Finale of Mendelssohn's C minor Concerto by Miss Marian Edwards being worthy of special commendation. Mr. Rubinstein gave two Recitals in the Town Hall on the 6th and 25th ult. The most noticeable features were the magnificent rendering of Beethoven's Sonatas, Op. 53 and 111, Schumann's Etudes Symphoniques, and Mendelssohn's Variations Sérieuses. Works by Bach, Handel, Chopin, Field, Liszt, Thalberg, and Rubinstein were also included. There was a very large audience at each Recital, and the utmost enthusiasm prevailed; the performer was honoured at the close with a triple recall, and heartily cheered, amid waving of hats and handkerchiefs; and escorted to his hotel on each occasion by large numbers of admirers.

BISHOP AUCKLAND.—The Musical Society, under the conductorship of Mr. Kilburn, Mus. Bac., Cantab., gave its second Concert of the season on Monday evening, April 25, assisted by Miss Jessie Royd, Mr. Harper Kearton, Miss Bertha Brouill (solo violin) and Mr. J. A. Brouill (solo violoncello). The programme consisted of Mendelssohn's unfinished Oratorio, *Christus*, and the concert version of Weber's Opera *Preciosa*, supplemented by songs and solos by the artists above named. The text of *Preciosa* was declaimed by the Rev. H. E. Savage, M.A., Chaplain to the Bishop of Durham. There was a full band and chorus of about 140 performers, Mr. J. H. Brotherton being leader, and Mr. W. Brotherton Organist. The hall was crowded, and the performance a great success.

BOSTON.—On Wednesday, April 27, Mr. Livesey Carrott, a native of Boston, at present studying at the Royal Academy of Music, gave his first Concert at the Shodfriars Hall, and was ably supported by Miss Florence Norman, Miss Spencer Jones, Mr. G. H. Gregory, Mus. Bac., Mr. Bantock Pierpoint, and Mr. Frank Arnold (violin); all the artists, with the exception of Mr. Gregory, being students of the Royal Academy. An excellent miscellaneous programme was satisfactorily performed. —On Saturday, the 29th ult., the Boston Choral Society gave their final performance for the present season, the principal feature being Van Bree's *St. Cecilia's Day*, for soprano solo and chorus. Mrs. Daglish was the soloist, the accompaniments were rendered by a string band, pianoforte, and American organ, and Mr. G. H. Gregory (Organist of the Parish Church) conducted. The whole performance gave great satisfaction to a numerous audience.

BOURNEMOUTH.—The first Concert of the Bournemouth Musical Association took place at the Town Hall on April 27, and afforded great gratification to a fairly large audience. Lahee's Cantata *The Building of the Ship* formed the first part of the programme, the second part being miscellaneous. Miss Eliza Rogers' pure soprano voice was greatly admired, and Mr. B. Mansell Ramsey conducted with skill and precision. The reception of this first effort of the Association was most encouraging.

BRISTOL.—On Tuesday, April 26, a ballad Concert was given in the Colston Hall, which was largely attended. The vocalists were Miss Mary Davies, Miss Marian McKenzie, Mr. Edward Lloyd, Mr. Farley Sinkins, and Signor Foli; Miss Randegger, solo pianoforte; and M. Albert, solo violoncello and Conductor. —On Thursday, April 28, the members of Mr. John Barrett's Choir gave their first annual Concert in the Colston Hall. The Choir, which has recently been formed, consists of about seventy voices, the parts being very evenly

balanced. The performance was a thoroughly efficient one. The works rendered were Schubert's Mass in E flat, which had never before been heard in Bristol, Schumann's *New Year's Song*, and a miscellaneous selection, including C. Bucknall's new Part-song, "The Linden Tree"; Pinsuti's Choruses, "Where wavelets rippled gaily," and "We'll gaily sing"; Dr. Hiles's prize Glee, "Hushed in death"; Métra's Waltz for ladies' voices, "Summer Fancies"; and Garrett's Waltz for men's voices, "Hope." Songs were also given by Miss Kate Hayes and Miss Kate Probert, and the solos in the other works were taken by Miss Kate Spary, Madame Pennington, Miss Marie Gane, Miss Rosa Bailey, Mr. E. T. Morgan, Mr. Alfred Brookes, Mr. J. F. Nash, &c. Miss Edith Sutcliffe contributed a pianoforte solo, and the accompaniments were ably rendered on the organ by Mr. George Riseley. Mr. John Barrett conducted with judgment and skill.

—On Monday, the 9th ult., the twelfth and last of Mr. George Riseley's Monday Popular Concerts, for the present season, was given in the Colston Hall, which was completely crowded. On this occasion the programme consisted of works selected by the audience at the previous Concert: Schubert's Symphony in B minor (No. 8, unfinished), and the Overtures to *Tannhäuser* (Wagner), *Midsummer Night's Dream* (Mendelssohn), and *William Tell* (Rossini), were finely rendered. The other works performed were Boccherini's Minuet for muted string orchestra, Beethoven's Concerto in C major, for pianoforte and orchestra (the solo instrument being taken by Mrs. J. L. Jackson Roeckel), and Handel's Largo in G major, given by the band with pianoforte (Mrs. Roeckel), violin (Mr. A. W. Waite), and organ (Mr. George Riseley). The vocalists were Miss Rosa Bailey and Mr. Theo. Marzials, who sung two of his own songs ("A summer shower" and "The three sailor boys"). —On Thursday, the 12th ult., the second annual Festival of the United Choirs of the city took place in the Cathedral. Since last year several other choirs have joined the Bristol Church Choral Union, under whose management the Festival was given, and at the present Festival seventeen choirs took part, representing in all about 500 voices. The whole of the choirs were surplused, and walked in procession from the cloisters into the cathedral, preceded by their organists and followed by their clergy. Gadsby's Magnificat and Nunc dimittis in C was selected as the Service, and the Anthems were Sir John Goss's, "Lift up thine eyes," and Bach's "Blessing, glory, wisdom, and thanks," all of which were rendered with great precision, the effect of the large number of voices in the anthems being very grand. The proper Psalms were chanted to three old single chants, and the hymn, "Light's abode, celestial Salem," was sung before the sermon to the tune in the new edition of "Hymns Ancient and Modern." The sermon was preached by the Rev. Prebendary Ainslie. The rehearsals of the choirs were conducted by Messrs. Frank Smith, John Barrett, J. W. Lawson, C. Bucknall, and E. Cook, and the post of Conductor at the Festival was taken by Mr. Frank Smith. Mr. George Riseley presided at the organ. —Mr. Brooke's Private Choir gave their second Concert this season in the Colston Hall on Tuesday evening, the 24th ult. Niels Gade's Cantata, *The Erl King's Daughter*, a selection from *Sonnambula*, and Sullivan's *Trial by Jury* were the works performed.

BURY ST. EDMUNDS.—A Concert was given by the Choir of St. Mary's Church on the 11th ult., in the St. Botolph's Hall, under the conductorship of the Organist and Choirmaster, Mr. T. B. Richardson. The part-songs and glees gave evidence of careful training, especially "The Miller" (G. A. Macfarren). Mrs. Benson Walsh, Misses F. Pattie, A. E. Snape and K. Richardson were very successful in their songs, and the pianoforte playing of the Misses Ida and Richardson was specially noteworthy. The other soloists were Messrs. F. Pattie, Carliell, Whitehead, and W. S. Finch; the former receiving a rapturous encore for his rendering of "Non più andrai" (Mozart).

CHELTONHAM.—The Musical Society gave its last subscription Concert of the season on the 10th ult., J. F. Barnett's *The Building of the Ship* and Hummel's Grand Septet in C major (Op. 114) being the chief items. The Concert was well attended and most successful, Mr. Von Holst's pianoforte-playing in the excellent rendering of the Septet being entitled to the very highest praise. Dr. Arthur E. Dyer conducted.

CLEVEDON.—The members of the Choral Society, under the conductorship of Mr. H. E. Marchant, Organist of the Parish Church, marked the termination of their first session by rendering J. Farmer's popular Oratorio, *Christ and His Soldiers*, at the Public Hall on Wednesday, the 11th ult. There was a chorus of fifty voices, and, aided by a grand harmonium and a most efficient string band, the oratorio was performed in a manner which reflected the greatest credit both upon the members of the class and their Conductor. Of the choruses it is difficult to speak too highly, and the solo singing of Miss Visger, Miss F. Button, and Mr. Visger was highly satisfactory. An agreeable variety in the programme was afforded by the performance of the Andante and Finale from Mozart's Quartet in C, played by Messrs. W. Norgrove, W. Woodhill, C. Momber, and J. E. Pavey, members of the string band. Mr. A. Price ably presided at the harmonium. Mr. Marchant may be cordially congratulated on so successful a result of his labours.

COVENTRY.—A performance of *Judas Maccabæus* was given by the members of the Musical Society on the 5th ult. Mr. Edward Lloyd was engaged, and sang the tenor solos finely, the other parts being taken by Mrs. Mason, Mrs. Sharpe, and Mr. Ward (members of the Society), all of whom acquitted themselves in a highly creditable manner. Mrs. Mason particularly displayed, in her rendering of the soprano airs, a power and flexibility of voice and a finished style which delighted the audience. The band and chorus numbered about 130. Mr. Arthur Trickett conducted.

DARLINGTON.—The Darlington Orchestral Society gave its first Concert on Thursday, the 12th ult., under the conductorship of Mr. Fred Tovey. Haydn's Symphony, No. 7, was the chief item in the programme. All the movements were most efficiently rendered. The vocalists were Miss Parratt, Messrs. Nicholson and Martin. The Concert was a great success.

DORKING.—Mr. Harvey Löhr gave a most successful Concert, consisting of vocal and instrumental music, at the Public Hall, on Monday evening, April 25. The artists were Miss Kate Tully, vocalist; Herr Kummer, violin; Mr. Channell, viola; Mr. Kleiner, violoncello; and Messrs. G. S. and H. Löhr, pianists. The warmest applause greeted every performer throughout the evening.

DUNDEE.—The members of the Dundee Orchestral Union (Conductor, Mr. S. C. Hirst) gave their first public Concert in the Kinraid Hall on Thursday, the 19th ult. The orchestra was under the able leadership of Mr. A. C. Haden, and Mr. R. Stiles supplied some of the wind parts on the harmonium in a manner at once unobtrusive, accurate, and effective. Among the pieces performed were the Symphony in E flat by Pleyel, in which the slow movement was beautifully rendered. The most effective item in the programme was the orchestral rendering of one of Schubert's compositions, a composer greatly appreciated in Dundee. Mrs. Haden sang "With verdure clad" and Mr. Watson's "Dream Song" with exquisite purity of tone and taste, both songs being redemanded by the audience.

DUNSTER.—On Thursday, the 19th ult., the Dunster Philharmonic Association gave the last Concert of the season at the Assembly Rooms. The programme was exclusively sacred. The first part consisted of Dr. Stainer's Cantata, *The Daughter of Jairus*; the principal vocalists being Mrs. Anderson, Mr. F. B. Erridge, and the Rev. J. Utten Todd. The solos and choruses (especially the final trio and chorus, "To Him who left His throne on high") were alike admirably rendered, and the introduction and accompaniments were effectively given by the orchestra, under the leadership of Mr. Windeatt. The second part opened with a new "Introduction et Grande Marche Triomphale," composed expressly for the Dunster Amateur Orchestral Society, by the Conductor, which was exceedingly well received. The rest of the programme consisted chiefly of Mendelssohn's compositions, which were all well given; the Rev. J. Utten Todd, Rector of Dunster, being particularly successful in "If with all your hearts." The "War March of the Priests," from *Athalie*, by the orchestra, brought to a conclusion one of the most successful Concerts ever given by this society. Mrs. West presided at the piano with her usual ability, and Mr. J. Warriner, A. Mus. T.C.L., Organist of the Parish Church, conducted.

EDINBURGH.—The fifth annual Recital of the Canongate Church Musical Association was given in the church on the 4th ult., assisted for the occasion by Miss Moir and Mr. J. L. Gardner. The programme was entirely sacred, and Miss Moir and Mr. J. L. Gardner's solos were given with much effect to a very crowded audience. Mr. Charles Henderson conducted with his usual ability.

ERITH.—Handel's *Judas Maccabæus* was given by the Choral Society on Thursday, April 28, under the direction of Mr. Richard Lemaire. The soloists were Miss Catherine Penna, Miss Dones, Mr. Kenningham, and Mr. Thurley Beale, all of whom sang with their accustomed success. The choruses were given with precision and vigour. Mr. Humphrey J. Stark, Mus. Bac. Oxon., and Mr. G. E. Blunden were the accompanists.

EXETER.—At the Festival Concerts given by the members of the Western Counties' Musical Association on Thursday, April 28, Spohr's *Last Judgment*, Rossini's *Stabat Mater*, Macfarren's *May Day*, and a miscellaneous selection were chosen, the two first-named works being set down for the morning programme. The solo vocalists were Miss Mary Davies, who has made rapid progress since her last appearance in Exeter, her singing being admirably displayed both in the oratorio and the *Stabat Mater*; Miss Marian McKenzie, who possesses a rich and powerful voice, and gave evidence of a true style, which will assuredly advance her to the front rank of vocalists; Mr. Edward Lloyd who created the greatest enthusiasm by his rendering of "Cujus animam" and Mr. Farley Sinkins, of the Cathedral choir, who was highly efficient in "Thus saith the Lord," from Spohr's work, and "Pro peccatis," from the *Stabat Mater*. The rendering of all the choruses gave evidence of careful study and practice; amongst the most successful may be named "Praise His awful Name," "Holy, holy," and "Blest are the departed"—both of which were sung unaccompanied—"All glory to the Lamb," "Destroyed is Babylon," and the concluding "Great and wonderful are Thy works." The choir, the largest the Association has yet mustered, numbered 334 voices; the strength of the band was fifty-eight, and consisted of first-class professionals (engaged by Mr. Rice the leader), local professionals, and amateurs from the various centres. Mr. Wood, the Conductor, Mr. Moore, the Chorus-master, and all who undertook the charge of the practices in the various parts from which the contingents came, are deserving of especial praise on the result of their painstaking work.

GALASHIELS, N.B.—On Thursday evening, the 5th ult., a miscellaneous Concert was given in the Volunteer Hall by a band and chorus consisting of over seventy performers, conducted by Mr. W. R. Morris, Organist of St. Peter's Church. The most important item in the programme was Macfarren's *May Day*. Miss Turner sustained the part of the Queen of the May in admirable style, and the choruses were well sung. The accompaniments were ably rendered by the band, Miss Jenkins presiding at the pianoforte. In the second part of the programme several popular part-songs were given by the choir, and Mr. Morris contributed two pianoforte solos in a musician-like manner.

GRAVESEND.—The members of the Milton Choral Association gave their third Oratorio Concert this season at the Assembly Rooms on Wednesday evening, April 27, when Handel's *Judas Maccabæus* was performed. The soloists were Miss Ellen Lamb, Madame Isabel Fasset, Mr. Sydney Tower, and Mr. Lucas Williams, all of whom were very successful. There was a well-balanced band and chorus of 160 performers. The choruses were admirably sustained. Mr. C. R. Green conducted.

GREENOCK.—The Trinity U.P. Church Musical Association gave their annual Concert on the 5th ult. The programme was a miscellaneous one, including, among the choral numbers, "Then round about the starry throne" (*Samson*), "Hail, Judea" (*Judas Maccabæus*), and Adolph Adam's "Comrades' song of hope" (encored). The whole of the solos and accompaniments were performed by members of the choir. Mr. J. Westwood Tosh ably conducted.

HALIFAX, NOVA SCOTIA.—The Halifax Choir, devoted to the study and performance chiefly of the choral classics, conducted by Mr. Arnold Doane, has recently completed its sixth season. Last year was inaugurated a series of subscription performances, which were sufficiently successful in all respects to warrant a like series for the present year, and the result is highly encouraging to those who desire

an improved taste for good music and good performance. Last season the principal works were *Elijah*, Beethoven's Mass in C, Van Bree's *St. Cecilia's Day*, and Bennett's *May Queen*; this season, *The Creation*, *Acis and Galatea*, Mozart's *Requiem*, and Macfarren's *May Day*, each of which was studied with interest by the members of the Choir, and performed to the satisfaction of their small but select audience. A variety of other music, vocal and instrumental, was also included in the programmes.

HIGH WYCOMBE.—On Monday, April 25, the Choral Association gave its last Concert of the season in the Board School. The principal feature in the programme was a selection from Haydn's *Creation*. The solo vocalists were Miss Bessie Holt, R.A.M., Mr. R. H. Hodgson, and Mr. D. Sutton Shepley, who acquitted themselves admirably. The choruses were sung in an excellent manner, reflecting the utmost credit on their indefatigable Conductor, Mr. J. G. Wrigley, Mus. Bac. Oxon. The second part comprised a miscellaneous selection of vocal and instrumental music, the chief item being Auber's Overture to *Masaniello*; Brahms's Hungarian Dance in D, well played by the orchestra; Handel's "O ruddier than the cherry," exceedingly well sung by Mr. Shepley; Bishop's "Bid me discourse" by Miss Holt (encored), and Mozart's Concerto in D for pianoforte and orchestra, the solo part admirably played by Mr. J. G. Wrigley. The band was ably led by Mr. J. S. Liddle, and Mr. J. G. Wrigley conducted.

HINDLEY, NEAR WIGAN.—The fifth quarterly special Service, with Organ Recital, took place in St. Peter's Church on Wednesday evening, the 11th ult., when an excellent selection of music was ably rendered and much appreciated by a large and attentive congregation. The collection was in aid of the Choir Fund. Mr. Chas. D. Mortimer, Organist of the church, presided at the organ in his usual efficient manner.

HULL.—The members of the Harmonic Society gave their last Concert for the season on the 13th ult., when Beethoven's *Engedi* and Bennett's *May Queen* were performed before a large and appreciative audience. The principal vocalists were Miss C. Clelland, Mr. E. Dunkerton, and Mr. A. McCall. Mr. G. H. Smith (Mus. Bac. Oxon.) presided at the organ; Mr. E. Winter led the band, and Mr. J. W. Stephenson conducted.

ILFRACOMBE.—The Choral Society's Concert at the Oxford Hall on April 26 was one of the most ambitious yet attempted by this Association, the programme comprising Spohr's Oratorio, *The Last Judgment*, and Cowen's Cantata *The Rose Maiden*. Both, however, were excellently rendered, the solos, all taken by members of the Society, being without exception sung with much care and judgment, and the choruses showing the result of good training. Mrs. Brand and Miss Francis presided at the pianoforte, and Mr. T. Backhouse at the harmonium.

LADOCK.—Concerts of sacred music were given on Monday and Tuesday, the 9th and 10th ult., in aid of the Ladock Clothing Club. The following kindly assisted: Miss Williams, Miss Britton, Mr. C. W. Robinson, Organist of Falmouth; Mr. E. M. Flint, Mr. C. R. G. Grylls, and Rev. J. H. Morton and Mr. Vyvyan Williams, violinists; Miss Bertha Flint accompanying on the harmonium, and Mr. Crosby Smith on the piano. The Rev. R. S. Flint was Conductor. The first part of the programme was miscellaneous. In the second part, the Oratorio *Christ and His Soldiers*, by J. Farmer, was effectively rendered by the church choir, and too much credit cannot be given to Mr. Smith, the efficient Organist and Choirmaster of Ladock. The room was crowded to excess on both occasions. The proceeds amounted to £11 8s. 4d.

LANCASTER.—The members of the Choral Society gave a performance in the Music Hall of Gade's Cantata, *The Erl-King's Daughter* on the 12th ult.; the second part of the programme being miscellaneous. The vocalists were Miss Norton, Miss E. Thomas and Mr. A. McCall; Mr. Pycroft was the leader of the orchestra, and Mr. F. Dean Conductor.

LEAMINGTON.—A most successful Concert was given by Mr. Piercy Watson under distinguished patronage at the Public Hall, on Tuesday, April 26. The artists were Miss Ellen Lamb, Mr. Wm. Young, and Mr. Piercy Watson, solo pianist and accompanist; Mr. Chas. S. Birch, with a chorus of over fifty voices; Mr. Watson acting as Conductor. The principal features in the programme were a Cantata, *The Wedding Morn*, written and composed by Mr. Watson expressly for this Concert; a comic Cantata, *Jack and the Beanstalk*, by Edmund Rogers; Recitative and Trio from *The May Queen*; and Beethoven's "Moonlight" Sonata, by Mr. Chas. S. Birch. The Concert was for the benefit of the Midland Counties and Leamington Home for Incurables.

LEATHERHEAD.—A most successful Amateur Concert was given on Wednesday evening, April 27, in the Swan Hotel Assembly Room, by a few members of the Church choir, assisted by friends. The programme was miscellaneous, and commenced with the pianoforte duet, *Hymn of Praise*, arranged by Sidney Smith, brilliantly executed by the Misses Crispe, who afterwards played "Spanish Dances" (Moskowsky). Miss Crispe also rendered "Phantasistücke" (Xaver Schwarwenka) with equally good effect. The singing of Miss Louisa Sumner in the solo parts of *Hear my Prayer* (Mendelssohn) and in some ballads called forth the warmest marks of approbation. The choir sang several choruses very creditably. Mr. G. Alcock ably conducted, and Mr. A. Alcock rendered valuable service in the accompaniments.

LEICESTER.—The annual Visitors' Evening of the Amateur Vocal Society took place on Wednesday, the 4th ult., at the Temperance Hall. The two works selected for performance were Mendelssohn's *First Walpurgis Night* and Barnett's new Cantata, composed for the Leeds Festival, *The Building of the Ship*. The accompaniments were played by a band composed chiefly of members of the Orchestral Union. Miss Deacon rendered valuable assistance at the pianoforte, and Miss Clowes at the harp. Mr. C. Hancock presided at the organ, and Mr. H. B. Ellis conducted with his customary judgment. The performance was one worthy of the trouble which had been bestowed upon it.

LUDLOW.—On Thursday, April 28, Edwin Aspa's Cantata, *Endymion*, was performed by the Choral Society before a large audience. The principal vocalists were Miss Jessie Royd, Miss Madren, Mr. Odoardo Barri, and Mr. F. Bevan, all of whom were highly efficient, Miss Royd being especially effective in the trying scena allotted to Séle. The choir readily responded to the conductor's *baton*, thus showing the careful training they had received. Mr. R. Bartholomew conducted with his usual ability. The second part of the Concert was miscellaneous.

MAIDENHEAD.—On Wednesday, April 27, the Philharmonic Society gave its last Concert in the Town Hall. The programme was miscellaneous, and commenced with Beethoven's Overture to *Egmont*, followed by Mendelssohn's *Lorelei*, the solo part being admirably sung by Miss Holt, R.A.M., who made a most excellent impression on her first appearance in Maidenhead. Mr. Whitehouse gave an admirable rendering of Dunkler's "Caprice Hongroise," for violoncello; and Mr. J. G. Wrigley played the Andante and Finale from Mozart's Piano-forte Concerto in D. Mr. J. S. Liddle led the orchestra, and Mr. J. G. Wrigley, Mus. Bac. Oxon, conducted.

MONMOUTH.—On Thursday, the 19th ult., the Monmouth Choral Society gave two very successful concerts at the Borough Court. The first part of each included Dr. Stainer's Cantata, *The Daughter of Jairus*, with pianoforte and organ accompaniments. The solos were most admirably rendered by Mrs. Charlesworth, Mr. Fredericks (Hereford Cathedral), and the Rev. G. D. Cartwright. The second part of each programme was miscellaneous, including excellent renderings of Haydn's Second Symphony (the Misses Skinner), Weber's "Moto Continuo" (Miss Manning), Pearson's "Anglers," and Macfarren's "Summer Song." Weber's pianoforte solo, by Miss Manning, Sullivan's "Chorister," by Mrs. Charlesworth, Tosti's "For ever and for ever," by Mr. Fredericks, and Parry's "Flow gently, Deva," by Mr. Fredericks and the Rev. G. D. Cartwright, were encored. Miss Williams and Mr. Reynold (Hereford Cathedral) were most efficient accompanists. Mr. E. W. Spiller, Organist of St. Mary's Church, was Conductor.

OLDHAM.—On Wednesday evening, April 27, a Concert was given in the Town Hall by Mr. S. R. Platt's Private Orchestra and Choir. An excellent programme was given, including Haydn's *Spring*, interspersed with solos by Miss Chadwick, R.A.M., Mr. Wellens, and Mr. Hart. Mr. J. F. Slater acted as Choirmaster, and the Concert was under the direction of Mr. George Marsden, Mus. Bac. Cantab.—On Monday evening, the 2nd ult., the members of St. Stephen's Temperance Choir gave a Concert in the Schoolroom, Lower Moor, assisted by Miss Greaves, Messrs. John Fitton, J. Springthorpe, Thos. Frost, and Master Kennedy. The programme included choruses, glees, songs, &c., all of which were well given. Mr. J. Greaves accompanied.

OTTAWA, CANADA.—Mr. Oliver King's second Pianoforte Recital took place in St. James's Hall on April 12, before an intelligent and appreciative audience. His programme was one selected to please every taste; the old and modern composers were chosen with excellent judgment, and the young player fully sustained the reputation he has gained. Mr. King's greatest effort was in Beethoven's Sonata Appassionata (Op. 57), which he interpreted with an intelligence and finish which stamped him as an ardent student of the great master. Mendelssohn's E minor Prelude and Fugue were played with great care, and loudly applauded. He also played, by request, though the item was not on the programme, the same writer's Andante and Rondo Capriccioso, following the same by four humorous pieces by Grieg, which were thoroughly enjoyed by his hearers. Three items of his own composition were also played for the first time in Ottawa, a Gavotte, still unpublished, having been written for this Recital. At its close, Mr. King received a unanimous *encore*. Liszt and Chopin held their usual places on Mr. King's programme, both introducing something new to his audience. The G minor Ballade of the latter was magnificently played, the touching little melodies receiving a careful reading. The most striking descriptive music for the piano Mr. King has ever presented to an Ottawa audience was Liszt's "Wild Hunt"—well-named and most forcibly played. This brought an exacting programme to a close.

OXFORD.—The Oxford Vocal Union, a new society lately established for the practice and performance of oratorios, cantatas, part-music, &c., were enabled, through the untiring exertions of their Conductor, Mr. A. L. Fryer, to give their first Concert on Wednesday, April 27. The programme was miscellaneous. Some of the best rendered pieces by the choir were "Sweet and low" (Barnby), "Home" (Benedict), "Now is the month of maying" (Morley), and "O were I but a drop of dew" (Cummings); Schubert's Sonata (Op. 137, No. 3) for piano and violin, played by Mr. A. W. Whitehead (pupil of Walter Bache) and Mr. F. Guggenheim, met with a very warm reception. The soloists were Miss Matilda Roby, R.A.M., Miss Adelaide Turner (National Training School), and Mr. A. G. Crane.

PLYMOUTH.—An excellent Concert was given at the Guildhall on the 18th ult. by Mr. S. Weekes, in aid of the South Devon and East Cornwall Hospital Building Fund. Hiller's *Song of Victory* is a production of high merit, and was finely rendered throughout. The choruses were sung with power, taste, and precision, and Miss Mary Bliss gave the solos remarkably well. Mendelssohn's *As the hart pants* was also an admirable performance. The brilliant pianoforte-playing of Mr. F. Weekes in a Concerto by Hiller, accompanied by the band, was deservedly rewarded by loud applause. In the miscellaneous portion of the concert Miss E. Triplett was highly successful in a vocal solo, and a feature in the evening was the scena from *Der Freischütz*, sung by Miss Mary Bliss, which elicited the most enthusiastic marks of approbation.—The Plymouth Vocal Association gave a fine performance of Sir Michael Costa's Oratorio *Naaman*, before a large assembly, at the Guildhall on the 18th ult. Mr. F. N. Löhr conducted the efficient band of vocalists and instrumentalists. The principal singers were Miss Annie Marriott, Madame Enriquez, Mr. Vernon Rigby, and Mr. Bridson, all of whom were highly appreciated. The choruses sung by the Association betokened the careful training the members had undergone. Mr. Löhr was assisted by Mr. John Pardew (principal violinist) and Mr. Fly (first cornet); and the organ was skilfully presided over by Mr. A. C. Faulk.

READING.—An excellent Concert was given on April 26 in the Town Hall, under the direction of Mr. J. C. B. Tirbutt, by the Reading Glee

and Madrigal Society. The selection commenced with a fine performance of the Cantata *God, Thou art great* (Spohr), the solos being taken by Mrs. J. P. Wilson and Mr. J. A. Brain, the duet by Mr. and Mrs. Charles Bradley, and the choruses by the Society. Mr. F. J. Read, who accompanied throughout the evening with great skill and judgment, was very ably assisted in the Cantata by Mr. A. W. Moss, who presided at the harmonium. The programme also included Mendelssohn's setting of the Psalm, *Judge me, O God*; the part-songs, "Song and Melody," and "The Silent Land" (Gaul); "Ave Maria" (Smart); the madrigals, "The Silver Swan" and "My bonny lass"; and the humorous glee, "Little Jack Horner"; all of which were rendered with much care and precision. The principal vocalists, besides those already mentioned, were Miss M. A. Lyne, Miss Fleming, Messrs. Bernard Lane, Bridson, and R. Bradley. The Concert, if not financially a success, was artistically all that could be desired, and well repaid the Conductor for the painstaking training he has given the Society.

RETFORD.—The Retford Choral Society gave its second Concert for the season in the Town Hall on the 3rd ult., when there was a very large attendance. In Mr. Hamilton White, as a musical director, the Society possesses a teacher of great ability, and to his careful and intelligent training the main share of the success of the performance is due. Mr. Dunkerton, of Lincoln Cathedral, was engaged to sing the tenor solos, and the bass solos were carefully sung by Mr. George Musgrave, of Her Majesty's Chapel Royal. Sterndale Bennett's Cantata *The May Queen* was excellently rendered, Miss Jenkinson and Miss Crow sustaining the principal female parts with much effect. The other solo vocalists during the Concert were Miss N. Birkett, the Misses Batley, Messrs. Pidd, White, and Denman. As on many previous occasions, Mr. F. W. Wells, the Organist of Ordsall Parish Church, and Mr. G. F. Ashley, organist, of Lincoln, played the accompaniments, the former on the piano, and the latter on the harmonium, and acquitted themselves in a most praiseworthy manner. The overture to *The May Queen* was played by the conductor, Mr. Hamilton White, Mr. Wells, and Mr. Ashley. The march from Wagner's *Tannhäuser* was given with much success by Mr. Wells and Master Denman, pianoforte, and Mr. Ashley, harmonium. Master Denman also assisted at the pianoforte in some portions of *The May Queen*.

RICHMOND, YORKSHIRE.—A Concert was given in the Assembly Rooms on Tuesday evening, the 3rd ult., by the members of the Richmond Choral Society (President, Sir John Lawson, Bart.). The first part of the programme consisted of Rossini's *Stabat Mater*, which was most efficiently rendered. The solo vocalists were Miss Winks, Miss Horne, Mr. Blagbro', and Mr. W. H. Emsley. The choruses were well sustained by the members of the Society, and there was a good band, under the leadership of Mr. W. B. Sewell, of the Bradford Orchestral Society. The second part of the programme was miscellaneous. Miss Johnson presided at the harmonium, and Miss Sander-son and Miss Ritchie at the pianoforte. The entertainment was most efficiently conducted by Mr. James H. Rooks.

ROCHESTER.—The last Concert of the season was given by the Rochester Choral Society in the New Corn Exchange on Monday, April 25. Mendelssohn's *Elijah* was the work chosen. The principal vocalists engaged were Mrs. Osgood, Miss Grace Damian, Mr. Vernon Rigby, and Mr. Ludwig, assisted in some of the quartets by Mrs. Hopkins, Miss Thomas, Mrs. Leonard, Miss May Terry, Mr. J. G. Jeffery, Mr. T. Oldoyd, the Rev. E. C. Corfe, and Lieut.-Col. Thomas. In every respect the oratorio was excellently rendered; and, in congratulating all connected with the Society on the unqualified success which their eighth season has proved, special praise must be awarded to the hard-working and thoroughly qualified Conductor, the Rev. W. H. Nutter, and the zealous secretary, Mr. G. Watson, jun.

SALISBURY.—Miss Aylward gave a morning and evening Concert on the 3rd ult. at the Assembly Rooms, both of which were extremely well attended. The principal vocalists were the Viscountess Folkestone, Lady Simeon, Miss Edith Parkyns, and Miss Amy Aylward; and the instrumentalists Mr. W. H. Leslie (violin), Miss Curzon and Miss Aylward (pianoforte), and Mr. T. E. Aylward (organ). Mendelssohn's Motets for female voices were amongst the most attractive items in the programme of the morning Concert; and in the evening Henry Smart's Cantata, *King Ren's Daughter*, was excellently performed. The Concerts were so successful as to realise the sum of sixty pounds, after paying all expenses, which was handed over to the Institution for Training Nurses, in Salisbury, on behalf of which excellent charity the performances were given.—On Tuesday evening, the 10th ult., the members of the Vocal Union gave their last Concert for the season to a crowded audience in the Assembly Rooms, under the patronage of the Mayor, E. F. Kelsey, Esq. The programme was selected from sacred and secular compositions. The solo vocalists, Miss S. J. Copp, and Messrs. Wade, Hayden, and Crick, were highly successful, and deservedly encored. The Misses R. and F. Thomas presided at the piano, and Mr. A. Foley at the harmonium; Messrs. Davis, Eyres, and Sutton assisting in the accompaniment. All the concerted music was sung unaccompanied by upward of fifty vocalists, whose excellent training reflected great credit on the Conductor, Mr. John M. Hayden.

SHEFFIELD.—On Sunday, the 22nd ult., the half-yearly sermons were preached on behalf of the Organ and Choir Fund of St. Philip's Church. The services were full choral throughout, the music of Tallis, Smart, and Tours being employed. At morning service the Anthem was the tenor solo, "My hope is in the Everlasting, that He will save you," with the chorus, "To Him who left His throne on high," from Dr. Stainer's *Daughter of Jairus*. The solo was excellently sung by Mr. Abercrombie, of Her Majesty's Chapel Royal, St. James's. The afternoon service comprised the Litany, the recitative, "Deeper and deeper still," and the air "Waft her, angels" (from Handel's *Jephtha*); and Mendelssohn's "Then shall the righteous shine," sung by Mr. Abercrombie, was a special feature of the performance. The service was concluded with Mr. Best's chorus, "The Lord is great in Zion." The choir sang with precision and clearness.

SPALDING.—An excellent Concert was given on Thursday, the 10th ult., in the Masonic Hall. The vocalists were Miss M. C'Lean, Signor Fabrin, and Mr. Egbert Roberts. Miss M. C'Lean's songs were rapturously received, and she also sang in the duet from *Il Trovatore*, with Signor Fabrin, "Home to our mountains." The vocal solos of

Signor Fabrini and Mr. Egbert Roberts must be mentioned in terms of high praise, the last-named vocalist also joining Signor Fabrini in two duets. Mr. W. G. Price, son of the Organist of Spalding Parish Church, contributed two solos, and ably officiated as accompanist to the whole of the programme. The Concert was in connection with the celebration of the twenty-fifth year of the priesthood of the Rev. Th. Van Biesen as Roman Catholic father. There was a grand Mass in the Oratory of St. Norbert in the morning, at which the three London artists mentioned rendered part of Haydn's Sixteenth Mass and other sacred compositions, their services being gratuitous.

SPILSBY.—The Amateur Choral Society gave its annual Concert on Tuesday, April 26, when Sir W. Sterndale Bennett's *May Queen*, with full chorus and orchestral accompaniments, was very successfully performed. Principals: Miss Rose Maddison, Miss Talfourd, Mr. Dunkerton, B. B. Dyer, Esq.; Conductor, Mr. Keller.

STOKE-ON-TRENT.—Mendelssohn's *Elijah* was performed at the Town Hall, by the Stoke Philharmonic Society, on the 3rd ult., with great success. The principal vocalists were Miss Anna Williams, Miss Lilian Yates, Mr. Redfern Hollins, and Mr. Bridson; the band was carefully selected from the Birmingham Philharmonic Union Orchestra; the chorus consisted of about 150 or 160 resident vocalists, and Dr. C. Swinnerton Heap was the Conductor. All the solos were excellently rendered, and the chorus-singing was exceptionally good.

SURBITON.—On Monday, the 2nd ult., a very successful Recital of Sacred Music was given in Surbiton Park Congregational Church, in aid of the organ and choir funds. The programme included Mendelssohn's 42nd *Psalms*, which was well rendered by the choir, accompanied by the Mid-Surrey Orchestral Society, the solos being ably taken by Mrs. Herbert E. Newton, Miss Emily Dones and Mr. S. Williams were the other vocalists. The orchestra, conducted by Mr. S. R. Phillips, played the Overture to *Samson*, and the "Cornelius March." Mr. R. J. Abbott accompanied, and Mr. Basil H. Philpott, Organist of the church, conducted the choral music, and during the evening played two solos.

SWADLINCOTE.—The Harmonic Society gave a performance of Haydn's *Seasons* on Wednesday, April 27, which fully sustained the character attained by the Society, the band and chorus being thoroughly effective throughout. Miss José Sherrington was highly appreciated in the soprano airs, and Messrs. Grayson and Tuke, of Lichfield Cathedral, sustained the principal tenor and bass parts in a fairly correct manner. Honorary Conductor, Mr. H. Buckley.

TROWBRIDGE.—A complimentary benefit Concert was given, with much success, on April 28, to Mr. H. Millington, as an acknowledgment of the perseverance and assiduity he has exhibited in conducting so successfully the series of six monthly subscription Concerts during the last season. The following artists gave their services: Miss Marian Burton, Mr. H. Horscroft, Mr. L. Waite (violinello), the members of the Trowbridge Musical Union, and the orchestral band.

TRURO.—Mr. W. Mitchell, Organist of St. Mary's (the pro-Cathedral), being about to leave for a new appointment in Wales, was recently presented by a few of his friends with a very handsome silver tea-service, weighing forty-five ounces, supplied by Mr. Dorington, of Church Lane, Truro, and an illuminated list of the subscribers. The presentation was made by Mr. W. Barrett. Mr. Benjamin Williams and Mr. Holloway also spoke in high praise of Mr. Mitchell, who replied in suitable terms.

TWICKENHAM.—The members of the Strawberry Hill Choral Society terminated, with much success, their first season on Thursday evening, the 19th ult., with a vocal Concert in the Town Hall. Under the able and careful tuition of Mr. Barnby, the members of the Society have made great progress, and the excellence of their training was fully manifest on this occasion. The principal feature of the evening was Mendelssohn's *Athalie*, and this formed the first part of the evening's programme. The Overture and March of the Priests were played on the piano by Mr. Barnby and Mr. William Hodge, of St. Anne's, Soho (who performed the duty of accompanist with much skill and ability). Mr. Barnby's kind assistance at the piano was quite unexpected, and delighted his choir and the audience. The soloists were Miss Clark, Miss Dixon, and Miss Booth. The duets were splendidly sung, and the trio "Hearts feel that love Thee" was encored. Most of the choruses were given with remarkable precision and taste. The second part, which was miscellaneous, opened with Johannes Brahms's *Song of Destiny*, which the chorus interpreted in praiseworthy style. The concert terminated with Mendelssohn's *Loreley* (finale to the first act), Miss Clark taking the character of Leonora, most successfully.

WALSALL.—On Monday evening, April 25, the members of the Philharmonic Union, assisted by Miss Larkcom, R.A.M., Miss Hancock, Mr. Hanson, Mr. Winn, and an efficient band of thirty performers, gave Handel's Oratorio *Samson* in the Agricultural Hall. Mr. E. Proust's additional accompaniments for the orchestra were used. Miss Larkcom gave an artistic rendering of the airs, "Ye men of Gaza" and "Let the bright seraphim," assisted in the latter piece by Mr. T. Harper, who played in a brilliant manner, the cadence for voice and trumpet being splendidly executed. Miss Hancock (who was called upon quite unexpectedly to supply the place of Madame Poole, absent through indisposition) did full justice to the part allotted her. Mr. Hanson sang with much feeling the air, "Total eclipse," and Mr. Winn, in "Honour and arms" and "How willing my paternal love" was loudly applauded. The choruses were admirably rendered, especially "Great Dagon has subdued our foe," "Fixed in His everlasting seat," and "Let their celestial concerts all unite." Dr. Heap conducted. On Thursday evening, the 19th ult., His selection comprised Mendelssohn's First Sonata, Bach's Fugue on St. Ann's Tune, Best's arrangement of the Larghetto from Beethoven's Symphony in D, and Festal March (Heap), &c. The Organ, which has lately been remodelled and enlarged, reflects much credit upon the builders, Messrs. Bishop and Son. The programme was interspersed by several vocal pieces, given by the Choir in a praiseworthy manner.

WELLINGTON.—The annual meeting of the Wellington Harmonic Society was held on Tuesday evening, the 17th ult., when the secretary, Mr. C. H. Fox, reviewed the work of the past year, and congratulated

the members on having reached the eighth year of its existence, not only without diminution of interest, but, on the contrary, with growing enthusiasm and numbers. For the first time the Society has attempted this season to give its accompaniments with some approach to orchestral completeness, and the introduction of both string and wind instruments is, no doubt, the beginning of a complete local orchestra. The programme of the Society for the coming year was selected as follows: 1. An open air Concert in union with the Tonedale band, to be held about the first week in July. 2. A performance of Handel's *Messiah* before Christmas. 3. A performance of Mendelssohn's *St. Paul*, which is the subject for the next Festival of the Western Counties Musical Association, about Easter. The proceedings ended with the presentation of a purse to Mr. Manley, with the hearty thanks of all members of the Society for his kind and unwearied exertions.

WEM.—The members of the Wem Choral Society gave their annual Concert on the 12th ult. The programme was miscellaneous. Miss Winkworth received great applause for her songs, which were well rendered; Mr. F. Williams, baritone and pianist, was also well received. The novelties of the evening were two Toy Symphonies, by Romberg and Haydn respectively, which were listened to with great attention, and much applauded. Mr. Prendergast, Organist of the Parish Church, conducted.

WIDCOMBE.—The organ belonging to St. Matthew's Church, having been considerably enlarged and improved, was formally reopened on the 12th ult. The improvements have been carried out by Messrs. J. Clark and Son, organ builders, of Bath, and St. Matthew's has now an instrument powerful in combination, mellow in the quality of its diapasons, rich in the number of its reeds, and thoroughly effective in its strength of swell. Mr. F. W. W. Bampfylde, Organist of St. James's, Paddington, ably presided at the organ. Mendelssohn's choral, "To God on high be thanks and praise," was sung at the opening of the service, which was throughout choral. The Rev. James Fox, Rector of St. Werburg's, Bristol, preached an appropriate sermon, at the conclusion of which the hymn, "O Lord of Heaven" (Gauntlett), was sung, and the benediction having been pronounced, Mr. Bampfylde gave an Organ Recital from the works of Smart, Beethoven, Mendelssohn, and Batiste. His rendering of the selections was a finished performance, exhibiting as it did all the best qualities of the organ.

WIGAN.—The members of the Wigan Musical Society gave a performance of *Elijah* in the Public Hall on Tuesday evening, April 26, under the conductorship of Mr. A. Alexander, Organist of the Parish Church. The band was almost exclusively professional, being selected from Mr. Charles Halle's orchestra. The solos were well sung, Mr. W. A. McClure essaying the whole of the music of the title rôle. The choruses, on the whole, were executed with precision and taste, the best efforts being "He that shall endure," "He, watching over Israel," and the concluding chorus.

WINDSOR.—On Thursday, April 28, the Windsor and Eton Choral Society gave its third and last Concert of the season at the Albert Institute. The first part of the programme consisted of Spohr's Oratorio, *The Last Judgment*, the choruses being well rendered by the members, and the solos by Miss Annie Knowles, Master Winterbottom (of St. George's Chapel choir), Mr. Albert Joll, and Mr. D. Sutton Shepley, each of whom were warmly applauded. The second part consisted of a miscellaneous selection. There was a large audience. Mr. Samuel Smith ably conducted. Mr. J. S. Liddle officiated as leader of the band, and Mr. H. R. Coudrey presided at the harmonium.

WORCESTER.—A newly-formed Society, with the name of the Worcestershire Musical Union, gave a very successful Concert on the 4th ult. at the Guildhall. The programme contained Haydn's *Spring*, the Andante from Mendelssohn's Italian Symphony, the Andante and Finale from Beethoven's Symphony, No. 1, portions of Schubert's Ballet music from *Rosamunde*, and some part-songs and vocal solos. The band played with great refinement and delicacy, and the choruses were well sung. The solos were most satisfactorily rendered by Miss Elliott, of Gloucester, Wm. Austin, Esq., and the Rev. W. D. V. Duncombe, of Hereford. The Rev. E. V. Hall, Precentor of Worcester Cathedral, conducted.

WORKSOP.—The members of the Worksop Choral Society gave their second Concert of the season in the Assembly Room at the Corn Exchange, on Wednesday, the 18th ult., before a large and appreciative audience. The work chosen for the first part was Sir W. Sterndale Bennett's *May Queen*, which was rendered in a most efficient manner, under the able direction of Mr. Hamilton White. The overture was performed by Mr. Hamilton White and Mr. F. W. Wells (Organist of Ordsall Church, Retford) on the pianoforte, and Mr. G. F. Ashley (organist of Lincoln) on the harmonium. The principal solos were sung by Miss Riesmann, Miss Hardcastle, Mrs. Wilson, Mr. Dunkerton, and Mr. Mallinder, all of whom were well received. The second part of the programme was miscellaneous.

ORGAN APPOINTMENTS.—Mr. H. E. Powell, Organist and Choirmaster to Worting Parish Church, near Basingstoke.—Mr. G. W. Marple, Organist and Choirmaster to St. Mary's, Hammersmith.—Mr. Hugh Brooksbank, Mus. Bac. Oxon., F.C.O., Organist and Choirmaster to the new Church of St. Alban the Martyr, Birmingham.—Mr. T. Bates, Organist and Choirmaster to Dunblane Cathedral.—Mr. Ernest C. Winchester, Organist and Director of the Choir to All Saints' Church, Norfolk Square, Paddington, W.—Mr. John Edward Jeffries to St. Matthew's Parish Church, Walsall.—Mr. Kenneth J. Tarrant, Organist and Choirmaster to All Saints' Church, Harrow Weald, Middlesex.—Mr. Owen Williams to St. Martin's, Scarborough.—Mr. T. Worsley Stanforth, Professor of Music and Organist to Highgate School.—Mr. J. R. Griffiths to Christ Church, Westminster Bridge Road.

CHOIR APPOINTMENTS.—Mr. Edwin Bryant (Principal Tenor) to St. Peter's, Eaton Square.—Mr. George Banks (Tenor) to Peterborough Cathedral.—Mr. Percy Hawkins (Principal Alto) to St. Sepulchre's, Holborn.—Mr. C. Coulbourne (Principal Tenor) to St. Sepulchre's, Holborn.—Mr. Henry Dubber, Choirmaster to the Parish Church, West Wickham.—Mr. Arthur Haywood (Bass) to St. Peter's, Regent Square, W.C.—Mr. John H. Kirk, of Sheffield, Musicmaster to Spinkhill College, Chesterfield.

OBITUARY.

On April 22, at Eastbourne, aged 57, JOHN HORTH DEANE, Professor of Music, son of the late HENRY DEANE, of Highbury, London, N.

On April 30, at his residence, Glossop Road, Sheffield, aged 52, JAMES CHARLES WALKER, formerly Organist of St. Paul's and St. Phillip's Churches.

On the 8th ult., at 38, Old Bond Street, very suddenly, EMILY JANE, the beloved wife of Mr. ROB. W. OLLIVIER.

Now ready.

NEW AND REVISED EDITION with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.
Edition II., in Foolscape 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscape 4to, chants in short score. 1s.

III. In 32mo. Words only. 1½d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION of THE ANGLICAN CHANT-BOOK.

A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscape 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

WANTED, a CHOIR-LEADER for a Presbyterian Church in a Northern suburb. Address, Mr. J. A. Steel, Melbourne House, Wood Green, N.

THE ORGANIST of Christ Church, Middlesex, requires an ALTO and BASS, who would join Choir in exchange for Lessons. Must have good voices and be able to read music. Letters to Mr. J. Tunstall, 104, Barnsbury Road, N.

ALTO WANTED for Church near City. Must have good voice and be able to sing the usual Cathedral service. Salary, £18 per annum. Letters to Mr. J. Bryan, Messrs. Novello, Ewer and Co., 80, Queen Street, Cheapside, E.C.

WANTED, a Gentleman ORGANIST for Congregational Church, Brentwood. New two-manual instrument by Messrs. Hill. Duties: Two Sunday services and one on Wednesday evening, succeeded by choir practice. State age and references. Salary about £45 per annum. Apply to Mr. W. Richardson, Brentwood, Essex.

ORGANIST and CHOIRMASTER, who Teaches various Instruments, Singing, and Composition, can supply two churches, having a Pupil who now takes one set of services. Must be one good organ. Handel, Messrs. Novello, Ewer and Co.

TO LADIES' SCHOOLS.—A Lady of the Royal Academy of Music desires an ENGAGEMENT at a HIGH SCHOOL (non-resident) or First-class Ladies' Establishment, in July next. Piano (principal), Singing, and Harmony. Highest references. Address, Miss A. W., 36, Park Village, E., Regent's Park, N.W.

TO AMERICAN ORGAN and HARMONIUM MAKERS and DEALERS.—A First-class VOICER, TUNER, and FINISHER seeks ENGAGEMENT. Town or country. Thoroughly understands case work. Well up in repairing. Can tune pianos. Address, H. C. G., 74, Willes Road, Kentish Town, N.W.

ROOMS, with First-class new Pianos and Pedal Harmonium, for ORGAN PRACTICE and SINGING, in CHEAPSIDE. Prospectus on application, by letter, to I. O. S., Horncastle's, 61, Cheapside.

PIANOFORTE and MUSIC BUSINESS for SALE in fashionable watering-place on the East Coast (season about to commence). Stock, fixtures, &c., about £400. For further particulars, address, X. Y. Z., F. Lucas, Son and Co., Great Marlborough Street, London, W.

ORGAN and PIANOFORTE MAKERS.—Magnificent Residential and Manufacturing PREMISES, splendidly placed near Regent's Park, TO BE LET or FREEHOLD SOLD, a bargain. The advantages of being always at hand, when no drawbacks exist, cannot be over estimated. This opportunity is unique. Address, 35, Nicoll Road, Willesden, N.W.

ORGAN.—Five complete stops, swell, octave and half pedals, 11 ft. high, 8 ft. wide. Capital condition. Price £50. Wall, Melksham.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

CALDICOTT, A. J.—"The Widow of Nain." Sacred Cantata. Vocal parts, 2s. 8d.

COX, G. H.—Six Kyries. 8vo, 4d.

FOSTER, MYLES B.—(In A.) Magnificat and Nunc dimittis. 8vo, 6d.

DOCKER, F. A. W.—"O ye that love the Lord." (Novello's Octavo Anthems, No. 234.) 4d.

DENNIS, H.—School Anniversary Music:—
No. 12. A band of maiden pilgrims ... 3d.
13. Sound the battle-cry ... 2d.
14. I am Jesu's little friend ... 1d.

—"The Lord is my shepherd." 8vo, 3d.

HUMMEL, J. N.—"Alma Virgo." An Offering for Soprano Solo and Chorus. (Novello's Octavo Choruses, No. 695.) 4d.

LICHFIELD, THE DEAN OF.—"Where, where is Zion's helper." Verse anthem. 8vo, 2d.

MATTHEWS, REV. T. R.—"Vox veris." Hymn ("For all Thy love and goodness"). 8vo, 1½d.

OAKELEY, SIR HERBERT.—"Whatsoever is born of God." Anthem for Trinitytide. (Novello's Octavo Anthems, No. 235.) 3d.

SHORT, J.—"Ave Maria." 8vo, 3d.

CARTER, W.—"The Minstrel of Erin." Four-part Song. 8vo, 3d.

MUNDELLA, EMMA.—"The Holidays." A "Breaking-up" Song. S.S.A. 8vo, 6d.

PRENDERGAST, A. H. D.—"Hark! how the cheerful birds." Madrigal. S.S.A.T.B. Words from Spenser's "Garden of Adonis." 8vo, 3d.

DAVIS, GABRIEL.—"Who's for the Queen?" Song. Written by F. E. WEATHERLY. 2s.

HORSLEY, L.—"The men that man the lifeboat." Song. Words by C. I. HARROWING. 1s. 6d.

STRATTON, S. S.—"The Cricketer's Song." Op. 25, No. 2. Words by F. T. READ. 2s.

JERVIS, ST. VINCENT.—Tarantelle in E minor, for Pianoforte Solo. 2s. 6d.

MANDEVILLE, VISCOUNTESS.—"Creole" Valse. 2s.

POWELL, C. M.—"Saionara." March for Pianoforte Solo. 1s. 6d.

Just published.

SCENES FROM SHELLEY'S PROMETHEUS UNBOUND

SET TO MUSIC BY

C. HUBERT H. PARRY.

Price Three Shillings.

London: NOVELLO, EWER and Co.

Just published.

ST. JOHN THE EVANGELIST

A SACRED CANTATA OR CHURCH ORATORIO

The words describing incidents in the life of St. John, as illustrated by his own writings, selected from the Scriptures by

THE REV. J. POWELL METCALFE, M.A.

THE MUSIC COMPOSED BY

PHILIP ARMES,

Mus. Doc., Oxon.

Octavo, Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

CC ORGAN for SALE or HIRE on very low terms. First-rate quality of tone, &c.; 3 manuals and pedals; 31 stops. Terms can be arranged. Apply to G. T., 23, Brunswick Street, Poplar, London, E.

ORGANIST and CHOIRMASTER.—WANTED, an ENGAGEMENT as above. Good references. In or near London. Address, C. L., Messrs. Novello, Ewer and Co.

EXPERIENCED ORGANIST—successful Choir-trainer—possessing excellent credentials, wishes to give hearty gratuitous services to some church or chapel unable to afford salary, if found employment as Pianoforte Tuner or Teacher. Address, Organist, 13, Sparkenhoe Street, Leicester.

AN ORGANIST of 13 years' Cathedral experience desires an APPOINTMENT in or near London. Highest references and testimonials. Address, Beta, 33, Guilford Street, Russell Square, W.C.

ORGANIST.—WANTED, an ENGAGEMENT, as above, in or near London. Experienced and reliable. Moderate salary. Apply by letter to H., 102, Sandringham Road, Dalston.

AS ASSISTANT PUPIL (near London).—Required for a YOUTH, who has been well trained from childhood, and is a brilliant Pianist; very good Organist. Can take a plain service. One year's experience in teaching. A comfortable home indispensable, with small stipend, and finishing instruction in harmony, &c. Address, only, Musica, care of Madame West, The Studio, Bexley Heath, Kent.

MUSIC MASTER.—A Mus. Bac., F.C.O., would be glad to arrange with the Principal of a School, in or near London, as above. Can begin at once. Address, Mus. Bac., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PRESS READER wants SITUATION. Has had many years' experience in connection with music and literature. Address, Musicus, care of Swan and Co., Music-sellers, Glasgow.

PIANOFORTE TUNERS WANTED, for London, for the provinces, and one for a Colonial firm; all good hands. The one for the colonies must also be competent to undertake repairs in a skilful manner. Salary, £150 per year. A personal application is desirable. Challen and Son, 20, Oxford Street, London.

PIANO TUNER, for India; one who can Regulate and Repair; required to leave England in October. Address letters, India, care of Messrs. Aldridge and Co., 4, East India Avenue, London, E.C., to await arrival of principal, who will be in England in August to give interview.

PIANOFORTE TUNER.—WANTED, a TUNER, for the country (first-class), Broadwood preferred. Apply by letter only to T. V., Messrs. Novello, Ewer and Co.

WANTED, an Experienced PIANOFORTE TUNER (one who understands Harmoniums and American Organs preferred), for a large house in the North of England. This would be a permanency to a suitable man. Address, with full particulars, to Trichord, Messrs. Novello, Ewer and Co.

TO PIANOFORTE SALESMEN and TUNERS.—REQUIRED, a First-class Man, of good business abilities, agreeable manners, and gentlemanly appearance, as MANAGER of an old-established well-known Provincial PIANOFORTE and MUSIC BUSINESS. Must be a good salesman. A competent person with £3,000 to £4,000 capital might be entertained as Partner. Apply, with full name and address, stating salary required, references, and security, by letter only, to S. Shepherd, Esq., Binfield House, South Lambeth, London.

PIANOFORTE TUNER.—WANTED, a SITUATION as IMPROVER or ROUGH TUNER. Apply, F. J. Clark, 42, Mornington Road, New Cross, S.E.

PIANOFORTE TUNER, HARMONIUMS, &c., desires an ENGAGEMENT. Steady, and good references. Address, F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A TUNER seeks EMPLOYMENT. Town or Country. From J. and J. Hopkinson's. W. H. M., 110, Great College Street, Camden Town, N.W.

TO MUSIC WAREHOUSES.—WANTED, by a Young Man, a SITUATION in a MUSIC WAREHOUSE. Good Tuner, and experienced as a Quadrille Pianist. Plays well at sight. Speaks three languages fluently; 20 months' experience in sheet-music trade. Apply to B., 15, South Hill Park, Hampstead.

ASSISTANT WANTED, early in July, in a new Branch PIANOFORTE and MUSIC BUSINESS to be opened in Ealing. He must thoroughly understand the Retail Sheet Music, and be able to tune well. Age about 18 to 22. Apply to Alfred Phillips, Music-seller, Kilburn Road, N.W. N.B.—An experienced Tuner (only) will be required about the same date at the Kilburn Establishment. Highest references required in each case.

WANTED, SITUATION as TRAVELLER, or to manage Sheet Music Department. Can give five years' good character in one of the largest music warehouses in the Midlands, also London. Apply, H. G., Messrs. Novello, Ewer and Co.

WANTED, a SITUATION as MUSICSELLER'S ASSISTANT. Thorough knowledge of Catalogues. Good references. Four years in last situation. V. Y., 67, College Street, Bristol.

ADVERTISER, aged 21, requires a SITUATION as ASSISTANT in a Music Warehouse. Five years' experience in one of the largest houses in the provinces. Address, C. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ASSISTANT (Lady preferred) for general Counter Trade, with some experience; good Pianist. State terms, age, and full particulars. F. G., care of B. Williams, 60, Paternoster Row, E.C.

WANTED by a Young Lady, an ENGAGEMENT in a MUSIC SHOP (seaside preferred). Good Pianist, Organist, and competent to give lessons. F. C., Martin's Library, Warminster, Wiltshire.

REQUIRED, by a Young Lady, an ENGAGEMENT in a MUSIC WAREHOUSE. Eight years' experience. Fully competent and first-class references. Address, Miss Milly Jones, 9, Birkland Avenue, Peel Street, Nottingham.

GENTLEMANLY OCCUPATION (£150 a year made easily). Piano Tuning and Repairing taught in a few lessons. References to pupils making good incomes. 15 years' factory experience. Tuner, 246, High Street, Camden Town, N.W.

WANTED to PURCHASE, a TUNING CONNECTION. B. O. H., Messrs. Novello, Ewer and Co.,

WANTED to PURCHASE, a small TUNING CONNECTION in Town or Country; or Advertiser would tune on commission from one to three days a week. Address, A. B., 57, Caversham Road, N.W.

FOR DISPOSAL, the STOCK and GOODWILL of a PIANOFORTE and GENERAL MUSICSELLER'S BUSINESS, in one of the largest towns in the Midland Counties. Part of the present capital can remain in the business if desired, or a Partnership with from £500 to £1,000 capital arranged. Value of present stock from £2,000 to £3,000. Central position, capital tuning connection, &c. Apply, System and Hire, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glees, Madrigals, Organ Music. Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application. London: B. WILLIAMS, 60, Paternoster Row.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS. London: B. WILLIAMS, 60, Paternoster Row, E.C.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

GOOD Second-hand ORGAN.—WANTED, for a congregation of 800, a first-class ORGAN, Gothic style, and suited to a Chapel, with pitch pine wood work. Specification and price to Mr. John Grundy, Park Drive, Nottingham.

CHAMBER ORGAN WANTED, with two manuals, pedals, and pedal pipes. Also a two-manual and pedal HARMONIUM. Give description, maker, and price. Address, C. H. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO CLERGYMEN and CHURCHWARDENS.—An opportunity offers of securing a very handsome ORGAN, suitable for small Church or Chapel, at a very moderate price. There are 2 manuals (14 stops) and complete pedal organ. The case is of polished pitched pine, with handsomely marked Spanish mahogany panels. For price and further particulars apply to W. J. Richardson, Organ Builder to Her Majesty, 144, Camberwell Road, S.E.

ORGAN for SALE or HIRE. A bargain. Two manuals, CC, 9 stops in great, 7 in swell, 16-ft. pedal open pipes, 3 couplers, spotted metal pipes. A modern Organ, the case and various parts nearly new. Price 150 guineas. Now in use in Christ Church, Enfield, near London. To be sold on account of having a 40-stop new Organ building by ALFRED MONK. Apply, 6, Sussex Terrace, Great College Street, Camden Town, London. Also a 36-stop 3-manual Organ, a 20-stop 2-manual, and 18-stop 2-manual Organs for Sale.

CHAMBER ORGAN, for Practice, 6 stops, 1 octave bourdon; suitable for small place of worship. Price £45. CHURCH ORGAN, 2 manuals, 15 stops, mahogany case, very powerful tone, well worthy the attention of churchwardens, deacons, and committees; this will be sold a bargain, as the room is required. Large HARMONIUMS, 4 sets reeds (own make), organ tone, and very powerful. Price 25 guineas (cash). Harmoniums from £4 5s. Pianos from £10—the cheapest house in Sheffield for second-hand and new Instruments. American Organs, Harmoniums, Pianos, Musical Boxes, &c., tuned, repaired or exchanged. (Mind you—I forgot this—I also make American Organs). John Hoyland, 23 and 25, Bow Street, Sheffield. Lists post-free, and estimates given.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their **MONTHLY SALES of MUSICAL PROPERTY** on the following dates:—

Tuesday, June 21.	Tuesday, Sept. —	Tuesday, Nov. 22.
" July 26.	" Oct. 18.	" Dec. 20.
" Aug. 16.		

* * Instruments (or particulars of same) intended for insertion in any of the above, should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

MONTHLY SALE OF MUSICAL PROPERTY.—About fifty-five Pianofortes by Broadwood, Collard, Kirkman, Erard, Brinsmead, and other leading makers. Organs and Harmoniums by Mason and Hamlin, Trayser, Alexandre, Christophe, &c. Harps by Erard and others. Sundries, Music Stools, &c., &c., together with a quantity of modern Sheet Music by eminent and modern composers; being goods returned from hire, bankrupts' stocks, and instruments consigned for positive realisation.

MESSRS. KELLY and CO. beg to announce they will offer for Sale by Public Auction, at their Mart, 16, Mortimer Street, London, W., the Important and Valuable Property as above, on **THURSDAY, June 2, 1881**, commencing at 1 o'clock precisely. Goods may be viewed the day prior and morning of Sale. Catalogues free.

ORGAN for large Church, Concert Room or Town Hall (52 sounding stops), to be **SOLD** by Executors at a moderate sum, may be viewed in London by appointment, and a detailed description obtained, on application to J. W. Billingham, Solicitor, 7, Bucklersbury, E.C.

CHAMBER ORGAN, 2 manuals, 13 stops, bourdons. Occupies little space. £70. A., 64, City Road.

ORGAN, 2 manuals, 14 stops, foot and hand blowers, bourdons throughout; splendid instrument, just finished; CC open diapason, and dulciana in front. To be sold cheap. Owner leaving England. For particulars, 34, Wrotham Road, London.

ORGAN (New).—Full compass, 6 stops, open diapason, dulciana, clarabella, principal, pedal coupler, bourdons throughout, speaking front; complete with stool. £45. 34, Wrotham Road, London.

ORGAN for SALE, by GRAY, 2 manuals, 6 stops in swell, 8 in great, 2 composition pedals, and concave and radiating pedal board. Apply to T. A. Wood, 60, North Road, St. Helens.

OFFERS are invited for the large three-manual **ORGAN** presently in use in Elgin Place Congregational Church, Pitt Street, Glasgow. Built by CONACHER and Co. Full description to be had from Thomas Spears, 150, Hope Street, Glasgow.—May 16, 1881.

CHAMBER or PRACTICE ORGAN, in swell box, 5 stops. Fine tone. Mahogany case. Pedals, 29 notes. Full church organ scale. £40. A. C., 177, Albany Street, N.W.

ORGAN.—6 stops on manual, 1 on pedal, in a general swell. Now in use in a church in Birkenhead. Price £50. Apply to John Hannay, 21, Liversidge Road, Birkenhead.

FOR SALE, a large ORGAN by the eminent builders, Messrs. HILL and SON (suitable for a place of worship or a public building), embracing great organ, CC to C, 17 stops; swell organ, C to C, 15 stops; pedal, CCC to C. May be seen, and full specifications obtained, on application to the Secretary, Liverpool Institute, Liverpool.

ORGAN for SALE, to make room for larger instrument, in good repair, 1 manual, 5 stops. Churchwarden, Lowick, Thrapston.

FOR SALE, One Hundred and Twenty-five Guinea ESTEY ORGAN, the largest and most complete instrument yet made by this celebrated firm. Two rows of keys, CC to C, 5 complete octaves and pedals; CCC to F, 2½ octaves; separate pedal reeds, which speak as promptly as pipes; 16 stops of the choicest and newest kinds; 2 couplers; Venetian swell, with pedal (also knee motion if required), and grand organ pedal; hand and foot blowers, independent of each other, and organ-stool. This instrument is in a magnificent walnut case, and is mounted upon rollers (invisible), so that it may be easily moved, in spite of its great weight. Size, 4 ft. 11 in. long, 2 ft. 9 in. deep (with pedals, 4 ft.), 5 ft. high. The most beautiful orchestral effects can be made with this instrument. Quite new; bought only a few months since, and good reasons for sale can be given. P. Bedford Elwell, St. Cuthbert's, Albrighton, near Wolverhampton.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a **REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS** seeking **APPOINTMENTS**, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good **SOLO CHOIR-BOYS** for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide **CHOIRS** and **ORCHESTRAS** for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

GRAND ORGAN-HARMONIUM (ALEXANDRE, PERRE ET FILS), 2 manuals, pedals, 30 stops, 13 complete sets of reeds, percussion action, Venetian swells, couplers, &c. Cost £250; made for the Paris Exposition. £125, or offer. Can be tried at Cathcart Villa, 1, Cathcart Hill, Junction Road, Holloway, N.

FOR SALE, HARMONIUM by DEBAIN; 14 stops, 2 knee swells, 4 rows of reeds; superior tone, and in very good condition; oak case, 46 in. by 25 in.; used in church until replaced by organ. Price £15; original price, £36. Apply to the Vicar, Blackwell, Alfreton, Derbyshire.

PEDAL PIANOFORTES.—Several for SALE, including a very fine large oblique, with concave pedals, radiating sharps, CC to G, 32 notes. James Rushton, Pianoforte Warehouse, 11, Albert Terrace, Notting Hill Gate, W. Stamps for reply.

UPHONICAN for SALE, by STEWART (patented) of London, near 7 octaves, and in good condition. This is a very beautiful instrument for drawing-room, the framework being handsomely enamelled and gilded, and is also a very rare instrument. For particulars, address, 29, Williamson Street, Liverpool.

FOR SALE, two Italian VIOLINS, in double case, and bows, in fine condition and grand tone. JOSEPH GUARNERUS fils, ANDREAS and NICHOLAS AMATI (grand). Offers wanted. J. D., Eastfield House, Cotham Brow, Bristol.

FOR SALE, two Italian VIOLINS; genuine originals from Jos. GUARNERUS, filius Andrea, fec. 1736, and Hieron. AMATUS, fec. 1630. Further an Italian VIOLONCELLO; genuine original from Jos. GUARNERUS, filius Andrea, fec. 1693. Address, to A. L. Schaeffers, Antiquarian, 5, Pfandhaus Strasse, Munich.

VIOLIN STRINGS.—Shippers and the trade supplied with the finest Italian Violin Strings imported; unequalled for tone and durability. Three Firsts, E, sent (as sample) post-free for 13 stamps. Alphonse Cary, Importer of Violin Strings, Bord's Pianos, &c., Newbury, Berks. (Late of Kentish Town, N.W.)

TO VIOLINISTS.—Try the new Metallic E String, unequalled for durability and brilliant tone, unaffected by perspiration. List free. W. Eastburn, 25, Gladstone Road, Halifax, Yorkshire.

ACCURATE METRONOMES, rs., post-free. Rudiments of Singing, rs. per dozen. Singing-Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR
ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin-Rest; also his improved String Gauge.

39, WARWICK ST., REGENT ST., LONDON, W.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

BUTLER'S MUSICAL INSTRUMENTS.

Viols, Guitars, and Banjos.
Flutes, Clarinets, and Flageolets.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

PETER CONACHER & CO.,

ORGAN BUILDERS,

SPRINGWOOD WORKS, HUDDERSFIELD.

ESTABLISHED 1854.

N.B.—This old firm is *not* connected with any other of a similar name.

MALEY, YOUNG & OLDKNOW,

ORGAN BUILDERS,

KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,

ORGAN BUILDERS,

BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

A. MONK, ORGAN BUILDER.—Organs built to

A. any specification or size, and to suit any position or limited space, in any part of the kingdom, or for foreign climates. All Organs guaranteed to be of best materials and workmanship, and constructed on the most improved principles, at moderate prices. Organs for sale or hire, or on easy terms. Price lists, specifications, estimates, and testimonials sent free. Old Organs taken in exchange, or rebuilt. Additions, repairs, tunings, &c. Inspection solicited. 6, Sussex Terrace, top of Great College Street, Camden Town, London, N.W.

T. R. WILLIS (established 1827), Maker and

T. Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Viols, Concertinas, &c. 29, Minories, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications

made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London. PRACTICE can be had on a complete Instrument.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered)

for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings are not permitted in this advertisement, but may be had from the Inventor, J. STUTTFORD, 41, Rathbone Place, W. Trade supplied.

THROAT IRRITATION.—Soreness and dryness,

ticking and irritation, inducing cough and affecting the voice. For these symptoms use EPPS'S GLYCERINE JUJUBES. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps and Co., Homoeopathic Chemists, London." A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm. Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

BRASS, REED, STRING, and DRUM and FIFE

BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

NEW MUSIC-PRINTING
PROCESS.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SONG, PIANO PIECE (best-known style), including—

Engraving, Printing, and Paper. One Orn. Title, 3 Music

Pages, (Folio). The first 100 Copies, complete ... £1 8 0

The following 100 Copies, complete ... 0 6 0

HYMN, TE DEUM, PART-SONG, &c., including—

4 Pages, with Orn. Title or Heading (Octavo). The first

100 Copies, complete ... 1 2 0

The following 100 Copies, complete ... 0 3 0

Still cheaper by steam, in 300, 500, and 1000 Copies.

REPRINTS SUPPLIED.

Band-Parts, Choruses, Organ Music, and Sacred Music, of any kind;

complete Books with Illustrations and Music of any variety in style or

size. Reduction in price on larger orders.

* * * Specimens will be sent Post-free, and specified Estimates on receipt

of Manuscript.

Having transferred our establishment to larger premises, we are

enabled to complete any order within the shortest possible time.

PATENT PAPER TYPE COMPANY

(From 8a, Red Lion Square, removed to)

62, HATTON GARDEN, LONDON, E.C.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE CHORUSES

OF THE

ORATORIOS, CANTATAS, &c.

IN VOCAL SCORE,

ESPECIALLY FOR THE USE OF

CHORAL SOCIETIES.

	s.	d.
BACH'S PASSION (ST. MATTHEW)	1	0
BEETHOVEN'S MOUNT OF OLIVES	0	6
BENNETT'S MAY QUEEN	1	0
HANDEL'S MESSIAH	0	8
" JUDAS MACCABEUS	0	8
" SAMSON	0	8
" HERCULES	1	0
" SOLOMON	1	6
" L'ALLEGRO	1	0
HAYDN'S CREATION	0	8
MACFARREN'S MAY DAY	0	8
MENDELSSOHN'S ELIJAH	1	6
" ST. PAUL	1	0
" HYMN OF PRAISE	0	6
ROSSINI'S STABAT MATER	0	6
SPOHR'S LAST JUDGMENT	0	6

(To be continued.)

All the above works may be had in paper boards, price 6d. each extra.

London: NOVELLO, EWER and Co.

ANTHEMS for WHITSUNTIDE.

As pants the hart	...	...	...	Spohr	13d.
Come, Holy Ghost	...	...	...	T. Attwood	13d.
Come, Holy Ghost	...	...	...	J. L. Hatton	3d.
My Spirit, come, O come (Ad Spiritum Sanctum)	...	...	...	G. C. Martin	13d.
My love Me	...	...	...	Dr. C. S. Heap	13d.
If ye love Me	...	...	...	W. H. Monk	13d.
If ye love Me	...	...	...	Tallis	13d.
It shall come to pass	...	...	...	G. Garrett	6d.
O Holy Ghost, into our minds	...	...	...	G. A. Macfarren	13d.

TRINITYTIDE.

Blessing and glory	...	...	...	Dr. Boyce	13d.
Blessed is the man	...	...	...	Sir John Goss	4d.
Grant, O Lord	...	...	...	Mozart	13d.
How goodly are Thy tents	...	...	...	Sir F. Ouseley	13d.
How lovely are Thy dwellings	...	...	...	Spohr	13d.
I know that the Lord is great	...	...	...	Sir F. Ouseley	13d.
In Jewry is God known	...	...	...	J. Clarke-Whitfield	13d.
I am Alpha and Omega	...	...	...	J. Stainer	13d.
I will magnify	...	...	...	J. Shaw	3d.
I will sing of Thy power	...	...	...	A. Sullivan	13d.
I will sing unto the Lord	...	...	...	H. Wareing	3d.
Lord, we pray Thee	...	...	...	Dr. Roberts	13d.
O Father blest	...	...	...	J. Barnby	3d.
O taste and see	...	...	...	Sir J. Goss	3d.
O taste and see	...	...	...	A. Sullivan	13d.
The Lord is my Shepherd	...	...	...	J. Shaw	3d.
The Lord is my Shepherd	...	...	...	G. A. Macfarren	13d.
The Lord will comfort Zion	...	...	...	Dr. H. Hiles	6d.
Whatsoever is born of God	...	...	...	Sir H. Oakeley	3d.

London: NOVELLO, EWER and Co.

ANTHEM for TRINITY SUNDAY, "And behold! a Throne was set in Heaven." Baritone Recitative and Full Chorus. By HENRY LAHEE. 8vo, 6d.
London: NOVELLO, EWER and Co.

WHATSOEVER IS BORN OF GOD

Morning Anthem for Trinity Sunday

COMPOSED BY

SIR HERBERT OAKELEY,

Mus. Doc., M.A., &c.

Octavo, price Threepence.

London: NOVELLO, EWER and Co.

ANTHEM for TRINITYTIDE.—"Ye men of Galilee." Composed by Rev. T. C. LEWIS. 8vo, 3d.
London: NOVELLO, EWER and Co.

BRIGHTON VOLUNTEER REVIEW.

THE HYMNS and CHANTS sung at the GRAND MILITARY SERVICE on Easter Sunday. Dedicated, by permission, to H.S.H. Prince Edward of Saxe-Weimar, C.B. May be had of the Composer, ROBERT TAYLOR, 17, Upper Rock Gardens, Brighton. Price 3d.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obligato, by ARTHUR HENRY BROWN.

- No. 40. Aria, by Gluck. 1767.
41. "Sanctus" and "Hosanna," from André's Mass. Op. 43.
42. Last Chorus, from Beethoven's "Mount of Olives."
43. "He shall feed His flock," from Handel's "Messiah."
44. "Quoniam Tu solus," by Vincenzo Righini. 1788.
45. "Hallelujah" Chorus, from Handel's "Messiah."
46. "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
47. "The heavens are telling," from Haydn's "Creation."
48. Andante and Allegretto, from Handel's Violin Sonata in A major.
49. Slow Movement from Symphony 36, by Haydn.
50. Andante con Variazioni, from Spohr's Notturmo. Op. 34.
51. "Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.
52. "Marche Solennelle," by Franz Schubert.
53. Adagio, from the Notturmo (Op. 34), by Louis Spohr.
54. "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
55. Overture and Minuet to "Samson," Handel, 1742.
56. "The arm of the Lord," by Haydn.
57. "Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.
58. "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
59. "Il pensier sta negli oggetti," Aria, by Haydn, 1792.
60. "Gloria in excelsis," from Mozart's 12th Mass.
61. "How lovely are the messengers," by Mendelssohn.
62. Notturmo, by Kalkbrenner.
63. Che Farò, by Chr. Gluck, 1769.
64. Aria in A flat, by Louis Spohr.
65. Cujus Animam, from Rossini's "Stabat Mater." [Continuing.]

Price Three Shillings each, net.

Volumes I., II., and III., bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.

A list of the preceding numbers post-free on application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

NICODEMUS

A SACRED CANTATA

For Chorus, with Soprano and Tenor Solos

THE WORDS SELECTED BY THE

REV. G. WILLOUGHBY BARRETT, M.A.,

Precentor of Norwich

THE MUSIC COMPOSED BY

FRANCIS EDWARD GLADSTONE,

Mus. Doc.

The Second Edition is now ready, price 2s.

"The music, taken as a whole, is thoroughly satisfactory. It is very melodious, and uniformly well written."—*Guardian*.

"The music is thoughtful, original, and scholarly."—*Morning Post*.

"The choruses are excellently written and very pleasing, and Dr. Gladstone may be complimented on being able to compose fugues which are clever without being dry."—*Athenaeum*.

"Praise should also be accorded to the capital part-writing and the orchestration."—*Figaro*.

"There is not a dull bar in the work from the first to the last."—*Monthly Musical Record*.

"Well planned, dramatic, cleverly orchestrated, and decidedly effective in the concert room."—*Musical Opinion*.

"'Nicodemus' will expand the composer's reputation. Everywhere its tokens of earnest feeling are undeniable."—*Musical Standard*.

"The recitatives have been most minutely studied, and by their masterly treatment have dispersed all difficulties of contrast."—*Eastern Daily Press*.

London: WEEKES and Co., 16, Hanover Street, W.

Just published. Dedicated to Sir Julius Benedict.

BETHANY

A SACRED CANTATA

The words arranged by the Rev. R. B. POOLE, B.D. (Head Master of the Bedford Modern School).

THE MUSIC COMPOSED BY

P. H. DIEMER

(Organist of Holy Trinity Church, Bedford). Price 4s.

May be had of the Composer, 36, St. Peter's, Bedford, or of

Messrs. NOVELLO, EWER and Co.

Just Published by

MESSRS. BREITKOPF and HÄRTEL, OF LEIPZIG,

SUBSCRIPTION EDITION

OF

PALESTRINA'S WORKS

VOL. 9. OFFERTORIES FOR THE WHOLE YEAR.

VOL. 11. MASSES (Second Book).

Price 15s. net, each.

Subscriptions received, and single volumes sold, by

London: NOVELLO, EWER and Co.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

No. 1. ORGAN and HARMONIUM MUSIC.

" 2. SACRED MUSIC WITH ENGLISH WORDS.

" 3. MUSIC WITH VOCAL and ORCHESTRAL PARTS.

" 4. MUSIC FOR THE PIANOFORTE.

" 5. SECULAR VOCAL MUSIC.

" 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

- | | | | | |
|-----|-------------------|---|--|-------|
| No. | | | | s. d. |
| 1. | Hymns only. | Royal 24mo. | Bourgeois Antique. Cloth, red edges | 1 0 |
| 2. | Hymns only. | Royal 24mo. | Nonpareil Antique. Double Columns. Cloth, red edges | 0 6 |
| 3. | Hymns only. | Royal 24mo. | Nonpareil Antique. Double Columns. Limp cloth | 0 4 |
| 4. | Hymns only. | Royal 24mo. | Nonpareil Antique. Double Columns. Paper cover | 0 3 |
| 5. | Hymns with Tunes. | Demy 8vo. | Cloth | 4 0 |
| 6. | Hymns with Tunes. | Demy 8vo. | Cloth, bevelled boards, gilt lettered, red edges | 5 0 |
| 7. | Hymns only. | Demy 8vo. | Cloth | 3 0 |
| 8. | Hymns only. | Demy 8vo. | Cloth, bevelled boards, gilt lettered, red edges | 4 0 |
| 9. | Hymns with Tunes. | Treble part only. | Royal 24mo | 1 6 |
| 10. | Hymns with Tunes. | Treble part only. | Royal 24mo, cloth, bevelled boards, gilt lettered, red edges | 2 0 |
| 11. | Hymns with Tunes. | Small post 8vo, to bind with the Pearl 8vo Prayer Book. | Cloth | 2 6 |
| 12. | Hymns with Tunes. | Ditto. | Cloth, bevelled boards, gilt lettered, red edges | 3 0 |
| 13. | Hymns with Tunes. | Large type. | Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges | 10 6 |
- Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.
- A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.
- Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

- | | | |
|-----------------------|--|-------|
| No. 1. | Limp cloth, turned in | s. d. |
| 2. | Cloth boards, red edges, gilt lettered | 2 6 |
| TONIC SOL-FA EDITION. | | |
| 3. | Limp cloth, turned in | 2 0 |
| 4. | Cloth boards, red edges, gilt lettered | 2 6 |
- About 250,000 copies have already been sold.

THE BRISTOL TUNE-BOOK (Second Series),

- | | | |
|-----------------------|--|-------|
| No. 5. | Limp cloth | s. d. |
| 6. | Cloth boards, red edges, gilt lettered | 2 6 |
| TONIC SOL-FA EDITION. | | |
| 7. | Limp cloth | 2 0 |
| 8. | Cloth boards, red edges, gilt lettered | 2 6 |

FIRST AND SECOND SERIES BOUND TOGETHER.

- | | | |
|--------|--|-------|
| No. 9. | Limp cloth | s. d. |
| 10. | Cloth boards, red edges, gilt lettered | 5 0 |
| 12. | Tonic Sol-fa, cloth | 3 0 |

SMALL EDITION OF THE COMPLETE WORK.

- 715 Tunes and Chants, providing for nearly 200 Varieties of Metre.
- | | | |
|---------|-------|-------|
| No. 11. | Cloth | s. d. |
| | | 3 0 |

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; BRISTOL: W. AND F. MORGAN; and all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

- Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4½d.
- LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

For Choral and Sunday School Festivals held in May and June.

VOX VERIS, Hymn by E. F. Douglas and Bishop Walsham How (Church Hymns, No. 61); tune by T. R. MATTHEWS, Editor of "The Village Organist." Price 1½d.

LONDON: NOVELLO, EWER AND CO.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BEXFELD, Mus. Doc., Cantab.

"Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"A work which is an honour to its author and his countrymen."—*Orchestra*.

LONDON: NOVELLO, EWER AND CO.

CHANTS for the CHURCH of ENGLAND

SERVICE. By ULFWIN. Price 6d.

ALLEN, Mount Pleasant, Wokingham.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, PATERNOSTER ROW.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.

TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

In small quarto, 350 pages.

THE BURNLEY TUNE-BOOK, containing nearly 700 original Tunes, Chants, Kyries, &c. Adapted to the wants of all choirs and congregations. Prices, plain, 4s.; gilt, 5s. LONDON: F. PITMAN. Burnley: T. SIMPSON.

HERRING'S METRICAL TUNES, &c. 8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—**TE DEUM** in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYKE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c., by W. T. FREHMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each. SPOHR'S 24TH PSALM. Net, 9d. and 2s. LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and **DEUS MISEREATUR.** For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use. LONDON: NOVELLO, EWER AND CO.

Price 3d., or 2s. per doz.

THE NICENE CREED, in C, for Parish Choirs. Short, easy, and without sentences in recitative, by CHARLES W. PEARCE, Mus. Bac., Cantab., F.C.O. CONRAD HERZOG and Co., 62, HATTON GARDEN, E.C.

CHURCH MUSIC by ALEX. S. COOPER.

Editor of "The Parochial Chant-Book," &c. **UNISON CHANTS,** with varied accompaniments. Second series. Price 6d.

ATHANASIAN CREED, with appropriate Chants. Third edition. Price 3d.

COME UNTO ME. Full Anthem for Four Voices. Fourth edition. Price 3d.

TE DEUM. Easily arranged for Parochial use, with twenty-one different sets of Chants. Sixth edition. Price 4d. LONDON: NOVELLO, EWER AND CO.; and WEEKES and CO.

CHURCH MUSIC by ERNEST WINCHESTER,

Organist and Choirmaster of All Saints', Paddington, London. Gregorian: Venite, 1d.; Te Deum, 1½d.; Benedictus, 1½d.; Evening Service, 2d.

Anglican: Te Deum, 2d.; Benedictus, 1½d.; Six Kyries, 2d.; Evening Service, 3d.

ERNEST WINCHESTER, 44, CHARLWOOD STREET, LONDON, S.W. Country trade supplied.

LET NOT YOUR HEART BE TROUBLED.

5th edition. Arranged by CHARLES SWAIN.

By the same Composer, **THE LORD IS MY SHEPHERD.** 3rd edition. Each 4d. LONDON: NOVELLO, EWER AND CO.

THE ENTRY INTO JERUSALEM (One Shil-

ling) contains Air for Tenor, "If thou hadst known." "Of considerable beauty and pathos."—*Coventry Herald*. HART and Co., 54, PATERNOSTER ROW.

Now ready, 8vo, stitched, price 3s. net. (post-free 3s. 3d.), or ten copies for 25s.

THE VESPER PSALMS and MAGNIFICAT,

for all Sundays and Festivals throughout the year, set to Harmonised Chants for alternate singing with the Gregorian Tones. Compiled and edited by ARTHUR W. HUTTON, M.A., of the Oratory. R. WASHBOURNE, 13, PATERNOSTER ROW, LONDON.

Third Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Venite exultemus Domino," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 14d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

ALBERT LOWE'S CHANT DEUM

Dedicated to and sung by the Choirs of Gray's Inn, Rolls, and Mercers' Chapels.

Octavo, Price Threepence.

London: NOVELLO, EWER and Co.

THE EARTH IS THE LORD'S

EASY ANTHEM FOR SOLO (TREBLE) AND CHORUS.

By C. SWINNERTON HEAP, Mus. Doc. Price 4d. net.

London: NOVELLO, EWER and Co.

Price 5s., paper cover; or 7s. 6d., handsomely bound in scarlet cloth, gilt lettered, gilt bordered, and gilt edges.

THE VILLAGE ORGANIST. New Edition, complete in One Volume. 142 Pages. It contains 78 Voluntaries, all of which, except four, were composed expressly for the work by nearly all the most eminent English musicians.

All orders should be addressed to the Publishers.

London: NOVELLO EWER and Co.

WILFORD MORGAN'S GRAND MARCHES.

"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kube's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI
MARCHE JOYEUSE
MARCHE MILITAIRE
MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN's semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN's popular semi-sacred March, "CHRISTIAN THE PILGRIM," for Organ, with pedal obbligator. Post-free, 18 stamps. MORGAN and Co., 27, Charles Street, St. James's, S.W.

The Cathedral Psalter

POINTED FOR CHANTING.

	s.	d.
Imperial 32mo, cloth	0	9
Ditto, with Proper Psalms, cloth	1	0
Demy 8vo, large type, with Proper Psalms, cloth ..	2	6
Proper Psalms, separately. Paper cover. 32mo ..	0	1
Canticles, 32mo	0	1
Ditto, 8vo	0	3

The Psalter, with Chants, Post 4to, cloth	5	0
Canticles, 4to, with Chants	0	6

THE

CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2	0
Ditto, cloth	3	0
Foolscap 4to, paper cover	1	0
Ditto, cloth	1	6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S COLLECTION OF ONE HUNDRED AND SIXTY-FIVE RESPONSES

TO THE

COMMANDMENTS

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

- | | |
|---|---|
| <p>No. 1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would that men.
4. Not every one that saith unto Me.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught in the word.
11. While we have time.
12. Godliness is great riches.</p> | <p>13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity upon the poor.
20. Blessed be the man.
21. Let your light so shine. Festal Setting.</p> |
|---|---|

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

- | | |
|--|---|
| <p>1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would.
4. Not every one.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.</p> | <p>11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity.
20. Blessed be the man.</p> |
|--|---|

Price One Shilling.

London: NOVELLO, EWER and Co.

Now Ready. Small 4to, price 1s. Vocal Parts, 12mo, price 6d. each. 1st and 2nd Series, bound together, cloth, 2s. 9d. Vocal Parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE
CANTICLES AND HYMNS
OF THE CHURCH,

POINTED FOR CHANTING, AND SET TO APPROPRIATE ANGLICAN CHANTS, SINGLE AND DOUBLE

TOGETHER WITH

RESPONSES TO THE COMMANDMENTS,

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., M.A.,

AND

EDWIN GEORGE MONK.

This Work contains a Selection of *Double* (besides additional *Single*) Chants; together with special settings of "*Benedicite*," and a collection of *Kyrie Eleisons*, old and new.

This pointing of the Canticles is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER and CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 2d.; Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. I & 2, 1s. 6d. each, paper cover.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. 1s. 3rd Set—Hunting Quadrilles: "John Peel," &c. 1s.
2nd Set—"Humpty Dumpty." Duet, 3s.; Solo 1s. 4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School. London: NOVELLO, EWER & CO.

NARCISSUS and ECHO. Cantata for mixed Voices, with Pianoforte Accompaniment. Words by MIRIAM ROSS. Music by EDWIN C. SUCH, Mus. Bac., Cantab. Price 3s.
London: NOVELLO, EWER and Co.

TO ORGANISTS.

THE UNIVERSAL ORGANIST, a Series of Shilling Volumes, averaging 20 to 25 pages each. Full music size:—

- No. 1. Eight Original Pieces and Arrangements—*F. Archer*.
- " 2. Ten Gavottes and Minuets of the Great Masters—*Dr. Spark*.
- " 3. Thirty-two Introductory Voluntaries (entirely new)—*Arthur Johnson*.
- " 4. Eight Original Pieces and Arrangements (second selection)—*F. Archer*.
- " 5 & 6. Lefebure Wely's Six Celebrated Offertories (Op. 34). Edited by *F. Archer*. (Double Number.)
- " *7 & 8. Batiste's Six Grand Offertories. Edited by *F. Archer*. (Special Number, price 2s. 6d.)
- " 9. Celebrated Marches, arranged by *F. Archer*.
- " 10. Arrangements—*F. Archer*.
- " 11. Arrangements—*F. Archer*.
- " 12. Arrangements—*F. Archer*.

Detailed lists of contents, free on application.

* Published by arrangement with Messrs. Ashdown and Parry. Price One Shilling each, Nos. 7 and 8 excepted.

CUNINGHAM BOOSEY & SPRAGUE, 296, Oxford Street, W.

REDUCTION OF PRICES.

NOVELLO'S
SELECT ORGAN PIECES

3 Vols., cloth, gilt edges, 21s. each.
108 Nos., 1s. each.

NOVELLO'S
SHORT MELODIES FOR
THE ORGAN

1 Vol., cloth, gilt edges, 21s.
36 numbers, 1s. each.

London: NOVELLO, EWER and Co

SEVENTY-SECOND EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.*COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

*"Well adapted for making an excellent player."**"For pedal-playing, any difficulties surmounted in a short time."**"Contains the most pleasing arrangements for the organ we have seen."*

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

COLLEGIATE AND SCHOOL
SINGING MANUALS

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED

ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

SACRED MUSIC FOR THE
USE OF SCHOOLS

EDITED BY

JAMES TILLEARD.

One Shilling.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Diss.*"Every page shows that Mr. Hemstock is master of his subject."—Musical Standard.**"Contains much useful information."—Musical Times.**"A practical and useful book."—Music Trade Review.*

Now ready, No. 45, June, 132 cols. 2d. Order of your book or musicseller,

MUSICAL OPINION and MUSIC TRADE
REVIEW. Musical literature of month.

PITMAN, Paternoster Row, and all book and musicsellers.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

THE ORCHESTRA AND THE CHOIR.

(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A
Monthly Review; Musical, Dramatic, and Literary.

Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

Now ready, price 5s.

NEW VOCAL TREATISE.—The Diaphragm, or
Breath Secret. Dedicated by special permission to her Royal
Highness the Princess Christian. By PERCY E. RIVERS.

R. MILLS and SONS, 140, New Bond Street, W.

HARMONY NOTES, compiled by E. M. BOWLES.
Price 1s. To be had of the Publisher, LAMBORN COCK,
23, Holles Street, W.; or, of Mrs. BOWLES, at her Residence,
38, Florence Road, Finsbury Park, N.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.The attention of Conductors and Secretaries of Choral
Societies is specially called to these Volumes, which offer
a large collection of useful pieces at an exceedingly low cost.Lists of Contents of each Volume may be had on
application.

LONDON: NOVELLO, EWER AND CO.

THE MUSIC TRADE JOURNAL, containing
information and news of special importance to the music trade,
is "Musical Opinion and Music Trade Review." Monthly, 132 cols., 2d
PITMAN, Paternoster Row, and to order of all booksellers.

NEW COMPOSITIONS

FOR THE

ORGAN.

GIGOUT, E. SIX PIECES:

No. 1.	Introduction and Thème Fugué ...	6s.
2.	Communion ...	3s.
3.	Marche religieuse ...	4s.
4.	Marche funèbre ...	5s.
5.	Andante symphonique ...	5s.
6.	Grand Chœur dialogué ...	5s.

The six together, in one volume, net 6s.

LUX, F. Op. 63. Geistliches Lied ohne Worte ... 2s.

„ 64. Fantaisie pastorale ... 6s.

Sold at half-price.

London: NOVELLO, EWER and Co.

NEW COMPOSITIONS, by ALFRED J. CALDICOTT,
Mus. Bac., Cantab. (winner of Manchester and Huddersfield
Glee Prizes) :—

Part-Songs—	Out on the Waters	...	...	...	4d.
	The Haymakers	...	...	...	4d.
	Yule	...	...	...	4d.
	Jack and Jill	...	...	...	4d.
	Little Jack Horner	...	...	...	6d.
	Humpty Dumpty	...	...	...	6d.
	Winter Days	...	...	...	4d.

Songs—The New Curate and Two Spoons... each 2s.
Post-free of the Composer, Worcester. Special terms to Societies.

POPULAR FOUR-PART SONGS BY GABRIEL DAVIS.

THE THREE STARS	...	...	...	2d.
THE KNIGHT'S RETURN (4th Edition)	...	...	...	2d.
GOD SAVE THE PRINCE (17th " )	...	...	...	2d.
THE DISTANT SEA ... (5th " )	...	...	...	2d.
TO THE WOODS ... (6th " )	...	...	...	2d.
HARK! 'TIS MUSIC ... (5th " )	...	...	...	2d.
THE HOUR OF REST ... (4th " )	...	...	...	2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition)	...	...	...	2d.
DAME TROT ... (3rd " )	...	...	...	2d.
WHO'S FOR THE QUEEN	...	...	...	3d.

London: NOVELLO, EWER and Co.

NEW PART-SONGS, by ALFRED R. GAUL.

THE POTTER. (Fourth Thousand).
"Thoroughly deserves all the popularity it is certain to obtain."—
Musical Times.

THE ERL-KING.
"A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*.
JACK FROST. (Fourth Thousand.) Words by Edward Oxenford.
"Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham."
Price 3d. each.

London: NOVELLO, EWER and Co.

SIX PART-SONGS, by ALEXANDER S. COOPER.

2nd Edition. Price 2d. each.
"Happy bygone days," "The wayside well," "Cheerily," and "Sweet echo," for mixed voices; "O tranquil eve" and "Every season," for male voices.

London: NOVELLO, EWER and Co.; and WEEKES and Co.

HEAVE HO! Just published. Song, with
Chorus ad libitum. Words and Music by EDWIN ALLWRIGHT.
Price 1s. 6d. net. London: F. PITMAN, 20, Paternoster Row, and to
be had of any music-seller.

L'ADIEU. Rhapsody for Pianoforte. 2nd edition.

4s. By CHARLES SWAIN.

London: ROBERT COCKS and Co., 6, New Burlington Street.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.

Complete in One Volume, cloth gilt, 21s.

MENDELSSOHN'S LIEDER OHNE WORTE.

The only edition containing the 7th and 8th Books, cloth gilt, 12s. Cheap edition, paper cover, 5s.; cloth gilt, 8s.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 21s.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 18s.

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.

Complete in One Volume, paper cover, 7s. 6d.; cloth gilt, 10s. 6d.

MENDELSSOHN'S LIEDER OHNE WORTE.

The only edition containing the 7th and 8th Books, paper cover, 4s.; cloth gilt, 6s. Cheap edition, paper cover, 2s. 6d.; cloth gilt, 4s. 6d.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 5s.; cloth gilt, 7s. 6d.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 3s.; cloth gilt, 5s.

London: NOVELLO, EWER and Co.

SONGS

BY

FRANCIS HUEFFER.

MY LOVE, MINE OWN	...	...	...	...	3s.
A NURSERY RHYME	...	...	...	...	3s.
CONSTANT LOVE	...	...	...	...	4s.

Sold at half-price.

London: NOVELLO, EWER and Co.

NOVELLO'S

PART SONG-BOOK.

NEW NUMBERS.

435	Ye mariners of England	...	...	...	H. Pierson	6d.
436	The Vesper Hymn	...	...	...	Beethoven	2d.
437	What though sorrow oft befalls us	...	...	...	Naumann	2d.
438	The Swallows	...	...	...	Pohlentz	2d.
439	Hope and Faith	...	...	...	Weber	2d.
440	Hark, hark, the Lark	...	...	...	Kücken	3d.
441	A walk at dawn	...	...	...	Gade	3d.
442	Winter Days	...	...	...	A. J. Caldicott	4d.
443	Homeward	...	...	...	Henry Leslie	4d.
444	To sea! the calm is o'er (S.S.A.T.B.)	...	...	...	F. A. Marshall	4d.
445	Rest hath come	...	...	...	F. A. Marshall	2d.
446	Hymn to the Moon	...	...	...	Josiah Booth	4d.
447	The Brook	...	...	...	C. G. Reissiger	3d.
448	The Secret	...	...	...	C. G. Reissiger	3d.
449	Is it to odours sweet	...	...	...	R. Müller	3d.
450	On the water	...	...	...	R. de Cuvry	3d.
451	The Water-lily	...	...	...	N. W. Gade	2d.
452	There's one that I love (Swiss Volkslied)	...	...	...	F. Kücken	3d.
453	The trees are all budding (Tyrolese Volkslied)	...	...	...	F. Kücken	3d.
454	There sings a bird	...	...	...	Franz Abt	2d.
455	O world! thou art so wondrous fair (S. solo and T.T.B.B.)	...	...	...	Dr. Hiller	4d.
456	Winter Song	...	...	...	H. Dorn	3d.
457	The arrow and the song	...	...	...	W. Hay	3d.
458	Kings and Queens	...	...	...	Ciro Pinsuti	3d.
459	Would you ask my heart?	...	...	...	Ciro Pinsuti	3d.
460	The Rhine-Raft Song	...	...	...	Ciro Pinsuti	3d.
461	The Silent Tide	...	...	...	Ciro Pinsuti	3d.
462	The April time	...	...	...	Ciro Pinsuti	2d.
463	The Song to Pan	...	...	...	Ciro Pinsuti	3d.
464	Autumn is come again	...	...	...	F. Corder	3d.
465	My love beyond the sea	...	...	...	F. H. Simms	3d.
466	Lord Ullin's Daughter	...	...	...	Oliveria Prescott	4d.
467	Slow, slow, fresh fount	...	...	...	T. A. Walmisley	3d.
468	Song of the wind	...	...	...	Gertrude Hine	4d.

London: NOVELLO, EWER and Co.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

TWO SHILLINGS AND SIXPENCE;

Or Singly, 1s. 6d. each net.

1. I would that my love.	8. Can I light-hearted be?
2. The passage bird.	9. Evening song.
3. Greeting.	10. Zuleika and Hassan.
4. Autumn song.	11. The Sabbath morn.
5. O wert thou in the cauld blast.	12. The harvest field.
6. The maybells and the flowers.	13. Song from "Ruy Blas."
7. My bark is bounding.	

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

ONE SHILLING.

Cloth, gilt edges	...	...	...	...	2s.
German and English Words	...	...	...	...	2s.
"	"	"	"	"	4s.
Cloth, gilt edges	...	...	...	...	4s.

London: NOVELLO, EWER and Co.

COMPOSITIONS

BY

A. C. MACKENZIE.

ANTHEMS FOR FOUR VOICES.

	Net.
	s. d.
The blessing of the Lord	0 3
¶ will lay me down in peace	0 1
The Lord gave, and the Lord hath taken away	0 2

PART-SONGS (S.A.T.B.) Op. 8.

No. 1. It is this	0 1½
" 2. How I love the festive boy	0 3
" 3. Autumn	0 1½
" 4. When Spring begems the dewy scene	0 4
" 5. The day of love	0 3
" 7. The stars are with the voyager	0 1½

PART-SONGS FOR MEN'S VOICES.

A Franklyn's dogge (Op. 8, No. 6)	0 6
Great Orpheus was a fiddler	0 6

TRIOS FOR LADIES' VOICES. Op. 22.

No. 1. Waken! waken! day is dawning	0 4
" 2. Distant bells	0 3
" 3. Come, sisters, come	0 4

SONGS.

Three Songs. Op. 17. The Poetry written by CHRISTINA ROSSETTI:—	
No. 1. The first spring day	3 0
" 2. When I am dead	3 0
" 3. A birthday	3 0
While my lady sleepeth. Serenade. Op. 12, No. 2. The words translated from the Spanish, by J. G. LOCKHART	3 0
In our boat. Violin and Violoncello Accompaniment	4 0
The song of love and death. From Tennyson's "Idyls of the King"	3 0
The Old Grenadier. Sung by Mr. Santley	4 0
Cross and Crown. Organ or Harmonium, ad lib.	4 0
Sold at half-price.	

PIANOFORTE MUSIC.

SOLOS.

Five Pieces: Impromptu, Gigue, Saga, La Coquette, Evening in the fields	4 0
Trois Morceaux. Op. 15:—	
No. 1. Valse Sérieuse	3 0
" 2. Nocturne	4 0
" 3. Ballade	4 0
Six Compositions. Op. 20:—	
No. 1. Hymnus... ..	2 0
" 2. Ritornello	3 0
" 3. Reminiscence	3 0
" 4. Chasse aux papillons... ..	3 0
" 5. Réverie	3 0
" 6. Dance	3 0
Scenes in the Scottish Highlands. Three Pieces. Op. 23. each	3 0
No. 1. On the hill-side. No. 2. On the loch.	
No. 3. On the heather.	

BURNS.—Second Scotch Rhapsody. Op. 24	5 0
--	-----

DUETS.

Rhapsodie Ecosaise. Op. 21	6 0
BURNS.—Second Scotch Rhapsody. Op. 24	6 0

ORCHESTRA.

BURNS.—Second Scotch Rhapsody. Op. 24:—	
Full Score	10 0
Orchestral Parts	20 0

Sold at half-price.

London: NOVELLO, EWER and Co.

Just published.

A SECOND SET OF

TEN TRIOS for FEMALE VOICES

COMPOSED BY

CARL REINECKE

Op. 156.

Price 1s. 6d.; or, singly:—

No. 86. From Venice	3d.
" 87. When two are lovers	2d.
" 88. How quickly sorrow is gone	2d.
" 89. A Maiden's song	3d.
" 90. O grateful evening silence	2d.
" 91. Song of the Graces, from "Faust"	2d.
" 92. Song from "Mirza Schaffy"	3d.
" 93. In summer go thy love to seek	2d.
" 94. Over a grave	2d.
" 95. Snow in Spring	2d.

London: NOVELLO, EWER and Co.

Just published.

NEW COMPOSITIONS

BY

JOHANNES BRAHMS.

Op. 80. AKADEMISCHE FEST-OUVERTURE.

" 81. TRAGISCHE OUVERTURE.

Both arranged as Pianoforte Duets by the Author.

Price 12s. each. Sold at half-price.

London: NOVELLO, EWER and Co.

NEW SONG

Sung by Mr. FRANK BOYLE

ONLY TO LOVE THEE

The Words written by EDWARD OXENFORD

THE MUSIC BY

FRANZ ABT.

Two Shillings, net.

London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHT

Song for Baritone or Bass, by

ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

Sung by Miss ADA TOLKIEN.

NEW SONG

ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

New Patriotic Song for Baritone.

Sung by Mr. THURLEY BEALE.

WHO'S FOR THE QUEEN?

Written by FRED. E. WEATHERLY, M.A.

MUSIC COMPOSED BY

GABRIEL DAVIS.

Price 4s.

London: NOVELLO, EWER and Co.

SONGS

BY

SIR W. STERNDALÉ BENNETT.

TWELVE SONGS, with English and German Words. Price, s. d.	
in paper cover, 2s. 6d.; cloth boards	4 6
Also separately, folio size	each net 1 6

Op. 23.

1. Musing on the roaring ocean.
2. May-dew.
3. Forget-me-not.
4. To Chloe (in sickness).
5. The past.
6. Gentle Zephyr.

Op. 35.

7. Indian love.
8. Winter's gone.
9. Dawn, gentle flower.
10. Castle Gordon.
11. As lonesome through the woods.
12. Sing, maiden, sing.

O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria") 3 0

O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen") 2 6

WITH THE CAROL IN THE TREE (ditto) 3 0

'TIS JOLLY TO HUNT (ditto) 3 0

London: NOVELLO, EWER and Co.

JUST PUBLISHED.

"BROTHER, THOU ART GONE BEFORE US," ANTHEM

FROM

SULLIVAN'S MARTYR OF ANTIOCH

IN A CHEAP FORM FOR CHOIRS AND CHORAL SOCIETIES

(Who are at full liberty to sing the same anywhere, without further permission).

PRICE SIXPENCE.

CHAPPELL'S VOCAL LIBRARY

OF

PART-SONGS, &c.

Composed or arranged by PRICE.				Composed or arranged by PRICE.					
1.	Dulce domum	S.A.T.B.	... .. G. A. Macfarren	1d.	41.	Nine Kyries, Ancient and Modern	... .. J. Gill	2d.	
2.	Down among the dead men.	S.A.T.B.	... .. "	1d.	42.	Sun of my soul.	S.A.T.B. Brinley Richards	2d.	
3.	The girl I've left behind me.	S.A.T.B.	... .. "	1d.	43.	'Twas fancy, and the ocean's spray.	S.A.T.B. G. A. Osborne	2d.	
4.	British Grenadiers.	S.A.T.B.	... .. "	2d.	44.	A Prayer for those at Sea.	S.A.T.B. "	2d.	
5.	Long live England's future Queen.	S.A.T.B.	Dr. Rimbault	2d.	45.	O Thou, whose power (Prayer from "Mosè in Egitto")	Rossini	2d.	
6.	My task is ended (Song and Chorus).	A.T.B.B.	... .. Balfé	4d.	46.	The Guard on the Rhine.	S.A.T.B. G. A. Macfarren	1d.	
7.	Thus spake one Summer's day.	S.A.T.B.	... .. Abt	2d.	47.	The German Fatherland.	S.A.T.B. "	1d.	
8.	Soldiers' Chorus.	T.T.B.B.	... .. Gounod	4d.	48.	The Lord is my Shepherd (Quartet).	S.A.T.B. G. A. Osborne	2d.	
9.	The Kermesse (Scene from "Faust")	... .. "	... .. "	6d.	49.	Te Deum in F	... .. "	Jackson	2d.
10.	Up, quit thy bower.	S.A.T.B.	... .. Brinley Richards	4d.	50.	Te Deum in F	... .. "	Nares	2d.
11.	Maidens, never go a-wooing.	S.S.T.T.B.	... .. G. A. Macfarren	2d.	51.	Charity (La Carità).	S.S.S. "	Rossini	4d.
12.	Faggot-binders' Chorus	... .. "	Gounod	4d.	52.	Cordelia.	A.T.T.B. "	G. A. Osborne	4d.
13.	Sylvan hours (for six female voices)	... .. "	Joseph Robinson	6d.	53.	I know.	S.A.T.B. "	Walter Hay	2d.
14.	The Gipsy Chorus	... .. "	... .. Balfé	4d.	54.	Chorus of Handmaidens (from "Fridolin")	... .. "	A. Randegger	4d.
15.	Ave Maria	... .. "	... .. Arcadelt	1d.	55.	Offertory Sentences	... .. "	Edmund Rogers	4d.
16.	Hark! the herald angels sing	... .. "	Mendelssohn	1d.	56.	The Red Cross Knight	... .. "	Dr. Callcott	2d.
17.	England yet (Solo and Chorus).	S.A.T.B.	Sir J. Benedict	2d.	57.	The Chough and Crow	... .. "	Sir H. R. Bishop	3d.
18.	The Shepherd's Sabbath Day.	S.A.T.B.	... .. J. L. Hatton	2d.	58.	The "Carnovale"	... .. "	Rossini	2d.
19.	Thoughts of Childhood.	S.A.T.B.	... .. Henry Smart	2d.	59.	Softly falls the moonlight	... .. "	Edmund Rogers	4d.
20.	Spring's Return.	S.A.T.B.	... .. "	2d.	60.	Air by Himmel	... .. "	Henry Leslie	2d.
21.	An old Church Song.	S.A.T.B.	... .. "	2d.	61.	Offertory Sentences	... .. "	E. Sauerbrey	4d.
22.	Sabbath Bells.	S.A.T.B.	... .. "	2d.	62.	The Resurrection	... .. "	C. Villiers Stanford	1d.
23.	Serenade.	S.A.T.B.	... .. "	2d.	63.	Our Boys	... .. "	W. M. Lutz	4d.
24.	Cold Autumn Wind.	S.A.T.B.	... .. "	2d.	64.	The Men of Wales	... .. "	Brinley Richards	2d.
25.	Orpheus with his lute.	S.S.S.	... .. Bennett Gilbert	2d.	65.	Dame Durden	... .. "	... .. "	1d.
26.	Lullaby.	S.A.A.	... .. "	1d.	66.	A little farm well tilled	... .. "	... .. Hook	1d.
27.	This is my own, my native land.	S.A.T.B.	... .. G. A. Macfarren	1d.	67.	There was a simple maiden	... .. "	G. A. Macfarren	1d.
28.	March of the Men of Harlech.	S.A.T.B.	... .. Dr. Rimbault	1d.	68.	Fair Hebe	... .. "	... .. "	1d.
29.	God save the Queen.	S.A.T.B.	... .. "	1d.	69.	Once I loved a maiden fair	... .. "	... .. "	1d.
30.	Rule, Britannia.	S.A.T.B.	... .. "	1d.	70.	The jovial man of Kent	... .. "	... .. "	1d.
31.	The Retreat.	T.T.B.B.	... .. L. de Rille	2d.	71.	The Oak and the Ash	... .. "	... .. "	1d.
32.	Lo! morn is breaking.	S.S.S.	... .. Cherubini	2d.	72.	Heart of oak	... .. "	... .. "	1d.
33.	We are spirits.	S.S.S.	... .. G. A. Macfarren	4d.	73.	Come to the sunset tree	... .. "	W. A. Philpott	4d.
34.	Market Chorus ("Masaniello").	S.A.T.B.	... .. Auber	1d.	74.	May.	S.A.T.B. "	W. F. Banks	2d.
35.	The Prayer ("Masaniello")	... .. "	... .. "	1d.	75.	Pure, lovely innocence ("Il Re di Lahore")	Chorus for female voices	J. Massenet	4d.
36.	The Water Sprites.	S.A.T.B.	... .. Kücken	2d.	76.	A Love Idyl.	S.A.T.B. "	E. R. Terry	2d.
37.	Eve's glittering star.	S.A.T.B.	... .. "	2d.	77.	Hail to the woods.	A.T.T.A. "	J. Yarwood	2d.
38.	When first the primrose.	S.A.T.B.	... .. "	2d.	78.	Near the town of Taunton	... .. "	Dean Thomas J. Dudeney	2d.
39.	O dewdrop bright.	S.A.T.B.	... .. "	1d.	79.	Merry boys are we at sea	A.T.T.B. "	J. Yarwood	2d.
40.	Sanctus, from the "Messe Solennelle."	S.A.T.B.	Rossini	4d.					

LONDON:

CHAPPELL & CO., 50, NEW BOND STREET, W.

CITY BRANCH—14 AND 15, POULTRY, E.C.

CARPENTER'S IMPROVED AMERICAN ORGAN and PATENT REED ACTION MANUFACTORY, WORCESTER, MASS., U.S.A.

The Professor's Organ,

THESE CELEBRATED ORGANS may be had from Agents throughout the United Kingdom and Continent.

They contain improvements in action and purity of tone not to be found in any other instruments.



15 Stops, in No. 99 Case.

TO MANUFACTURERS.

ORGAN ACTIONS of any size may be had without cases.

Four Actions can be transported at less cost than one Organ in complete case.

SPECIAL ORGANS made to order from any design, from 1 to 25 Sets of Reeds.

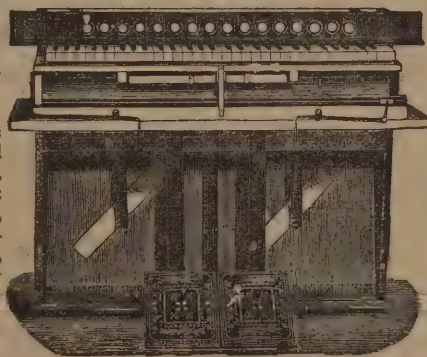
COMPLETE ORGAN ACTION READY FOR SHIPMENT.

THE PROFESSOR'S 15-STOP ORGAN contains Carpenter's Patent Divided Octave Coupler and Manual Sub-Bass, 7 Sets of Reeds (3 sets of 37 notes each, 1 set of 41 notes, 2 sets of 24 notes each, and 1 set of 13 notes), with Crescendo Knee Swell, Patent Grand Expression, and Stops as follow: Diapason, Melodia, Principal, Flute, Violoncello, Magic Flute, Ophicleide, Principal Forte, Diapason Forte, Piano, Echo, Sub-Bass, Bass Coupler, Treble Coupler, and Patent Vox Humana.

PRICE FROM 35 GUINEAS.

LONDON AGENTS:

R. COCKS & CO., 6, New Burlington St.



CHANCEL AND SCHOOL ORGANS in Solid Cases, with 10 Stops and accessories

FROM 20 GUINEAS.

THE NEW BABY ORGAN, Price SIX GUINEAS.

Applications for Agencies, complete Catalogues, Price List of 100 Styles, and Estimates for specifications, post-free, from the

WHOLESALE MANAGER,

CARE OF

Mr. J. A. MATTHEWS,

9, NORTH PLACE, CHELTENHAM.

CANTATAS FOR FEMALE VOICES.

PRICE TWO SHILLINGS & SIXPENCE EACH.

THE SILVER CLOUD	-	-	-	FRANZ ABT.
THE WISHING STONE	-	-	-	Ditto.
THE WATER FAIRIES	-	-	-	Ditto.
THE SLEEPING BEAUTY	-	-	-	HENRY LAHEE.

SONG OF THE NORNS. (Folio, 4s.)

HEINRICH HOFMANN.

LONDON: NOVELLO, EWER AND CO.

MELBOURNE EXHIBITION, 1881.

FIRST PRIZE & HIGHEST AWARD.

CHALLEN & SON

HAVE BEEN ADJUDGED THE

HIGHEST AWARD

FOR UPRIGHT IRON-FRAME PIANOS,

The Jury having accorded to them a GREATER NUMBER OF GOOD POINTS than were obtained by ANY OTHER English Firm.

Extract from Jury's Report :—

“ First Prize, Challen and Son—for great excellence and durability.”

CHALLEN & SON'S IRON-FRAME PIANOS,

Powerful and pure in tone, require but little tuning—are more damp-resisting than those made upon the old system of bracing—and especially adapted for Country Houses and the Colonies.

CHALLEN & SON'S GOLD MEDAL PIANETTES

are unequalled, and have obtained the Highest Award ever given for this class of Pianos.

PRICES FROM 25 GUINEAS.

May be obtained from all Musicsellers. Illustrated Lists and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.



HOPKINSON'S PIANOFORTES.

PRIZE MEDALS: LONDON, 1851; PARIS, 1855; LONDON, 1862; DUBLIN, 1865; WAKEFIELD, 1865; YORK, 1866; DUBLIN, 1872; LEEDS, 1876; SOUTH AFRICA, 1877; YORK, 1879; AND AT THE

PARIS EXHIBITION, 1878,

the highest distinction was conferred upon Messrs. HOPKINSON by the Musical Jurors—viz., the only Gold Medal awarded to any British Manufacturer.

MESSRS. HOPKINSON, therefore, feel fairly entitled to repeat the opinions expressed in the year 1845, by the most celebrated Pianists and Musicians then living—viz., THALBERG, Sir JULIUS BENEDICT, Madame DULCKEN, Sir HENRY BISHOP, and others, as still being correct—that their Pianofortes are “*unsurpassed in tone and touch by those of any other maker.*”

Since these opinions were expressed, the leading musical judges in all parts of the world have confirmed them.

Messrs. H. having also, after carefully conducted experiments, introduced improvements of great value, with confidence invite the Trade, Professors, and the Musical Public, specially to inspect and judge of their Metal-framed Grand and Cottage Pianofortes, which they believe to deserve the eulogium passed upon them by the President of the Musical Jurors at Paris, 1878, that—

“THEY ARE FAULTLESS.”

WAREROOMS—235, REGENT STREET, LONDON, W.

MANUFACTORY—FITZROY ROAD, PRIMROSE HILL, N.W.

NOTE.—As many persons are not aware at how moderate a price they can obtain Instruments of such proved and undoubted excellence, they are invited to apply for Illustrated Lists.

CHAPPELL AND CO.'S
IRON-FRAMED PIANOFORTES,
 OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.
 35 TO 150 GUINEAS.

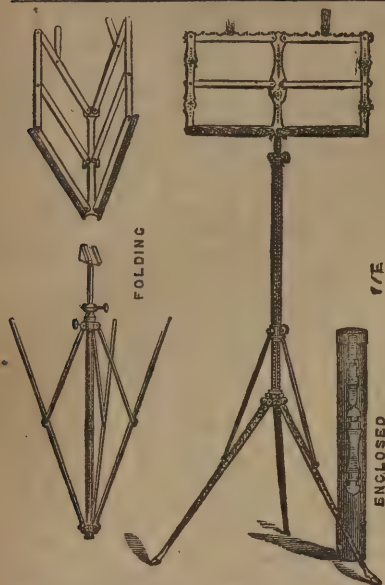
CLOUGH & WARREN'S AMERICAN ORGANS,
 A COMBINATION OF PIPES AND REEDS.
 18 TO 225 GUINEAS.

ALEXANDRE ORGAN HARMONIUMS,
 6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

Steam Pianoforte Works—CHALK FARM ROAD, N.W.

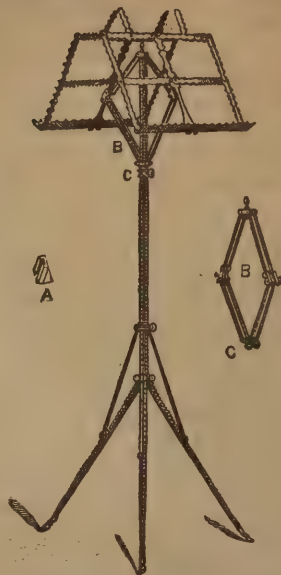


THE AMERICAN PORTABLE Music Stands.

J. F. WALTERS' PATENT.

Iron Single Desks	...	from	10	s.	d.
„ Double	„	„	25	0	
Brass Single	„	„	30	0	
„ Double	„	„	45	0	

A large variety of designs in Brass
Stands kept in Stock.



THESE Stands are unsurpassed in simplicity, strength, portability, cheapness, and elegance of finish.

They are suitable for Military Bands, Orchestras, Reading and News Rooms, Libraries, Studies, and Drawing Rooms. When opened to their full capacity they stand 5 feet high, and can be folded and inclosed in a case 21 inches long by 2 inches diameter. The weight is about 3 lbs. 12 oz., and they will support a weight of 50 lbs.

To be obtained of all Music Dealers, and of the Manufacturers and Proprietors of the Patent,

HARROW & CO., Music Smiths, Brass Workers, &c., 13 & 14, Portland Street, Soho, London, W.

DESCRIPTIVE CIRCULARS FREE.

MADAME PATEY'S VOCAL TUTOR

FOR SOPRANO, M.-SOPRANO, & CONTRALTO. PRICE 4s. NET.

“Madame Patey writes so clearly and sensibly, avoiding technical jargon, that her ‘Tutor’ can be recommended in the strongest terms to the notice of teachers.”—*Music Trades Review*.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP. Cantata. Words by LONG-FELLOW. Composed for the Leeds Festival, 1880, by JOHN FRANCIS BARNETT. Price, Paper, 6s. net; Cloth, 8s.

“There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success.”—*Daily Telegraph*, October 14, 1880.

GIDEON. Oratorio. By W. G. CUSINS. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

THREE JOVIAL HUNTMEN. Words by R. CALDECOTT. Music by THOMAS ANDERTON. Performed at Birmingham, April 29, 1881. Price 2s. net.

JUST PUBLISHED.

MARY STUART. Dramatic Cantata. For Four Solo Voices and Chorus. Words by F. E. WEATHERLY. Music by JOSEPH L. ROECKEL. Performed at Bristol, June 1, 1881. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

LORD LOVELL. Humorous Cantata. For Four Solo Voices and Chorus. By GEORGE FOX. Price, Vocal Score, 2s. 6d. net.

IN THE PRESS.

RUTH. Sacred Cantata. By JOSEPH L. ROECKEL.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 461.—Vol. 22.

Registered for transmission abroad.

JULY 1, 1881.

Price 3d.; Post-free, 4d.

Annual Subscription, Postage-free, 4s.

HUDDERSFIELD MUSICAL FESTIVAL.

OCTOBER 20, 21, and 22, 1881.

THURSDAY MORNING, OCTOBER 20.—“ELIJAH” (MENDELSSOHN).

THURSDAY EVENING, OCTOBER 20.—MISCELLANEOUS CONCERT.

FRIDAY MORNING, OCTOBER 21.—“LAST JUDGMENT” (SPOHR); “STABAT MATER” (ROSSINI).

FRIDAY EVENING, OCTOBER 21.—“FAUST” (BERLIOZ).

SATURDAY EVENING, OCTOBER 22.—POPULAR MISCELLANEOUS CONCERT.

PRINCIPAL ARTISTS:

MADAME ALBANI.	MR. EDWARD LLOYD.
MISS MARY DAVIES.	MR. JOSEPH MAAS.
MADAME PATEY.	MR. KING.
MADAME TREBELLI.	MR. SANTLEY.

CONDUCTOR, MR. CHARLES HALLÉ.

Mr. Hallé's Band is engaged for the Festival.

Guarantors of £5 and upwards will have priority in the Ballot for Reserved Seats. Each guarantor may ballot for one first seat or two second seat reserved tickets in respect of each £5 guaranteed, with a maximum of eight seats. The Guarantors' List will be closed on August 31.

Prices for Thursday and Friday: First Reserved Seats (Serial), £2 2s.; ditto (Single), 15s.; Second Reserved Seats (Serial), £1 11s. 6d.; ditto (Single), 10s.; Third Seats (Single), 5s. Prices for Saturday: First Seats, 5s.; Second, 3s.; Third, 2s.; Fourth, 1s.

T. G. SHARP.

G. LEWIS-BATLEY, } Hon. Secs.

COLLEGE OF ORGANISTS.—The Midsummer

Examination will be held on WEDNESDAY, July 6, at 10 a.m., for Associateship, and on July 7, at 10 a.m., for Fellowship, for which Musical Graduates of the Universities and Associates of the College of Organists may enter. Names of candidates must be sent in on or before July 2. List of subjects for Associateship and Fellowship, with full particulars, may be obtained on application.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.

BRASS BAND CONTEST.—Peel Park, Bradford, August 6. £100 in Prizes. Entrance, 10s. 6d.

GEO. ROWELL, Hon. Sec., 689, Bolton Road, Bradford.

DUNSTER CHOIR SCHOOL.—Twelve VACANCIES at Michaelmas. Boys receive a first-rate education,

with board, lodging, and washing, for £25 yearly. Gentlemen's and professional men's sons only received. Applicants must have some knowledge of Church music, and be able to read tolerably at sight; age not to exceed 11. They will have to sing in the daily services when required, hence the lowness of the terms, which are supplemented to the necessary extent by local subscriptions. Applications to be addressed to John Warriner, Organist of the Parish Church, from whom all particulars may be obtained.

FREE VACANCIES in a resident Country Choir for two **LEADING TREBLES**. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG LADY (Soprano), of the Royal Academy of Music, is desirous of a **SUNDAY ENGAGEMENT** in London, or an easy distance by rail. Address, F. C. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, for a Choir (Catholic Church), S.W. District, **ALTOS, TENORS, and BASSES**. Stipend, 12 guineas per annum. Apply, B. Hollis, Music Warehouse, 63, Ebury Street, S.W.

TENOR WANTED for St. Barnabas, Bell Street, Edgware Road. £20. Apply to the Rev. R. W. Burnaby, 17, Blandford Square.

TENOR REQUIRED for a West-End Church (Nonconformist). Salary, £15. Write to Conductor, Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

BASSES, TENORS, ALTOS WANTED.—Voluntary. Full Choral services. Organ practice might be arranged. Alfred Physick, St. Mark's, Coburg Road, Old Kent Road.

BASS desires **ENGAGEMENT** in a Church Choir. Good Reader. Accustomed to Choral services, Oratorios. Testimonials. Address, R. 25, Newland Street, Eaton Square, S.W.

A PRECENTOR WANTED for the Congregational Church, George Lane, Woodford. Salary, £21 per annum. Apply, stating voice, to Mr. J. Channon, Crescent Road, Maybank Road, George Lane, Woodford, E.

LICHFIELD CATHEDRAL.—There is now a **VACANCY** in the Cathedral Church of Lichfield for an **ORGANIST**. The highest testimonials as to moral and religious character, proficiency in music (especially Cathedral music), will be required. He must be thoroughly competent to instruct the members of the choir. There are two full Cathedral services daily, and frequent services at other times. The organ contains 60 stops. The annual income of the office is at present about £200 from all sources. A trial will be required before an appointment is made. Applications, stating age, experience, and other particulars, together with references to not less than four well-known and influential persons as to character and musical qualifications, may be sent before July 12, 1881, to Charles Gresley, Esq., Chapter Clerk, The Close, Lichfield. June, 1881.

ORGANIST and CHOIRMASTER.—WANTED, a Professional **ORGANIST and CHOIRMASTER** for Trinity Church, Lower Gardiner Street, Dublin. Salary, £50. Apply, with references, stating age, &c., to Rev. T. Preston Ball, 13, Upper Leeson Street.

A N ORGANIST and CHOIRMASTER of ten years' experience desires a **RE-ENGAGEMENT** where there is full Choral Anglican service, and where earnest work would be appreciated. Communicant; age 26, unmarried; highest testimonials. Good organ and opening for tuition necessary. Present salary, £55. Address, Fugue, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER.—A Gentleman of experience and ability desires Post as above. Undeniable references given. Plenty of hard work not objected to. Communicant. Salary not so much an object as the advantage of having a good instrument. Musicus, care of Mr. Brown, 3, Bath Parade, Templegate, Bristol.

ORGANIST and CHOIRMASTER.—WANTED, a **SITUATION** as such. Open to engagement the end of this month. Good testimonials and references. Where there is a good field for tuition preferred. Address, X. Y. Z., care of W. Bayfield, Esq., Grammar School, Ongar, Essex.

ORGANIST and CHOIRMASTER, one or both. Good testimonials. Communicant. Married. Cantab., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER, holding four Royal Academy Certificates, viz., Organ, Piano-forte, Singing, and Harmony (honours), experienced and successful, desires **APPOINTMENT**. Gregorian or Anglican services. Organist, 76, Balsall Heath Road, Birmingham.

ORGANIST and CHOIRMASTER, who teaches various Instruments, Singing, and Composition, can supply two churches, having a Pupil who now takes one set of services. Must be one good organ. Handel, Messrs. Novello, Ewer and Co.

A GENTLEMAN having received a musical education from a celebrated Cathedral Organist, and for some time Assistant to the same, desires an **APPOINTMENT** as **ORGANIST and CHOIRMASTER**. A good organ indispensable. Address, S. R. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, for a Parish Church 23 miles from London, a good **ORGANIST and CHOIRMASTER**. Services plain. Salary, £45. Station in the Parish. Address, Clericus, 52, Chester Square, London.

A N ORGANIST, who will also train the Choir, is **WANTED**, for the Parish Church, Calne. Apply, with testimonials, to the Vicar, Calne, Wilts.

THE ORGANIST of Trinity Church, Pau, is willing to **EXCHANGE** his **APPOINTMENT** for a similar post in the South of England. A town where there is a Theological College preferred. Trinity Church is closed during three of the summer months, viz., July, August, and September. Liberal salary. Tuition fees high. The Organist may also have an Appointment as Music-Teacher to the English School. To a gentleman in delicate health Pau offers innumerable advantages. Address, Arthur H. Stanistreet, Gordon Street, Clonmel, Ireland.

A N ORGANIST of a country town, N.B., is desirous of making arrangements with a Gentleman who would give his services during the month of August (Sundays only), in return for the use of the organ, 3 manuals, 30 stops. Splendid sea-bathing. Address, B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a **SITUATION** as **ORGANIST**, Teacher (Music), or Sub-Organist in a large Church. Could teach Choir. Cathedral training. C., 24, Wilson Street, Lincoln.

PROFESSIONAL NOTICES.

MISS EVA FARBSTEIN (Soprano).

Pupil of Signor Arditi, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios. 54, Duchess Road, Edgbaston, Birmingham.

MRS. BELLAMY (Soprano).

For Oratorio and Ballad Concerts, Western Cottage, Hunter's Lane, Birmingham.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS ANNETTE IVANOVA (Soprano).

Disengaged July 4 for Concerts, Opera, &c., 29, Bedford Road, Clapham, S.W.

MISS MARGARET BUNTINE, R.A.M. (Soprano).

For Concerts, Oratorios, &c., address, 3, Talma Road, Brixton.

MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London.

THE MISSES YATES (Soprano and Contralto).

Pupils of Signor Randegger, London, and Mons. Wartel, Paris. Address, Dr. Yates, Newcastle, Staffordshire.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. FITZGERALD (Tenor).

For Oratorios, Concerts, &c., address, Leswell, Kidderminster.

MR. HENRY BEAUMONT

(Principal Tenor, Huddersfield Parish Church).

For Oratorios, Concerts, &c., address, William Street, Huddersfield.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

MR. WILLIAM BARTIN

(Principal Bass, Huddersfield Parish Church).

For Oratorios, Concerts, &c., address, Dalton, Huddersfield.

MR. FREDERIC W. CLARKE, Mus. B., Oxon.

(Solo Pianist.)

For Concert Engagements and Lessons in Pianoforte-Playing, Harmony, and Composition, address, 7, Wigmore St., Cavendish Sq., W.

MR. ADOLPHUS PHILLIPS (Basso) requests all communications respecting Concerts, &c., to be addressed to him at 19, Trigon Terrace, Clapham Road, London, S.W.

THE HARP.—Miss LOCKWOOD, Harpist to the Carl Rosa Opera Company, will be happy to give LESSONS on the above instrument. 6, Frederick Place, Gray's Inn Road, W.C.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

MR. THOMAS HARPER (Solo Trumpet and Cornet) will be free to accept ENGAGEMENTS in town or country after the 1st inst. 25, Brecknock Crescent, N.W.

MR. THOMAS HARPER'S CONCERT PARTY will commence a Tour in September next. 25, Brecknock Crescent, N.W.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Mistress, Miss Macbrone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. **MUSICAL SCHOLARSHIPS** were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. F. J. HOLLAND, Chairman.

LONDON ORGAN SCHOOL AND COLLEGE OF MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp. SCOTSON CLARK, Mus. B., Principal.

DR. BENTLEY (St. Ann's Street, Manchester). Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

MR. F. C. ATKINSON, Mus. Bac., Organist of Norwich Cathedral, gives instruction in HARMONY and COUNTERPOINT by post. Upper Close, Norwich.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES OF MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also "Passed with Honours" Royal Academy of Music Local Examinations, University Senior Local F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by Post for *Licentiate* of the Royal Academy of Music, and for the Local Examinations in Subject I., or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte-playing. Preparation (personally or by Post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

DR. CORBETT gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgnorth, Salop.

COMPOSITIONS REVISED, Candidates trained for Examinations, personally or by post. Residence, if required. Lessons in all branches of Theory; also in Piano, Organ, Singing, &c. Dr. Holloway, 51, St. Paul's Road, Camden Square, N.W.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

LESSONS BY CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. F.C.L., Stafford.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

HERR EMIL BEHNKE gives LESSONS in VOCAL PHYSIOLOGY, in LARYNGOSCOPY, and in VOICE PRODUCTION and CULTIVATION, with special regard to BREATHING and to a proper use of the REGISTERS. He has successfully treated singers and speakers suffering from the results of false training. Herr Behnke will also be glad to arrange with Choral Societies, &c. (in town or country), for the delivery of his highly popular and practical lecture on "The Human Voice as a Musical Instrument: its Mechanism and Management." Terms and testimonials on application to 35, Talgarth Road, West Kensington, W.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyl Street, Regent Circus, W.

ORGAN PRACTICE—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS with Practice. Excellent opportunity for making rapid progress. St. Saviour's, Camberwell, or at Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, S.E.

PRACTISING ROOMS.—AGATE and PRITCHARD, 68, Gracechurch Street. Rooms for Practice, and Instruction given on Pianoforte, Violin, Violoncello, Flute, Harp, Banjo, and various instruments. Terms upon application.

SINGING, a few LESSONS in, WANTED, by a Baritone, from a very good teacher. Address, stating qualifications and terms, T. A. 43, Messrs. Deacon's, Leadenhall Street.

SINGING.—For pure production, phrasing, execution, and finish, apply to Mr. Theodore Barth, L.A.M., 24, Southerton Road, Hammersmith, W. Terms moderate.

WANTED, a Person to TEACH a BOY the PIANO on Wednesdays and Saturdays, at 2.15 p.m. Answer by letter, Alpha, Mr. Gastrell's, 15, Sussex Place, Onslow Gardens.

ARTICLED PUPIL.—Mr. Rowland M. Winn, Mus. Bac., F.C.O., Organist of Harborne Parish Church, near Birmingham, has a VACANCY for a RESIDENT ARTICLED PUPIL. Large new three-manual organ.

ARTICLED PUPIL.—A Youth WANTED as above. First-class opportunity of gaining a good knowledge of the profession. Address, Mus. Bac., 44, High Street, Stamford.

MUSIC MASTER.—WANTED, by an excellent Pianist and a successful Teacher, a SITUATION as above. Advertiser is an able Organist and Choirmaster, and has also a knowledge of the trade. Apply, stating salary, to V. Veber, F. Carter, Musiceller, Fisherton Street, Salisbury, of whom references and testimonials may be had.

MUS. DOC. requires a Non-Resident **ARTICLED PUPIL**. A premium required, and salary paid to one willing to assist in teaching. Address, Mus. Doc., Novello, Ewer and Co.

MUSIC-MASTER.—A Mus. Bac., F.C.O., would be glad to arrange with the Principal of a School, in or near London, as above. Can begin at once. Address, Mus. Bac., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG LADY, student at the Royal Academy of Music, wishes for a few **PUPILS** for the Midsummer Vacation, commencing August next. Apply, F. C. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A COMFORTABLE HOME offered to one or two Young Ladies with a lady living in the best part of a Cathedral City. References exchanged. Address, F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

THE BRITISH GLEE UNION (Established 1875). Mr. SIDNEY BARNBY (Alto), Mr. HENRY PARKIN (Tenor), Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso). A Soprano provided. For Concerts, Dinners, &c., address, H. Prenton, 6, Fassett Square, Dalston, London

MR. and MADAME EDWYN FRITH'S ORATORIO, OPERATIC, and BALLAD CONCERT PARTIES, for London or Provinces (under Royal Patronage, 1880). New Prospectus now ready, containing names of over 100 well-known and other artists, for whom lowest terms can be quoted either singly or in parties. Mr. Frith is now arranging dates for the coming season, and intends working complete Touring Parties of the highest grades in the profession, as well as of personally selected legitimate rising talent, thereby meeting the requirements of all Secretaries and Entrepreneurs, whose early combined support for consecutive dates will prove immensely to the advantage of one and all. Engaged for Scarborough Aquarium, July 19; Bridlington Spa, 20, 21, 22, 23; Tynemouth Aquarium, 25, 26, 27, 28, 29, 30; Scarborough Cliff Co., August 1; Whitby, 2; York, 3; Great Malvern, 4, 5; Scarborough Aquarium, 9; Southport Winter Gardens, 25, 26, 27; Blackburn, Burnley, Kendal, Accrington, Todmorden, Preston, Lancaster, for consecutive dates early in October. Many other dates pending in all parts. Vacancies for **RESIDENT** and other **VOCAL PUPILS**; introductions when competent. Yealm House, 73, Netherwood Road, West Kensington Park.

AN ORGANIST of 13 years' Cathedral experience desires an **APPOINTMENT** in or near London. Highest references and testimonials. Address, Beta, 33, Guilford Street, Russell Square, W.C.

AN Experienced ORGANIST relinquishing regular work will **DEPUTISE** upon nominal terms. Distance immaterial. Address, Organist, 171, Malpas Road, Brockley, S.E.

ORGANIST, thoroughly efficient and painstaking, is **DISENGAGED**. Moderate salary. References. Z. X., Hayfield Cottage, Rosebank Road, N. Bow, E.

ORGANIST.—**WANTED**, **ENGAGEMENT** as above, in Northern Counties. High testimonials. Address, C. W. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. ALBERT E. BISHOP (St. Mary Abchurch, City) will be **DISENGAGED** on the Sunday evenings during July and August. Address, 26, Wilson Street, E.C.

ADVERTISER, age 18, wishes to give his Services to any good **ORGANIST** (London or suburbs) in return for further Instruction. Can take plain service. Apply, T. T., care of Mr. May, West Street, Ewell, Surrey. References, &c.

GOOD ORGANIST and PIANIST DISENGAGED; wishes for **ENGAGEMENT** in London or suburbs. Would deputise. H. P., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

A GENTLEMAN requires **RE-ENGAGEMENT** as **ORGANIST and CHOIRMASTER**. Formerly pupil of the late T. Bedmore, Organist of Lichfield Cathedral. Highest testimonials. Address, Mr. W. Blount, Alrewas, Lichfield.

PIANO TUNER, for India; one who can Regulate and Repair; required to leave England in October. Address letters, India, care of Messrs. Aldridge and Co., 4, East India Avenue, London, E.C., to await arrival of principal, who will be in England in August to give interview.

WANTED, a good **Outdoor TUNER** for the country. None but experienced men need apply. Please send references. G. Greenall, Pianoforte Maker, Lancaster.

WANTED, a first-class **PIANOFORTE and HARMONIUM TUNER**. Address, by letter, to Forsyth Brothers, Music Warehouse, Manchester. Answers will be sent to those likely to suit.

PIANOFORTE TUNER requires **ENGAGEMENT**. Good knowledge of Harmoniums and American Organs, and well up in repairs. Salary not so much studied as improvement. Address, W. Spicer, Jun., Warnley, Bristol.

PIANOFORTE TUNER.—**WANTED**, a **SITUATION** as above, by a Young Man who has served his time at Collard and Collard's. Excellent reference to the same firm. Country not objected to. Address, W. S. 62, Belmont Street, Chalk Farm Road, N.W.

TUNING and REPAIRING.—**SITUATION WANTED**, by an Apprentice from Cramer's, who will be out of his time this month. South or West of England preferred. Address, A. W. P., 14, Tovey Place, Wilkin Street, Kentish Town, London.

WANTED, **SITUATION** as Indoor **PIANOFORTE TUNER. HARMONIUMS and AMERICAN ORGANS**. Knowledge of repairs. F. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO THE MUSIC TRADE.—Pianoforte, Harmonium, and American Organ Tuner of 22 years' experience desires a permanent **ENGAGEMENT** in England or the Colonies. Has a thorough knowledge of all kinds of repairs. First-class references. Good salary required. Address, W. H. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER (22) requires **Situation**. Salary moderate. Factory preferred. F. W., 30, Elm Grove, Brighton.

PIANOFORTE TUNER, HARMONIUMS, &c., seeks an **ENGAGEMENT**. Good testimonials, and steady. Address, P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE, AMERICAN ORGAN, and HARMONIUM (Tuner Fine) **REPAIRER**, French Polisher, and Manufacturer, is in want of a **Situation**. 16 years' factory experience. American Organ Reeds voiced, tuned, &c., for practical purposes. Apply, E. S., Messrs. Novello, Ewer and Co.

WANTED a JUNIOR ASSISTANT in the Sheet Music Department. Send terms, references, photograph, and full particulars. W. Duck and Co., Musicians, Bath.

WANTED, an energetic and business-like Young Man (not less than 22), as **ASSISTANT PIANOFORTE and MUSIC SALESMAN**. Must be able to try Pianos and Harmoniums with taste, but good musician not necessary. To a suitable man this will be a good appointment. Apply by letter, inclosing testimonials and carte, to Messrs. J. B. Cramer and Co., 35, Church St., Liverpool.

WANTED, an **ASSISTANT for a GENERAL MUSIC WAREHOUSE**. Must have good references and be able to teach. State age and salary required. Address, J. F. Hiller, Musician, Durham.

A RESPECTABLE YOUTH, between 19 and 20, is desirous of obtaining a **SITUATION** in a Music Warehouse, either in London or the country. He can teach and play the piano, violin, banjo, &c., can play the organ, can also tune pianos, but requires a little practice in order to acquire a quicker method. Salary not a consideration, provided the advertiser meets with a comfortable home in a respectable family. Address, Y. Z., care of Mr. Saunders, 46, Market Place, Wisbech, Cambridgeshire.

ASSISTANT WANTED, in a **GENERAL MUSIC WAREHOUSE**. State age and wages required, and inclose carte to H. Watkins, care of Ralph Allison and Sons, Wardour Street, London.

AS MUSICSELLER'S BOOKKEEPER and ASSISTANT (19). Knowledge of Tuning and Repairing; thorough knowledge of the Sheet Trade. H. P. P., Music Saloon, Trowbridge.

ADVERTISER is open to take the **MANAGEMENT of a large MUSIC and MUSICAL INSTRUMENT WAREHOUSE**. Twenty years' experience. Thoroughly conversant with all branches of the trade. Testimonials of the highest class. Apply, B. L., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

REQUIRED, by a Young Lady, **RE-ENGAGEMENT in a MUSIC WAREHOUSE**. Fully competent. Eight years' experience. Good references. Miss Milly Jones, 9, Birkland Avenue, Nottingham.

WANTED, by a Young Lady, an **ENGAGEMENT in a MUSIC WAREHOUSE**. Thoroughly competent. Can teach. Seven years' experience. Good reference. In or near London or Manchester preferred. Apply to E. L., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED to PURCHASE, a small **TUNING CONNECTION** in Town or Country; Advertiser would tune on commission. Address, A. B., 57, Caversham Road, N.W.

PIANOFORTE and MUSIC BUSINESS, with large **HIRING and TUNING** connection, in a flourishing and rapidly increasing Cathedral City in the West of England, for immediate disposal, through the illness of the principal partner. Price for the whole, about £2,500, or arrangements would be made for a partner. For further particulars apply to B. J. T., Brinsmead Works, Grafton Road, Kentish Town, N.W.

MUSIC BUSINESS for SALE, in a rising and fashionable watering-place on the West Coast. Good Hiring and Tuning connection, and capital sheet trade done with schools. Address, Musicus, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FOR SALE, in the North of England, a **TUNING, REPAIRING, and PIANOFORTE-SELLING BUSINESS**; also Hiring. No stock to take unless desired. For particulars apply to W. G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MUSIC, STATIONERY, and FANCY BUSINESS for DISPOSAL; handsomely fitted plate-glass double-fronted shop, main thoroughfare. Business rapidly increasing. Family circumstances sole cause of leaving. No reasonable offer refused. A real bargain, particularly to musical man. Address, U. J., Mr. Stacey, Stationer, Euston Road, London, W.

PIANOFORTE TUNING and HIRING CONNECTION for SALE. Good town and neighbourhood, and good prices. Opening for teaching. Address, A. G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glees, Madrigals, Organ Music. Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application.
London: B. WILLIAMS, 60, Paternoster Row.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS.
London: B. WILLIAMS, 60 Paternoster Row, E.C.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their MONTHLY SALES of MUSICAL PROPERTY on the following dates:—

Tuesday, July 26.	Tuesday, Sept. 13.	Tuesday, Nov. 22.
Aug. 16.	Oct. 18.	Dec. 20.

* * Instruments (or particulars of same) intended for insertion in any of the above, should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions. Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

IMPORTANT TO THE TRADE, SHIPPERS, PROFESSION, and GENERAL PUBLIC.—Quarterly Sale of Musical Property, mostly without reserve. 16, Mortimer Street, London, W. 110 Pianofortes by Broadwood, Collard, Kirkman, Erard, Allison, Wornum, Cadby, Ziegler, Hermann, &c. Organs and Harmoniums by Mason and Hamlin, Estey, Kelly, Christophe, Alexandre, Hermann, &c. Harps by Erard, &c. Sundry Pianoforte and Harmonium Small Work, Music Stools, and a large quantity of Modern Sheet Music by celebrated Composers, being the Unredeemed Pledges from various Pawnbrokers, Bankrupt Stocks, &c.

MESSRS. KELLY and CO. beg to announce that they will sell by Auction at their Mart, 16, Mortimer Street, London, W., on WEDNESDAY, July 6, 1881, the important and Valuable Property as stated above. The Sale will commence at 12 o'clock prompt. Catalogues may be had post-free, and goods viewed the day prior and morning of Sale.

SIXTY PIANOFORTES, by BROADWOOD, ERARD, COLLARD, and others; Harps, Violins, Harmoniums, American Organs, Flutes and Cornopeans; Surgical, Optical, and Mathematical Instruments; fine old Bronzes and China, rare Enamels, Coins, and recherché Curiosities, for Sale by Auction, at DEBENHAM, STORR, and SON'S Mart, King Street, Covent Garden, on THURSDAY, July 7. On view the day prior. Catalogues post free.

D'ALMAINE'S PIANOS HALF-PRICE.—In consequence of a change of partnership the whole of this splendid stock, perfected with all the improvements of the day by this long-standing firm, of 100 years' reputation, and in order to effect a speedy sale, the easiest terms arranged, with seven years' warranty. Trichord Cottages from hire, or taken in exchange, £10 to £12.

Class 0, £14	Class 2, £20	Class 4, £26	Class 6, £35
Class 1, £17	Class 3, £23	Class 5, £30	Class 7, £40

American Organs from £5.—91, Finsbury Pavement, Moorgate.

MELBOURNE EXHIBITION, 1881.—FIRST PRIZE to BORD'S PIANOS on SALE, with 25 per cent. discount for cash, or on the three-years hire system, 15s. per month. Illustrated Lists free, of CHAS. STILES and CO., 42, Southampton Row, Holborn, London, W.C. Second-hand Pianos on the three years system, 10s. 6d. per month. Pianos exchanged.

TO PIANOFORTE DEALERS and Others.—About 100 New and Second-hand PIANOS and HARMONIUMS for SALE; also, the Lease and Goodwill. No reasonable offer refused. Sure fortune for an enterprising man of business. Present proprietor retiring from business. Cassini, 319, Goswell Road, Islington.

PIANOS, Three Years System, from 15s. per month. Pedal Harmoniums for Hire. C. Venables and Co., 187 and 189, Essex Road, Islington.

HARMONIUMS (Second-hand), several for SALE, in good condition. C. Venables, 187 and 189, Essex Road, Islington.

CHURCH ORGAN for SALE; 2 manuals; 6 stops in great organ, 5 in swell organ; pedal bourdon, 30 notes; 3 couplers, spotted metal pipes, bushed action, decorated front pipes, neat varnished case. Credit given for one half if required. W. Beales, Organ Builder, Waterloo Place, Bromell's Road, Clapham. Formerly with Lewis and Co.

FOR SALE, a large ORGAN, by the eminent builders Messrs. HILL and SON (suitable for a place of worship or a public building), embracing great organ CC to C, 17 stops; swell organ C to C, 15 stops; pedal CCC to C. May be seen, and full specification obtained, on application to the Secretary, Liverpool Institute, Liverpool.

ORGAN for SALE; 6 stops, 1 manual, 2, 1 octave pedals; 26 front pipes, all speaking, and elaborately decorated. Cost 75 guineas only three months ago. Must be sold. Price £38. M., 4, Percy Villas, Lordship Road, Stoke Newington.

ORGAN for SALE; 1 manual, 6 stops, GG to E, 58 notes, containing 364 pipes, 2 octaves pedals; included in general swell. Just been thoroughly repaired. Price £40. Full particulars on application. H. Wellstead, Jun., East Borough, Wimborne, Dorset.

GOOD Chamber ORGAN; 6 stops, pedals 1½ octaves, swell. £40. Mr. Tucker, 12, Northgate, Bath.

ORGAN BELLOWES WANTED, about 30 feet, cheap; also Hydraulic or Gas Engine. Apply, G., 22, Alkham Road, Stamford Hill, London.

PEDAL HARMONIUM, two manuals, WANTED. Check-action Piano, nearly new, in exchange. X., Hayfield Cottage, Rosebank Road, N. Bow, E.

FOR SALE, by a Lady, who has no further use for it, a hundred-guinea ALEXANDRE HARMONIUM, with 2 manuals, 2½ octaves of pedals, and 24 stops; percussion action to lower manual and to pedals; 8½ rows of vibrators. In first-rate order. Price 40 guineas. Miss Matthews, The Hollies, Swaffham, Norfolk.

PEDALIERS.—Two of PLEYEL, WOLFF and Co.'s UPRIGHT PEDALIERS for SALE at reduced prices, in perfect condition. 170, New Bond Street, W.

FOR SALE or EXCHANGE, a magnificent Stradivarius VIOLIN, in fine condition. Warranted genuine (Hill's certificate). Mr. Davis, Eastfield House, Cotham, Bristol.

FOR SALE, two Italian VIOLINS, in double case, and bows, in fine condition and grand tone. JOSEPH GUARNERUS fils, ANDREAS and NICHOLAS AMATI (grand). Offers wanted. J. D., Eastfield House, Cotham Brow, Bristol.

VIOLIN STRINGS.—Shippers and the trade supplied with the finest Italian Violin Strings imported; unequalled for tone and durability. Three Firsts, E, sent (as sample) post-free for 13 stamps. Alphonse Cary, Importer of Violin Strings, Bord's Pianos, &c., Newbury, Berks. (Late of Kentish Town, N.W.)

DOUBLE-BASS for SALE; rich, full-toned throughout, fine old instrument in excellent condition, three strings, and machine head complete. The property of a professional gentleman. Price £7. Address, Thomas Campton, Burbage, Hinckley.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

THROAT IRRITATION.—Soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use EPPS'S GLYCERINE JUJUBES. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. "Sold only in boxes, 7s. 6d. and 1s. 13d., labelled 'James Epps and Co., Homoeopathic Chemists, London.' A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm. Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR
ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin-Res; also his improved String Gauge.

39, WARWICK ST., REGENT ST., LONDON, W.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

BUTLER'S MUSICAL INSTRUMENTS.

Viols, Guitars, and Banjos.
Flutes, Clarinets, and Flageolets.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

MALEY, YOUNG & OLDFKNOW,
ORGAN BUILDERS,
KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,
ORGAN BUILDERS,
BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

A MONK, ORGAN BUILDER.—Organs built to any specification or size, and to suit any position or limited space, in any part of the kingdom, or for foreign climates. All Organs guaranteed to be of best materials and workmanship, and constructed on the most improved principles, at moderate prices. Organs for sale or hire, or on easy terms. Price lists, specifications, estimates, and testimonials sent free. Old Organs taken in exchange, or rebuilt. Additions, repairs, tunings, &c. Inspection solicited. 6, Sussex Terrace, top of Great College Street, Camden Town, London, N.W.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minorities, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minorities, London. PRACTICE can be had on a complete Instrument.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered) for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings are not permitted in this advertisement, but may be had from the Inventor, J. STUTTAFOED, 41, Rathbone Place, W. Trade supplied.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

No. 1. ORGAN AND HARMONIUM MUSIC.

„ 2. SACRED MUSIC WITH ENGLISH WORDS.

„ 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.

„ 4. MUSIC FOR THE PIANOFORTE.

„ 5. SECULAR VOCAL MUSIC.

„ 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

BRISTOL.

MR. J. HAMILTON,

6, CHESTERTON TERRACE, CITY ROAD,

MANUFACTURER OF

Pedals and Action for Pianofortes,

Begs to inform Organists, Organ Students, and others that his invention for attaching PEDALS to PIANOFORTES is so useful that it has earned the approbation of over a thousand members of the musical profession. For a small outlay the great pleasure of playing organ music (from Bach's Grand Fugues to the late Henry Smart's beautiful movements) at home can be obtained. This action is easily attached to any kind of Pianoforte in a short time, as it is all sent complete with printed instructions "How to attach."

A Set of Straight Pedals (CC to F, 30 notes), with action and printed instructions, price £4 4s.

Or Radiating and Concave Pedal Board (CC to F, 30 notes), with action and printed instructions, price £5 5s.

TESTIMONIAL.

Brinscall, near Chorley, February 4, 1881.

Sir,—I received the pedals and action yesterday, and have got it attached to my pianoforte. I must say that its utility and usefulness exceed all my expectations, it is perfectly noiseless, and just what every organist or any one wishing for pedal practice at home ought to have. I should have had a set of your pedals years ago had I known they acted so well.—I remain, yours most truly,

J. AINSWORTH, Professor of Music.

To Mr. J. HAMILTON.

Agents are required for every town and district.

Send for prices to the profession and trade; also for testimonials. Orders accompanied with cheque or P.O. order will receive immediate attention.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

NEW MUSIC-ENGRAVING

(STEAM PRINTING)

EXHIBITED IN

PARIS, VIENNA, AND PHILADELPHIA.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SPECIMENS AND ESTIMATE

will be sent post-free on receipt of manuscript.

SONG, PIANO PIECE, &c. Engraving, Printing, and Paper:—

4 Pages, including Title, 100 Copies (Folio) ... £1 8

The following 100 Copies ... 0 4 0

ANTHEM, PART-SONG, KYRIE, HYMN, &c.: ... 1 2 0

4 Pages, including Heading, 100 Copies (Octavo) ... 0 2 0

The following 100 Copies ... 0 2 0

OPERA, CHORUS, BAND-PART, &c.; "Sacred Music of any kind; BOOK with ILLUSTRATIONS; TITLES with Views, in colours, highly ornamental; COPYING old Books, Manuscripts, Drawings, &c., by Photography and Patent Processes.

The most perfect Machinery and a large well-trained Musical Staff enable us to supply even the largest orders within the shortest time.

PATENT PAPER TYPE COMPANY,

62, HATTON GARDEN, LONDON, E.C.

No. 46, July, 132 cols. 2d. Order of your book or music-seller.

MUSICAL OPINION and MUSIC TRADE

REVIEW. The musical literature of the month.

PITMAN, Paternoster Row, and all book and music-sellers.

THE JOURNAL for the MUSIC TRADE

(containing information and news of special importance to pianoforte, harmonium, and American organ makers, organ builders, music publishers and sellers, dealers in musical instruments, and all connected with the music trade) is "Musical Opinion and Music Trade Review." Monthly, 132 cols., 2d.

PITMAN Paternoster Row, and to order of all booksellers.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical
Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

REDUCED PRICE, THREE SHILLINGS.

HANDEL'S MESSIAH

ARRANGED FOR THE PIANOFORTE BY

BERTHOLD TOURS.

London: NOVELLO, EWER and Co.

PIANOFORTE MUSIC

COMPOSED BY

OLIVER KING.

	s.	d.
LEGENDE...	3	0
IMPROMPTU-CAPRICE	3	0
BERCEUSE-MEDITATION ET VALSE	5	0
IMPROVISATION	3	0
SERENADE	3	0
BARCAROLE	4	0
NOCTURNE	4	0

Sold at half-price.

London: NOVELLO, EWER and Co.

SONGS

BY

FRANCIS HUEFFER.

MY LOVE, MINE OWN	3s.
A NURSERY RHYME	3s.
CONSTANT LOVE	4s.

Sold at half-price.

London: NOVELLO, EWER and Co.

NICODEMUS

A SACRED CANTATA

For Chorus, with Soprano and Tenor Solos

THE WORDS SELECTED BY THE

REV. G. WILLOUGHBY BARRETT, M.A.,

Precentor of Norwich

THE MUSIC COMPOSED BY

FRANCIS EDWARD GLADSTONE,

Mus. Doc.

The Second Edition is now ready, price 2s.

"The music, taken as a whole, is thoroughly satisfactory. It is very melodious, and uniformly well written."—*Guardian*.

"The music is thoughtful, original, and scholarly."—*Morning Post*.

"The choruses are excellently written and very pleasing, and Dr. Gladstone may be complimented on being able to compose fugues which are clever without being dry."—*Athenæum*.

"Praise should also be accorded to the capital part-writing and the orchestration."—*Figaro*.

"There is not a dull bar in the work from the first to the last."—*Monthly Musical Record*.

"Well planned, dramatic, cleverly orchestrated, and decidedly effective in the concert room."—*Musical Opinion*.

"'Nicodemus' will expand the composer's reputation. Everywhere its tokens of earnest feeling are undeniable."—*Musical Standard*.

"The recitatives have been most minutely studied, and by their masterly treatment have dispersed all difficulties of contrast."—*Eastern Daily Press*.

London: WEEKES and Co., 16, Hanover Street, W.

In the press.

NEW CANTATA.—SAINT URSULA. By F. H. COWEN. Composed for the Norwich Musical Festival, 1881. Will be ready early in September. Price 4s. net. METZLER and Co., 37, Great Marlborough Street, London, W.

Just Published.

TALES FROM OLDEN TIMES

THIRTY INSTRUCTIVE DUETS

FOR

VIOLIN AND PIANOFORTE

BY

HUBERT RIES.

No.		s.	d.
1.	MOZART.—March, from the "Zauberflöte" ... ..	...	...
2.	GRETRY.—Duet, from "Richard Löwenherz"	2	0
3.	WINTER.—Chorus, from the "Unterbrochene Opferfest" ... ..	...	...
4.	MEHUL.—Morgengebet, from "Josef" ... ..	...	...
5.	CHERUBINI.—Lied, from "Wasserträger" ... ..	...	...
6.	MOZART.—Duet, from the "Zauberflöte"	2	0
7.	GLUCK.—Chorus, from "Iphigenia in Aulis" ... ..	...	...
8.	GRETRY.—Dance, from "Richard Löwenherz" ... ..	...	...
9.	MEHUL.—Ariette, from "Josef"	2	0
10.	WINTER.—Aria, from "Unterbrochene Opferfest" ... ..	...	...
11.	WINTER.—March, from "Unterbrochene Opferfest" ... ..	...	...
12.	MEHUL.—Romance, from "Josef"	2	0
13.	GRETRY.—Rundgesang, from "Richard Löwenherz" ... ..	...	...
14.	MOZART.—Lied, from "Zauberflöte" ... ..	...	...
15.	HIMMEL.—Ariette, from "Fanchon"	2	0
16.	GRETRY.—Dance, from "Richard Löwenherz" ... ..	...	...
17.	WINTER.—Quartet, from "Unterbrochene Opferfest" ... ..	...	...
18.	MEHUL.—Romance, from "Josef"	2	0
19.	MOZART.—Ariette, from "Zauberflöte" ... ..	...	...
20.	CAREY.—"God save the Queen"	2	0
21.	MENDELSSOHN.—Wedding March	2	0
22.	MOZART.—Aria, from "Figaro"	2	0
23.	WEBER.—Lied, from "Preciosa"	2	0
24.	MOZART.—Aria, from "Figaro"	2	0
25.	MARSHNER.—Romance, from "Templer"	2	0
26.	WEBER.—Ziguner-March, from "Preciosa"	2	0
27.	BOIELDIEU.—"Robin Adair" ... ..	...	...
28.	SCHUBERT.—Entr'acte, from "Rosamunde"	2	0
29.	BEETHOVEN.—Turkish March ... ..	...	...
30.	HAYDN.—Variations, "God preserve the Emperor"	2	0

Sold at half-price.

London: NOVELLO, EWER and Co.

NEW FOREIGN PUBLICATIONS.

	s. d.
BEETHOVEN.—Quintet. Op. 16. Arranged for two Pianofortes, by Rösler	12 0
BEHR, F.—Lose Blätter. Four easy Pieces for Pianoforte, without Octaves. Op. 424 each	2 0
BOHM, C.—Seliges Glück. Nocturne for Pianoforte. Op. 247	3 0
—Ein Sträusschen vom Gebirge, for Pianoforte. Op. 248	3 0
Birthday Music. Modern Suite, for Pianoforte Duet. Op. 250. Complete	11 0
—Or singly: No. 1, 3s.; No. 2, 2s.; No. 3, 3s.; No. 4, 4s.	
—Jeannette. Valse Brillante, for Pianoforte. Op. 251	3 0
DUSSEK.—Easy and Instructive Pieces and Sonatas for Pianoforte. In one vol. net	2 0
GAUBY, J.—Seven Lyrische Stücke for Pianoforte. Op. 16	4 0
KIRCHNER, TH.—In stillen Stunden. Ten Pianoforte Pieces. Op. 56. In Five Books each	4 0
KRAUSE, A.—Jugendbibliothek, for Pianoforte Duet. A Collection of Melodies from the works of ancient and modern masters. Book IV. Schumann	6 0
LANGE, G.—Songs of Eduard Lassen, transcribed for Pianoforte:	
No. 1. Vorsatz	4 0
" 2. Der Frühling und die Liebe	3 0
" 3. Der Sänger	3 0
MERKEL, G.—Impromptu for Pianoforte. Op. 142	4 0
—Stimmungsbilder. Four Pianoforte Pieces. Op. 143:—	
No. 1. Idylle	3 0
" 2. Menuet	3 0
" 3. Melody	4 0
" 4. Nocturno	3 0
MOZART.—Overture to "Mitridate, Re di Ponto." Arranged for Pianoforte Solo	3 0
—Ditto, for Pianoforte Duet	4 0
RHEINBERGER, JOS.—Trio, No. 3, in B flat, for Pianoforte, Violin, and Violoncello	20 0
RICHTER, E. F.—Six Pieces for Pianoforte Duet. Op. 58:—	
Book 1. Prelude and Fugue, Sarabande	4 0
" 2. Menuet, Siciliano	3 0
" 3. Canon, Giga	4 0
RUBINSTEIN, A.—Fifth Symphony, in G minor. Op. 107:—	
Full Score	30 0
Orchestral Parts	40 0
SAINT-SAËNS, C.—Septet, for Trumpet, two Violins, Viola, Violoncello, Bass, and Pianoforte net	10 0
URSBRUCH, A.—Symphony, in E flat. Op. 14. Full Score	60 0
STRAUSS, R.—Festmarsch for Full Orchestra. Op. 1:—	
Score	10 0
Parts	15 0
Pianoforte Solo	3 0
Pianoforte Duet	4 0
WAGNER, R.—Das Liebesmahl der Apostel. A biblical scene. Arranged for Pianoforte Duet	10 0
WENZEL, L.—Two Pianoforte Pieces. Op. 4	4 0
WOHLFAHRT, F.—Progressive Studies for the Violin. Op. 74	6 0

Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

NEW COMPOSITION

BY

ANTON RUBINSTEIN

FOR PIANOFORTE DUET.

BAL COSTUMÉ

A Series of Characteristic Pieces as played by

HERR ANTON RUBINSTEIN and MADAME SOPHIE MENTER.

Op. 103. Complete 50s.; or singly:—

	s. d.
1. Introduction	3 0
2. Astrologue et Bohémienne	2 0
3. Berger et Bergère	3 0
4. Marquis et Marquise	3 0
5. Pêcheur napolitain et napolitaine	4 0
6. Chevalier et Châtelaine	3 0
7. Toréadore et Andalouse	3 0
8. Pêlerin et Fantaisie	2 0
9. Polonais et Polonaise	4 0
10. Bojar et Bojarine	3 0
11. Cosaque et Petite Rusienne	6 0
12. Pacha et Almée	4 0
13. Seigneur et Dame	3 0
14. Sauvage et Indienne	3 0
15. Patricien allemand et Demoiselle	3 0
16. Chevalier et Soubrette	4 0
17. Corsaire et Femme grecque	4 0
18. Royal Tambour et Vivandière	5 0
19. Troubadour et Dame souveraine	4 0
20. Danses	10 0

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

SUBSCRIPTION EDITION

OF

ROBERT SCHUMANN'S WORKS

EDITED BY

CLARA SCHUMANN

PUBLISHED BY

BREITKOPF & HÄRTEL, OF LEIPZIG.

Issued in June.

	s. d.
SERIE IV.—Three Quartets for two Violins, Viola, and Violoncello. Score	net 5 0
Parts	net 10 0
SERIE VIII.—Six Fugues on the name of Bach. For the Organ	net 2 6

Subscriptions received and single volumes sold by
NOVELLO, EWER and Co.

SUBSCRIPTION EDITION

OF

MOZART'S WORKS

PUBLISHED BY

BREITKOPF & HÄRTEL, OF LEIPZIG.

Issued in June.

	s. d.
SERIE V., No. 9.—La Finta Giardiniera. Opera Buffa. Full Score	net 21 0
SERIE XXIII.—Sonatas for various instruments with Organ. Score	net 4 6

Subscriptions received, and single Volumes sold by
NOVELLO, EWER and Co.

VOCAL WORKS

BY

HENRY HUGH PIERSON.

Op.		s. d.
60.	Two Songs, with Pianoforte Accompaniment	4s.
61.	The Churchyard. Aria for Bass, with Pianoforte Accompaniment	3s.
62.	The Bugle. Romance for Voice and Pianoforte Accompaniment	3s.
63.	Three Songs of Shakespeare, from "The Merchant of Venice," for low Voice and Pianoforte Accompaniment	6s.
64.	To Lenore in Absence. Song for Voice and Pianoforte Accompaniment	3s.
65.	Two Sacred Songs for Voice, with Pianoforte Accompaniment	3s.
66.	Concert Aria for a deep Voice, with Pianoforte Accompaniment	3s.

Sold at half-price.

London: NOVELLO, EWER and Co.

NEW COMPOSITIONS

FOR THE

ORGAN

BY

GUSTAV MERKEL.

Op.		s. d.
141.	Concertsatz in E flat minor	4 0
146.	Twenty-five Short and Easy Preludes	3 0

Sold at half-price.

London: NOVELLO, EWER and Co.

NEW MUSIC

FOR

VIOLIN AND PIANOFORTE

	s. d.
BÜCHLER, F.—Op. 23. Kleine Wanderbilder. Complete	8 0
Singly: No. 1, 2s.; No. 2, 3s.; No. 3, 3s.; No. 4, 2s.; No. 5, 2s.	
ERSFELD, CH.—Op. 13. Pensée Mélancolique et Méditation Pastorale	3 0
GRÄDENER, H.—Op. 9. Five Intermezzi. Complete	6 0
Singly: No. 1, 4s.; No. 2, 4s.; No. 3, 4s.; No. 4, 5s.; No. 5, 3s.	
HOLLÄNDER, B.—Op. 6. Suite, in D	15 0
Singly: No. 1. Prelude, 3s.; No. 2. Gavotte, 4s.; No. 3. Romance, 3s.; No. 4. Intermezzo, 4s.; No. 5. Aria, 3s.; No. 6. Tambourin, 4s.	
SAURET, E.—Op. 12. Romance sans paroles	6 0

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

TRINITY COLLEGE, LONDON.

CLASSES AND LECTURES.

Regulations and Forms of Application for the undermentioned Classes may be obtained of the Secretary, Trinity College, London, W.

HARMONY.—Gordon Saunders, Mus. D.; F. E. Gladstone, Mus. D.; E. J. Hopkins, L. Mus. T.C.L.

COUNTERPOINT.—F. E. Gladstone, Mus. D.

FORM AND ORCHESTRATION.—E. H. Turpin, L. Mus. T.C.L.

ACOUSTICS.—J. E. Harris, D. Sc.

PIANOFORTE.—Sir Julius Benedict, W. G. Cusins, Bradbury Turner, Mus. B., E. Silas, King Hall, Miss Alma Sanders, Mrs. Baskcomb.

ENSEMBLE PIANOFORTE CLASS.—Sir Julius Benedict.

ORGAN.—W. S. Hoyte, L. Mus. T.C.L.; W. Pinney, Mus. B.

HARMONIUM.—King Hall.

SOLO SINGING.—F. Schira, A. Visetti, J. C. Beuthin, J. H. Nappi, Wallace Wells, Miss Kate Steel.

VIOLIN.—J. T. Carrodus, L. Szczepanowski.

VIOLONCELLO.—E. Woolhouse. **FLUTE.**—John Radcliff. **OBOE.**—A. J. B. Dubrucq. **CLARINET.**—H. Lazarus. **HARP.**—John Cheshire.

ORCHESTRAL SOCIETY.—George Mount. **MUSICAL HISTORY.**—E. H. Turpin. **SIGHT SINGING AND ELEMENTS OF MUSIC.**—E. Burritt Lane, L. Mus. T.C.L.

VOCAL AND AURAL PHYSIOLOGY.—Llewelyn Thomas, M.D., and Lennox Browne, F.R.C.S.

CHORAL SERVICE CLASS (FOR CLERGY).—Rev. the Warden, Mus. B.

CHORAL SOCIETY.—George Mount.

* * * Classes have also been established in General Subjects for the benefit of those Students of the College who are desirous of improving their general culture, or are preparing for the Matriculation and other Examinations preliminary to University Degrees and other Diplomas in Music.

TRINITY COLLEGE, MANDEVILLE PLACE, MANCHESTER SQUARE, W.

CHAMBER MUSIC COMPETITION, 1881.

ADJUDICATOR, SIR MICHAEL COSTA.

The Academical Board will award a Prize of Ten Guineas and the Gold Medal of the College for the best Sonata for Pianoforte and Violin.

PRIZE ESSAY ON A MUSICAL SUBJECT, 1881.

A Gold Medal is offered for the best Essay on "The Importance of General Culture to the Musician."

SACRED MUSIC COMPETITION, 1881.

A Prize of Three Guineas is offered for the best Chorale or Hymn-Tune to words provided for that purpose.

The Rules for all of the above Competitions are now printed, and may be had of the Secretary, Trinity College, London, W.

SPECIAL MUSICAL EXAMINATIONS FOR CLERGY AND CANDIDATES FOR HOLY ORDERS.

The next Examination will be held at the College in the second week of July. Further particulars may be had on application to the Secretary, Trinity College, London, W.

LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.

The next Local Examinations in Elementary Musical Knowledge will take place on FRIDAY, December 2, 1881 (as well as in June 1882), and will be open to persons of either sex.

National Prizes of the values of £5 and £3 will be open to Candidates in each Division, Senior and Junior. Adjudicator, Sir JULIUS BENEDICT. The Examiners are also prepared to undertake the adjudication of certain Local Prizes.

The Local Examinations are conducted as follows: The Examination Papers, inclosed in a sealed packet, are opened by the Local Secretary in the presence of the Candidates, and at the close of the Examination the work of the Candidates is placed in a cover, sealed up in their presence, and sent the same day to the Registrar of the College.

The Examinations are conducted in two Divisions, Senior and Junior. The Examination Paper of the Senior Division is devoted to Elementary Theory, with a few historical questions. The Examination Paper in the Junior Division is limited to questions in notation, time, clefs, signatures, scales, terms, &c., and (in the Honours Section only) one or two easy historical questions will be set. Candidates may take their choice of entering for the Senior or Junior Division without consideration of age. Candidates born before June 16, 1865, are not eligible for Prizes or other Honours in the Junior Division, but they may obtain the ordinary certificates with "special mention."

The Regulations, with a List of Local Centres and Secretaries, may be had of the Secretary, Trinity College, London, W.

VACANT LOCAL SECRETARYSHIPS.

The Academical Board is prepared to receive applications for appointments to the following centres: Brighton, Bury St. Edmunds, Chelmsford, Durham, Grimsby, Oswestry, Scarborough, Southampton, Woolwich, Gravesend, Bolton, Grantham, Chichester, Halifax, Huddersfield, Luton, Preston, Rochdale, Southend, York, Wakefield, Much Wenlock, Worthing.

BY ORDER OF THE ACADEMICAL BOARD.

Trinity College, W., June 20, 1881.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	0	0
Three Lines	0	0	0
For every additional Line	0	0	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	0	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

FOR SALE.

THE

MUSICAL LIBRARY

OF THE LATE

JAMES COWARD

COMPRISING

129 VOLUMES

OF

GLEES, MADRIGALS, CANONS, CATCHES, CATHEDRAL MUSIC, &c.,

INCLUDING

PURCELL'S ORPHEUS BRITANNICUS, BISHOP'S GLEES,

WALMISLEY'S GLEES, CANONS, &c.,

WARREN'S COLLECTION,

BATESON'S FIRST SET OF MADRIGALS,

THE CONVITO ARMONICO,

&c., &c.

Specimen Volumes may be seen, and all particulars obtained, at Messrs. METZLER and Co.'s, 37, Great Marlborough Street, London, W.

SIX SONGS

FOR SOPRANO OR TENOR

COMPOSED BY

HERMANN GOETZ.

Op. 12.

The English version by the Rev. J. TROUTBECK, M.A.

Books I. and II., 2s. each NET.

London: NOVELLO, EWER and Co.

NOVELLO, EWER AND CO.'S PIANOFORTE ALBUMS

EDITED BY BERTHOLD TOURS.

PRICE ONE SHILLING EACH.

1. COMPOSITIONS BY BACH.
2. COMPOSITIONS BY BACH.
3. COMPOSITIONS BY BACH.
4. COMPOSITIONS BY HANDEL.
5. COMPOSITIONS BY HANDEL.
6. COMPOSITIONS BY HANDEL.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1881.

A TRUE MUSICAL PATRON.

It has been often said that "example is better than precept"; but then, as precepts are so plentiful and examples so scarce, it must not cause surprise that, although we may progress surely, we progress but slowly. Many there are, for instance, who conscientiously assure us that a cause wants but liberal pecuniary support to ensure its permanent success; yet when they are appealed to for the very support they advocate, some special reason strikes them for withholding it. Now, whatever may be said of the advantage of securing social position and influence in furtherance of a movement, there can be no question that the real motive power of the world is money; and the man of fortune, therefore, can accomplish in one day, by a mere stroke of his pen, more real good than thousands of poor men have accomplished by strokes of their pen in many years. Patronage in art—and more especially in music—is good; but the timely help proffered to struggling genius, however much it may become a valuable personal benefit, is rather the patronage of artists; and he, therefore, who, disregarding individuals, helps to found institutions which shall spread a knowledge of the standard works amongst the people, is the true missionary, for he sets in action, by the magic power of wealth, those grand creations, the beauties of which can alone be revealed by the engagement of a large number of performers at an outlay beyond the means of a private speculator. Disinterested patrons of this kind are rare, but their rarity increases their value; and as it is in the nature of these benefactors of the art to shrink from any demonstrations of gratitude which their actions must necessarily call forth, it is the duty of all who become acquainted with such actions to reveal the name of the actor, not only that justice may be given to whom it is due, but that a worthy pattern may be held up to the world for others to imitate. Let us then at once say that such a person as we have attempted to describe has recently appeared—not in this country, but at Boston, in the United States. Quietly and unostentatiously—as all earnest workers in a cause they have at heart invariably proceed—he has devoted himself to the task of organising performances of the greatest compositions in musical art, and admitting the public at a price thoroughly within the reach of all. Our readers will, we are certain, be interested in knowing how this work is to be carried out; and as the facts are in our possession, we will briefly state them. At the last Harvard Concert Herr Henschel conducted an overture, which went remarkably well. Amongst the audience was Mr. Henry Lee Higginson, son-in-law of Professor Agassiz, and one of the most prominent citizens of Boston, who, struck with the excellence of the performance, immediately resolved not only to found an orchestra, with the desire of its becoming a permanent institution of the city where he resides, but to place Herr Henschel at the head of it. It appears that Mr. Higginson had for twenty years resolved to carry out this idea, and waited only for the right time and opportunity. Presuming even that he had also put himself forward as chairman of a board to determine how such an undertaking should be directed, and to suggest, if not actually to command, what music should be performed, the Boston public would owe him a deep debt of grati-

tude. But to prove—for it scarcely would be believed without proof—how, after making himself responsible for the large outlay which must be involved, and intimating his desire that all classes shall be enabled to share the benefits of his generosity, he modestly retires from the scene, we now give the business details of the plan. Herr Henschel was commissioned to engage an orchestra of from sixty-five to seventy performers, which, as we have already said, is to be permanent, under the title of "The Boston Symphony Orchestra," and at the time of the publication of this article is complete, and ready for the first rehearsal. The sole charge of this orchestra rests with Herr Henschel, who is to be the Conductor, and who, without the slightest supervision or control, is to make out the programme of each performance. The concerts are to take place on twenty Saturday nights between October 15, 1881, and March 15, 1882. Three rehearsals are to take place for every concert, each rehearsal of three hours' duration. There are to be no committees, nor any kind of criticism upon the actions of the Conductor. Mr. Higginson pays all the artists and every expense connected with the concerts. We may also say that he has bought a splendid library for this orchestra, which already includes fifty symphonies, seventy overtures, and ninety miscellaneous pieces, all the best editions, in full score, and with the orchestral parts. Herr Henschel has on his programmes all the nine symphonies of Beethoven, two of Mozart, two of Haydn, two of Schumann, one of Mendelssohn, one of Schubert, two of Brahms, and one of Rubinstein, besides a varied selection of overtures and pieces; and it is his intention to produce novelties at not less than fifteen of the concerts. In addition to the orchestral performances—the main feature of the enterprise—the most talented solo vocalists will be engaged at every concert. The entrance fee for the performances are twenty-five and fifty cents (1s. and 2s.). Season tickets, with reserved seats, will also be issued for all the twenty concerts, for five and ten dollars (£1 and £2). Here, then, are the authentic particulars of a plan which we believe we are safe in saying has no parallel in musical history. We have many instances of wealthy patrons of art helping young composers not only to make a reputation, but to partially free them from the great battle for existence, so that they can sustain and add to that reputation in maturer years. Help of this kind came to Beethoven, for example, in Germany; and in England we may cite the case of the Duke of Chandos, who appointed Handel to the place of Chapel-master at Cannons, and encouraged him to compose, placing an orchestra and vocalists at his disposal. But all this kindly aid, although indirectly benefiting the art, was mainly directed towards the fostering of a special gift for composition which had already decisively developed itself in the two great artists we have named. The object of our Boston patron is avowedly to further the knowledge of the art itself—not to draw forth new treasures from rising composers, but to make thousands acquainted with the treasures lying around them. The realisation of this object is still in the future; but meantime we cannot withhold the expression of our admiration at the noble manner in which the project has been organised. Let us indulge the earnest hope that wealthy lovers of art on this side of the Atlantic may take this lesson to heart. America has shown us that she can practise as well as preach. Here, the "precept" has long, very long, been set before our artistic capitalists, but we have yet to wait for the "example."

H. C. L.

CLEMENT MAROT AND THE HUGUENOT PSALTER.

II.

(Continued from page 287.)

BEFORE considering more particularly the psalms of Marot, M. Douen devotes a chapter to the metrical psalms and hymns of earlier date written in the vernacular tongue. In France the seven penitential psalms were versified at the end of the fifteenth century, and a few sacred songs are found between that time and 1533.* Song, however, formed as yet no part of the worship of the French Reformers, and their first liturgy, prepared by Farel in 1533, is silent on this subject. But when Calvin was at Geneva, in 1537, he, with the co-operation of Farel, presented to the Council a scheme for the organization of the Church, in which he suggested the introduction of singing into divine service, with the object of infusing into it more warmth and life.† He recommended the employment of the psalms as the best means for effecting this purpose, and some children were to be instructed in a "modest and ecclesiastical song," which they were to sing aloud, while the congregation listened attentively and joined in their hearts with the melody, until by degrees they were enabled to take part in it themselves. Many congregations of the present day might profit by this advice. The expulsion of Calvin from Geneva in the following year postponed the realization of this design, but he never lost sight of it, as we shall see hereafter, and meanwhile the materials for carrying it into effect were being prepared independently at Paris.

We have already seen that in 1533 Marot had published a metrical version of Psalm 6. He seems to have occupied himself between that time and 1539 in similarly translating other psalms. Whether he undertook this task at the suggestion of Queen Marguerite or of some other person, whether he intended his work to supply a want which he felt to exist in the religious services of the Reformers, or whether it was merely that the poetry of the Hebrew psalms commended itself to his taste, it is of no great importance to ask. Marot himself knew nothing of Hebrew, but the revival of learning a few years before had deprived the theologians, much to their indignation, of the monopoly of interpreting the "forbidden languages," as they termed Hebrew and Greek, and had given an impetus to a spirit of inquiry far from pleasing to the Doctors of the Sorbonne. In 1534 Vatable published a Latin version of the Psalms, and it is not improbable that to this eminent scholar Marot was indebted for assistance in his work. About 1539 Marot completed his first instalment of the psalms, thirty in number, and submitted the manuscript to the king and the members of the royal family. His translations were at once received with favour, especially by the Dauphin (afterwards Henry II.), who took great pleasure in singing them himself. Where princes lead the court follows. Marot's psalms became the fashion, but in a manner very characteristic of Parisian society of the time. Each courtier adopted a psalm, which he sang to some light tune as he would a favourite ballad. We cannot suppose that the religious element had much to say to the practice.

At the beginning of the year 1540, when Charles V. visited Paris, Marot, by the king's command, presented him with a copy of these translations. The

emperor rewarded the poet by a present of two hundred golden doubloons, and ordered a psalm to be written expressly for himself. Had Marot's psalms remained in manuscript and their use been confined to the court, they might have escaped the notice of the Church, but about the beginning of 1542* there appeared "Trente Pseaumes de David, mis en francoys par Clement Marot, valet de chambre du Roy," Paris, Roffet, with dedication to Francis I. Of this, the first author's edition of Marot's psalms, a copy, probably unique, still survives in the National Library at Paris. It contains the following psalms: 1 to 15, 19, 22, 24, 32, 37, 38, 51, 103, 104, 113, 114, 115, 130, 137, and 143.† To facilitate the singing of the psalms Marot added some metrical notices to the headings of twenty of them, but the volume contains neither melodies nor references to melodies.‡

Marot had completed his thirty psalms in 1539, but probably abstained from publishing them then on account of the numerous edicts that had been issued against printing Bibles and other religious works. He may have thought that the time had now arrived when he might safely send his manuscripts to the press. The king and the court had found no heresy in them, and the licence for their publication was certified by three doctors of theology, but, unfortunately, just about this time Francis was again falling under the influence of the party of persecution, several rigorous edicts against heretics and heretical books were promulgated in the course of the year 1542, and two persons were burnt in Paris. Under such circumstances the publication of Marot's psalms, and their consequent dissemination among the people, would be certain to alarm the Sorbonne. Former experience was not forgotten, and Marot left Paris with the intention of retiring to Cahors, but hearing on the way that a warrant had been issued for his arrest, he turned aside, and crossing the frontier, left France never to return.

From its own point of view the Sorbonne was right. The psalms of Marot became one of the most powerful instruments in promoting the Reformation in France.

We pass to the Genevan psalter, the history of which we are now for the first time enabled to trace. Copies of the early editions are of extreme rarity, and until lately they had not been examined and their contents collated. But even the minute research and critical acumen of M. Douen would have yielded imperfect results were it not for the fortunate discovery in the royal library of Munich of a copy of the psalter published by Calvin at Strasburg in 1539.§ There was already good evidence that such a psalter had been compiled, but its character and contents were unknown. Its recovery has now not only supplied the link missing in the chain of history, but has revealed some unexpected facts. We have already seen that Calvin had proposed to the Council of Geneva to introduce song into the service of the Church. In what way he intended to carry out the details of this project is uncertain, but at any rate his banishment from Geneva put an end to it for the time. At Strasburg, however, where he arrived in September, 1538, he found himself in a place which afforded him the

* The licence is dated November 30, 1541.

† The list given by Mr. Morley ("Clément Marot and other studies," II., 60), is incorrect.

‡ Timbres.

§ We hope that this most interesting volume may be published in fac-simile. The loss of the Strasburg psalter of 1545, which perished in the flames during the bombardment of the town in the Franco-German war, is an example of the unforeseen dangers to which a library may be exposed. M. Douen pathetically remarks that if the custodians of the Strasburg library had complied with his request to lend him their psalter for examination, it would be still in existence and uninjured.

* Curiously enough, one of these is a chanson of Marot, converted into a sacred song by the alteration of some of the words.

† This alone is sufficient to disprove the charge often brought against Calvin of utter want of musical sensibility. He speaks elsewhere to the like effect.

means of realizing his plan. Singing had been for some time in use among the German Protestants of the city, and musicians of experience were to be found at the cathedral. Calvin, accordingly, seems to have lost no time* in preparing the psalter for which he had probably been already procuring materials. In some of his letters he speaks of the psalms which he was collecting, and writing on December 20, 1538, to Farel, then at Neufchâtel, he says, "We regret that the psalms have been sung among you before they arrived at the place you know of,† for we wish to publish at once. As the German tunes were more pleasing, I exerted myself to try what I could do in verse.‡ Accordingly Psalms xli. and xxv. are my first essays, and I have added others to them."

On June 28, 1539, we find Pierre Toussaint, pastor at Montbéliard, writing to Calvin to send him the French psalms, and in the following October Calvin, in a letter to Farel, makes inquiry respecting a hundred copies of the psalter which he had ordered to be sent to Geneva.

Now that we possess the psalter itself we can see what Calvin really did. The title of the book is "Aulcuns Pseaulmes et Cantiques mys en chant. A Strasburg, 1539." There is no printer's name. The volume consists of four sheets of sixteen pages each, the title-page being included. It contains eighteen psalms, the Song of Simeon, the ten Commandments, and the Credo, each with a melody prefixed. On examination it was found that twelve of the psalms were by Marot, viz.: 1, 2, 3, 15, 19, 32, 51, § 103, 114, 130, 137, and 143. Of the other pieces Psalm 113 and the Credo are prose chants, while Psalms 25, 36, 46, 91, and 138, together with the Song of Simeon and the Ten Commandments, may be confidently assigned to Calvin himself.||

It seems strange that of the three pieces already printed by Marot, Psalm 6, the Pater Noster, and the Credo, not one should appear in the Strasburg psalter. M. Douen supposes that, from the aversion of Calvin and his friends to the Court and everything connected with it, they had never read the "Miroir" of Marguerite, or the "Adolescence Clementine" of Marot, and were not even aware at that time that Marot had translated any of the psalms. This view is supported by the fact which we now learn, that the Strasburg psalter of 1539 not only contains twelve of Marot's psalms, but gives them with a text which varies considerably from that afterwards published by the author.

This altered text, however, agrees with that found in a psalter published at Antwerp in 1541, with which, therefore, it must have had a common origin. The title of this psalter is "Psalmes de David, translatez de plusieurs autheurs, et principalement de Cle. Marot. Veu, recongneu et corrigé par les theologiens, nommeement par M. F. Pierre Alexandre, concionateur ordinaire de la Roynie de Hongrie."¶ The "Approbation" is signed by P. Alexandre. This collection contains forty-five pieces, viz., the thirty psalms of Marot (which, it will be remembered, were, with one exception, as yet unpublished), and

fifteen* by other persons. One of Marot's psalms, and nine of the others, have references to tunes of the day. M. Douen discusses minutely the probable date of the publication of this volume, and arrives at the following conclusions regarding it. About 1539, the Carmelite monk, Alexandre, even then inclined towards the reformed doctrines, had obtained in manuscript twelve of Marot's psalms, which he proceeded at once to "improve," after a fashion not unknown to the editors of modern hymnals, and these psalms, as altered by Alexandre, were sent to Calvin, then seeking materials for his psalter. Early in the following year Charles V. arrived at Brussels with the whole of Marot's psalms, which the author had lately presented to him. The preacher to the Queen of Hungary would have little difficulty in procuring copies of the eighteen psalms wanting to complete his collection, and, doubtless, lost no time in mutilating the text to his own satisfaction.†

On June 15, 1540, the first Flemish psalter with tunes, known as the *Souterliedekens*, appeared at Antwerp, and would naturally suggest the publication of a similar work for the use of the French-speaking inhabitants of the Low Countries.

About three years after the publication of his psalter Alexandre fled from Brussels on a charge of heresy, and after various wanderings became pastor at Strasburg about 1554.‡ Five years afterwards he settled in England, and, in 1561, was appointed to the charge of the French congregation in London.

Calvin returned to Geneva in September, 1541, and a few months afterwards there was printed at Strasburg, probably under the supervision of Pierre Brully, Calvin's successor there, a psalter which forms the next step to the evolution of that of Geneva. This volume, now of extreme rarity, is of especial interest as containing a complete liturgy of the Reformed Church.§

Its title is, "La maniere de faire prieres aux églises francoyses . . . ensemble pseaulmes et cantiques francoys quon chante aus dictes églises, MDXLII." At the end of the work is, "Imprimé à Rome par le commandement du pape, par Theodore Brüz allemand, son imprimeur ordinaire. La 15 de february." Some writers, Fétis among them, have actually treated this imprint as genuine, but putting aside the impossibility of such a work being printed at Rome, we have a letter of March, 25, 1542, addressed by the pastor of the French church to the magistrates of Strasburg, in which he begs their assistance in recovering six hundred copies of a new impression of this very book, which had been seized at the gates of Metz because the printer, in his "inconsiderate zeal" had inserted the words "Imprimé à Rome avec privilege du pape." False imprints of this kind were not uncommon in former times. In the present case the object, no doubt, was to promote the circulation of the work among Roman Catholics. Theodore Brüz is, of course, a fictitious name, and M. Douen gives reasons for believing it to be a pseudonym of Jehan Knobloch of Strasburg.

Looking at the pseudo-Roman psalter more particularly in relation to our immediate subject, we transcribe the preface in full, as it seems to connect this Strasburg psalter of 1542 with its predecessor of 1539.

AV LECTEUR CHRESTIEN SALVT ET PAIX EN JESVCHRIST.

Pource qu'il est tresutile et necessaire d'ouir et mediter iour et nuict la sainte parolle de Dieu, tant pour la consolation de nos espritz que pource quelle nous donne la vraye congnoissance du seigneur dieu et de

* A letter, dated November 9, 1538, from Zwick of Constance, to Bullinger at Zürich, shows that Calvin must have introduced song into the public worship of his congregation almost immediately after his appointment as pastor. The writer informs his friend that "a church had been granted to the French in Strasburg, in which they hear sermons from Calvin four times a week, and also celebrate the Lord's Supper, and sing psalms in their own language." See Douen, "Histoire du Psautier Huguenot," II., 643.

† Metz.

‡ The tunes to which the five psalms translated by Calvin were adapted by him are German.

§ Numbered L, following the numeration of the Vulgate.

¶ See what Douen and Bovet have said on this subject.

¶ Marie of Austria, sister of Charles V., and then regent of the Netherlands.

* These are—Ps. 29 by Cl. Grolier; 43 signed C. D.; 100 signed Adel; 108 by J. Faure; 113 signed Del; 115 signed Adel; 117 signed Cl. L'Esc.; 120 anonymous; 128 and 130 signed N.; 130 signed A.; two versions of 133, both signed Adel; 142 signed D.; and 150 signed Adel.

† A few of Alexandre's alterations were successful, and were afterwards adopted by Marot.

‡ See Douen, "Hist. du Psautier Huguenot," II., 649, et seq.

§ M. Douen has reprinted this liturgy.

son Crist, ce qu'il est nostre vie et salut, iay bien voulu, crestien lecteur, faire imprimer ce peu de psaulmes (sic) chansons honestes t'enseignantes l'amour et crainte de Dieu, au lieu de celles que communement on chante, qui ne sont que de paillardise et toute villennie. En quoy me semble qu'auras grande vtilité tant pour la sainte doctrine louenges et graces à Dieu, exhortations à esperer, à la bonté et miséricorde diuine, et semblables choses que tu trouueras en ces pseaulmes, pue pour le bon exemple que tu pourras donner à ton prochain, pour l'exciter à lire la sainte escripture, et comme s. Paul nous enseigne chanter et dire pseaulmes au seigneur, louenges et chansons spirituelles, rendres tousiours graces à dieu pour toutes choses, au nom de nostre seigneur Iesu Christ. I'y ay adiousté des petitz traictes de la sainte cene de nostre seigneur et du saint baptesme, lesquelz comme i'estime ne te seront poinct inutiles à lire. Je te prie de prendre en bonne part ce petit liuret, et en faire ton profit. La paix du seigneur Iesucrist soit avecques toy. Amen.

There is every reason to believe that this preface is by Calvin, and formed, so to speak, the first draft of that which he prefixed to the Genevan psalter of 1542. M. Douen believes the liturgy also to be by the same hand, and argues from internal evidence that both it and the preface belonged originally to a lost reprint of the psalter of 1539, that soon afterwards Calvin added the two "petitz tractez," and that after Calvin's departure from Strasburg all these pièces were inserted without further alteration in the pseudo-Roman psalter of 1542. The work of its editor consisted in enlarging the psalter of 1539 by the addition of the eighteen remaining psalms of Marot* which had already appeared in the Antwerp psalter, four by other authors† taken from the same collection and the Pater Noster of Marot which had been published in 1533 in the "Miroir" of Queen Marguerite.

The twenty-one tunes of 1539 reappear, and eight new ones were added to Psalms 4, 6, 22, 24, 38, 104, 113, and the Pater Noster, while Psalms 13 and 8 of Marot and 43 by C. D. were assigned to the tunes of 4, 32, and 24 respectively. Twelve psalms thus remained unprovided with tunes, viz., 5, 7, 9,† 10, 11, 12, 14, 37, 115, of Marot, and 120 anonymous, 130 by A., and 142 by D.

Soon after Calvin's return to Geneva in September, 1541, he obtained the consent of the Council to introduce some of his Strasburg psalms into public worship.§ Then followed the publication of the enlarged Strasburg (pseudo-Roman) psalter, but instead of adopting it as it stood, Calvin preferred to prepare a new edition with the former tunes revised, and new ones supplied to those as yet unprovided with them. This psalter appeared in the middle of 1542. One copy alone is known to exist in the library of Stuttgart. The title is "La forme des prières et chantz ecclesiastiques, avec la maniere d'administrer les Sacremens, et consacrer le Mariage, selon la coustume de l'Eglise ancienne." Beneath is an olive leaf terminating in an ornamental G, the mark of Jean Girard, a printer at Geneva. MDXLII. There is no imprint.

The volume commences with Calvin's celebrated second preface, but without some pages on sacred music which were not added until the following year. It contains the Psalms and Canticles exactly as in the pseudo-Roman edition, excepting that the prose version of Psalm 113 and the four Antwerp Psalms are omitted, and the Credo|| of Marot is substituted for the prose Credo of Strasburg. With some very slight variations the text is that of Alexandre, which shows that Calvin had not yet seen the authentic

edition of Marot. The liturgy which follows was modified, but the chief difference between the Strasburg and the Genevan psalters lies in the music. Of the thirty Strasburg melodies seventeen only are retained, and of these all except three are more or less altered.* All the other tunes are new; thirteen of them (4, 6, 8, 9, 13, 19, 22, 24, 32, 38, 51, 113, and the Decalogue) are substituted for the former melodies, eight (5, 7, 10, 11, 12, 14, 37, and 115) are set to the Psalms left without music in the pseudo-Roman psalter, and one is adapted to Marot's Credo.

A second edition of the Genevan psalter of 1542 is recorded, which has on the title the additional words "comme on l'observe à Geneve," thus indicating the contemporary existence of a different "use" elsewhere.

We have now seen that from the first appearance of Marot's psalms they were at once appropriated by the French reformers, who adapted them to music, introduced them into their worship, and published them with Calvin's catechism and liturgy united in the same volume. We also find that of sixty-five works placed on the index by the faculty of theology at Paris, between December, 1542, and March, 1543, no less than six were editions of these psalms, and it is therefore evident that those writers have fallen into error who speak of Marot's translations as used for several years by both religious parties indiscriminately, and who imagine that they were not definitely branded as heretical until 1553, or even 1562.

The time had now arrived for Marot to resume his work, but this time not for Francis and the Court of Paris, but for Calvin and the Church of Geneva.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 291.)

SOON after the composition of "Roméo et Juliette" Berlioz had further experience of government patronage. The year was 1840, and the authorities decided to celebrate in a special manner the tenth anniversary of the Revolution of July. Under these circumstances, and with direct regard to the ceremony of reintering the remains of the "patriots" beneath the column on the Place de la Bastille, M. Rémusat, Minister of the Interior, commissioned Berlioz to write a symphonic work, for the sum of 10,000 francs, out of which he was to pay the cost of copies and performance. No task more congenial could have been set the master, and he addressed himself with avidity to the composition of a "Symphonie funèbre et triomphale" for 200 wind instruments. The work was conceived in three parts; first, a funeral march for the procession; second, an "adieu" addressed to the illustrious dead, as the bodies were lowered into the vault; third, a movement of apotheosis, or Hymn of Glory. In actual performance, this Symphony made no effect. During the procession, little or nothing of the march could be heard, while, as soon as the last movement began, the National Guards, weary of standing in a burning sun, commenced their defile to the noise of fifty drums. For this *fiasco* some compensation was made by the success of the work at a public rehearsal; which led to the engagement of Berlioz and his "200" for four concerts, whereat the symphony figured largely and

* 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 22, 24, 37, 38, 104, 113, and 115.

† 43 signed C. D.; 120 anonymous; 130 signed A.; and 142 signed D.

‡ This seems an error. M. Douen subsequently (p. 617) places 9 in the list of psalms supplied with tunes at Strasburg, and quotes the tune itself on the following page. There were therefore nine new tunes in the pseudo-Roman psalter, and eleven without tunes.

§ An Ordinance of November 20, 1541, says: "It will be a good thing to introduce the Church tunes, the better to excite the people to pray, to praise God. As a commencement the children are to be taught, then in time the whole Church can follow." This was what Calvin had proposed five years before.

|| Published in the "Miroir" in 1533.

* The altered melodies are 1, 2, 3, 15, 25, 46, 91, 104, 114, 130, 138, 143, the Song of Simeon, and the Pater Noster. The unaltered melodies are 36, 103, and 137. From his not reckoning the Pater Noster and the Credo, M. Douen's account at page 624 is, at first sight, inconsistent with that at page 351.

brought much money. M. Rémusat, unlike his predecessor, paid the sum agreed upon without delay, but out of the 10,000 francs Berlioz received for himself no more than 2,800. The rest went in expenses. The master was satisfied nevertheless, if only because he had made the jealous Habeneck exclaim, "Decidedly that — has grand ideas."

In the same year Berlioz went on his first artistic journey—as far as Brussels. This led to a domestic crisis, which should be described in his own words:—

"Under one pretext or another, my wife had always set herself against my travelling projects, and if I had listened to her I should not have quitted Paris to this day. A foolish jealousy, for which during a long while I had given no reason, was at the bottom of her opposition. In order to carry out my purpose I was obliged, therefore, to keep it secret, to smuggle my music and a portmanteau out of the house, and to start suddenly, leaving a letter explaining my disappearance. But I did not go alone; I had a travelling companion, who, since then, has accompanied me in all my excursions. In consequence of being accused, tortured in a thousand fashions, always unjustly, and finding no longer peace and repose at home, I finished, chance aiding, by taking the benefit of a position of which I had only the evils. Thus my life was completely changed. To cut short the story of this episode in my career, and not to enter further into sad details, I will only say that from the day in question, and after squabbles not less prolonged than painful, a separation by agreement took place between my wife and me. I see her often; my love for her has not changed, and the sad state of her health makes her only the more dear."

So, while the suffering wife remained in Paris with all her bitter recollections, the husband travelled about in company with his mistress. Thus ended love's young dream—the romance of Ophelia and her passionate adorer.

Going first to Brussels, our master gave two concerts with results not altogether satisfactory. His music was attacked by Fétis with great vigour, and out of this grew a somewhat excited controversy on points of detail, as to which Berlioz complacently shows that the author of the "Universal Biography of Musicians" came off second best. We need not touch the points of dispute here. They belong to the dead past, and not to the living present. Returning to Paris, Berlioz made arrangements for a colossal concert before setting out on a more extended tour; again got into trouble with all about him; had to encounter a formidable conspiracy, and to pull his enterprise through a fire hot enough to consume it in the hands of a less energetic spirit. As it was he made no money, but was called upon to pay 360 francs out of his own pocket to meet the balance of costs and receipts. This done, he started on his tour, concerning the experiences of which we have a good deal of information in the form of letters to different persons.

The tour began badly. At Brussels, to the master's great disgust, a promised concert could not be given because a favourite singer had not arrived. The people there professed great annoyance, and their visitor did not soothe them when he said, in his most ironical vein: "Be calm. The concert will not take place, and you will not have the pain of listening to my music. That is sufficient compensation, I think, for such a misfortune." Going on to Mayence, Berlioz waited upon Schott the publisher, who said, "I don't think—you cannot—give a concert here. There is no orchestra, there is no public, and we have no money." Away to Frankfort flew our master. Some concerts had been arranged for in the Free City, and there would compensation be found.

We see the actual result in the course of a conversation with Guhr, director of the theatre—"a little man with bright, piercing eyes; rapid gestures, brief and incisive words, and a strong habit of swearing." N.B.—We shall put asterisks in place of Guhr's oaths.

"G. Oh! it is you, is it, my dear fellow? You haven't received my letter, then?"

"B. What letter?"

"G. I wrote to you at Brussels to say * * * Wait. I can't speak well—a misfortune—'tis a great misfortune. Ah! here is our *régisseur*, who will act as interpreter.

Then he went on, still in French:—

"G. Tell M. Berlioz how much I am upset; that I wrote asking him not to come; that the little Milanollos fill the theatre every evening; that we have never seen such a *furor* among the public, * * * and that we must put aside for the moment grand music and grand concerts.

"R. M. Guhr charges me to tell you, sir, that—

"B. Don't take the trouble to repeat it. I have understood—too well understood, since he has not spoken in German.

"G. Ha! ha! ha! I spoke French * * * without knowing it!

"B. You know it very well, and I know that I must either return, or boldly go on at the risk of elsewhere finding infant prodigies who will give me checkmate.

"G. What am I to do, my dear fellow? These children bring in money. * * * French romances make money; French vaudevilles draw the crowd! What would you? * * * I am director; I cannot refuse money; but at any rate wait till to-morrow, I will let you hear 'Fidelio' with Pischek and Mdle. Capitaine, and * * * you can give me your opinion about our artists.

"B. I believe them to be excellent, especially under your direction. But my dear Guhr, why do you swear so much? Do you think it consoles me?"

"G. Ha! ha! that is said *en famille*. (He intended to say 'familiarily.')

"B. Then, since we are *en famille*, come and drink some Rhine wine; I forgive you your little Milanollos, and I will remain to hear 'Fidelio' and Mdle. Capitaine, of whom you seem to be the lieutenant."

Having renewed at Frankfort his acquaintance with Ferdinand Hiller, Berlioz went on to Stuttgart and saw Lindpaintner about giving a concert in the little capital. Lindpaintner received him like a brother, but took up Schott's parable at Mayence: "This is a royal residence, it is true; but there is neither money nor a public." However, if Berlioz would proceed, he had only to take the Redoutensalle and pay eighty francs into the musicians' pension fund. The artists would rehearse with and play for him gratis. At the concert the *Symphonie Fantastique* and the Overture to "Les Francs Juges" were performed with an effect upon some of the leading connoisseurs such as induced them, on Berlioz' showing, to get rid of the composer without delay:—

"As for Dr. Schilling, I am sure that he found everything execrable, and that he felt thoroughly ashamed of having taken the first steps to introduce to Stuttgart a brigand of my species, vehemently suspected of having violated music, and who . . . would make the chaste muse a sort of gipsy, less Esmeralda than Helen MacGregor. . . ."

So the Stuttgart *cognoscenti* despatched Berlioz with a letter of introduction to the Baron von Billing, counsellor of the Prince of Hohenzollern-Hechingen, who held his little court at Hechingen, in the Black Forest. The Prince was devoted to music, and kept a small and somewhat doubtful orchestra about him. But Berlioz, gratified by a most cordial reception,

put up with the orchestra, arranged his works to its capacity, and when the Prince helped the drummer to count his rests, when all difficult passages in the trumpet parts were cut out, and when the trombone-player was allowed to sound only the notes of which he was sure, the performance went swimmingly, and everybody was pleased.

Returning to Stuttgart, Berlioz went thence to Carlsruhe, where it was not convenient to give a concert, the theatre having been taken by an Italian flautist. So, "full of respect for the flute," the master went on to Mannheim—a "very calm, cold, flat, and square" town, wherein a passion for music was no hindrance to sleep. Here a concert took place, with the "Harold" Symphony in the programme; and then, weary of Mannheim, Berlioz made his way to Weimar through Frankfort, again encountering Guhr. "He recommenced swearing; I quitted him." Weimar, with its recollections of Goethe and Schiller, of Herder and Wieland, suited his poetic temperament, and he wrote to Liszt: "I breathe here." He did more—he flourished at Weimar. His concert, with its *Symphonie Fantastique* and "Francs Juges" overture, was an immense success; the hall was crowded, the applause long, and royalty sent its high officers charged with compliments. In such a town this success seemed doubly precious.

From Weimar to Leipzig was an easy journey, but Berlioz hesitated to make it because Mendelssohn was musical dictator there, and their artistic paths had diverged so widely since the days when they met at Rome. At length, however, the French composer wrote to his German brother, and received a reply which set all doubts at rest. Mendelssohn's response is worth quoting for its thorough heartiness:—

"My dear Berlioz,—I thank you with all my heart for your nice letter, and because you still preserve a remembrance of our Roman friendship. For myself, I will never forget it while I live, and I am glad to have the prospect of soon telling you this by word of mouth. It will be my pleasure and duty to do all that I can towards making your stay in Leipzig happy and agreeable. I believe I can assure you that you will be satisfied with the town—I mean with the musicians and the public. Before writing, I have taken care to consult several persons who know Leipzig better than myself, and all confirm my opinion that you will have an excellent concert. The expenses of orchestra, hall, placards, &c., will be 110 crowns; the receipts may range between 600 and 800 crowns. You should be here to settle the programme and do all that is necessary at least ten days in advance. Furthermore, the directors of the Subscription Concerts charge me to ask if you will conduct one of your works at the concert to be given on February 22 for the benefit of the poor of the town. I hope you will accept their proposition after the concert you give yourself. I engage you then to come here as soon as you can leave Weimar, and shall be glad to shake you by the hand and say 'Welcome' in Germany. Do not laugh at my bad French as you used to do in Rome, but continue to be my good friend as you were then, and as I shall be always your devoted,—FELIX MENDELSSOHN-BARTHOLDY."

Here let us find room for a parenthesis. In 1864 Berlioz read the first volume of Mendelssohn's published letters, and penned the following note concerning his expressions of friendship: "I have just seen in the volume of Felix Mendelssohn's letters, published by his brother, in what consisted his 'Roman friendship' for me. He said to his mother, clearly meaning myself, '— is a true caricature, without a spark of talent, &c., &c. I have sometimes

a wish to devour him.' When he wrote that letter Mendelssohn was twenty-one, and did not know a single score of mine. I had then only penned a sketch of my *Symphonie Fantastique*, which he had not seen, and it was but a few days before he left Rome that I showed him my just-finished overture to 'King Lear.'" Berlioz, however, forgot that he had often offended Mendelssohn's conceit—a quality which that young gentleman nursed very tenderly, and could not bear to have touched. But the Frenchman did not thus act without being provoked. At the first interview of the two composers, for example, Mendelssohn began talking of some parts of Berlioz' cantata, "Sardanapale," and said, when his new acquaintance expressed himself displeased with his own work, "I compliment you—on your taste. I was afraid you would be satisfied with that allegro. Frankly, it is a very miserable thing." This was rude, to say the least; but Mendelssohn was even more offensive the next day, when, hearing Berlioz profess admiration for Gluck, he coolly remarked, "Ah! *you* love Gluck?" as who should say: "How can a musician like you have ideas sufficiently elevated, and a sentiment of grandeur of style and truth of expression lively enough for the love of Gluck?" Berlioz made no answer at the time, but matured a characteristic scheme for "paying off" his new acquaintance. Knowing that Mendelssohn would visit a common friend at a certain time, he preceded him, and placed on the piano a MS. copy of an air from "Telemaco," one of Gluck's little-known Italian operas: "Mendelssohn came, looked at the music, took it to be part of some modern Italian opera, and began to play it. At the four last bars, the musical accent of which is truly sublime, I stopped him as he was imitating Rubini in a grotesque fashion, and said, with an air of astonishment, 'Ah! you don't like Gluck!' 'Gluck! how Gluck?' 'Alas! my dear fellow, that piece is by him and not by Bellini, as you thought. You see that I know him better than you do, and that I am of your opinion—more than yourself.'" On another occasion when Berlioz was praising the metronome, Mendelssohn said, "What do we want with the metronome? It is a useless instrument. A musician who cannot, on seeing a piece, at once divine its movement is a booby." The next day Berlioz showed his friend the score of the "King Lear" overture. "Give me the time of it," said Mendelssohn, sitting down to play, and was answered, "Wherefore? Did you not say yesterday that a musician who—" &c., &c. Retorts like these grievously offended the young German's self-esteem, but Berlioz confesses that, while "touchy" to the last degree about music, he could bear any amount of contradiction as regards other matters. Looking at all this, the very friendly letter we have quoted was a welcome surprise. "It appeared to show a goodness of soul and an agreeableness of manner which I had not before known in him, and I was not slow to see, on arriving at Leipzig, that these excellent qualities had become his in reality. He had lost nothing at all of the inflexible rigidity of his artistic principles, but he no longer sought violently to impose them. . . . Only he was always a little too fond of the dead."

On reaching Leipzig and driving to the Gewandhaus, Berlioz found Mendelssohn busy rehearsing the "First Walpurgis Night," which was about to be produced. He was deeply impressed with the music, and when all was over hastened in a state of rapture to congratulate the composer. The two men met, with the same sad thought in each mind: "A dozen years have passed since we dreamed together on the plain of Rome!" Presently Berlioz asked his friend to make him a present of the *bâton* he had been

using. "Willingly," replied Mendelssohn, "on condition that you send me yours." The exchange was duly made, and with Berlioz' wooden sceptre went the following letter:—

"To the Chief Mendelssohn.—Great Chief, we have promised to exchange our tomahawks. Behold mine! It is rough: thine is plain; only squaws and pale-faces love decorated arms. Be my brother, and when the Great Spirit shall send us to hunt in the land of souls, may our warriors hang our united tomahawks on the gate of counsel."

With reference to the style of this epistle, there is reason to believe that Berlioz had been reading Fenimore Cooper's "Last of the Mohicans."

Mendelssohn behaved, we are told, "like a brother" in the affair of his friend's concert, and would seem to have had his patience tried, since Berlioz was exigent about the orchestra, and offended some people by what was called his "insolent pretensions." He wanted twenty-four violins, not sixteen only, and three instruments—to wit, a cor anglais, ophicleide, and harp—which practically were not to be found in Leipzig! What next, and next? But it was certainly curious that in musical Leipzig, under the reign of Mendelssohn, the only cor anglais was so bad that Berlioz preferred giving the part to a clarinet; and the so-called ophicleide was a small leathern affair, not at all like the proper thing, while Mendelssohn, when he wanted harps, had to obtain them from Berlin. Berlioz could not do without a harp, and his friend Lepinski sent a M. Richter from Dresden. So far good; but when an instrument had been hunted up in the city and restrung, it was found that Richter, though a capital musician, could only play the arpeggios usually required in theatrical orchestras. The upshot was that the borrowed instrument went back with thanks, and at the performance its music was played on the piano by Mendelssohn himself. In connection with the state of things thus revealed, it should, of course, be borne in mind that harps were not then so freely used in orchestral music as now. The concert went off very well, and the "Symphonie Fantastique," as usual, set the critics by the ears; while, at the succeeding performance for the poor, the *Offertoire* from Berlioz' "Requiem" stirred even Robert Schumann out of his "habitual mutism," and prompted him to say, "That surpasses all." His Leipzig work done, the master fell ill; recovered, and paid his doctor's account, at the worthy man's request, with an autograph copy of the *Offertoire* theme. Berlioz was flattered by this incident, but angry with himself for missing a pretty return. He wrote on the manuscript, "A M. le Docteur Clarus." "Carus, not Clarus," said the learned practitioner; on which Berlioz should immediately have written, but did not, "Patientibus Carus sed Clarus inter doctos."

From Leipzig the master went to Dresden, where he met Richard Wagner, then Sub-Chapelmaster under Reissiger. His observations upon the composer of "Rienzi" and the "Flying Dutchman"—both then achieved—show customary discernment and generosity. Berlioz heard only the second part of "Rienzi," which it was then usual to play in two parts, and he hesitated to give an opinion about it. But of the "Flying Dutchman" he said: "The work appears to me remarkable for its sombre colour, and certain stormy effects perfectly indicated by the subject; but I am bound to recognise also an abuse of the *tremolo*, the more to be regretted as I had already noticed it in 'Rienzi,' and saw that it indicated in the author a certain indolence of spirit, against which he cannot too carefully guard. The sustained *tremolo* is of all orchestral effects that which soonest tires; besides, it demands no invention from

the composer when accompanied neither above nor below by a salient idea. Still, whatever the fact on this point, honour is due to the Royal thought which, in giving (Wagner) complete and active protection, has, so to speak, saved a young artist gifted with precious faculties." After giving two concerts in Dresden, Berlioz returned to Leipzig for the second of his concerts there, subsequently proceeding to Brunswick, at the suggestion of Meyerbeer, and meeting with a success not far short of triumphant. Hamburg having been next visited, with the strange and unexpected result of discovering both an ophicleide and a harpist, the master descended upon the Prussian capital. Here he assisted at a performance of Bach's great "Passion," and was much struck by the "attention, respect, and piety" with which a German audience listens to such a work:—

"Every one followed the words in the book; there was not a movement in the auditory, not a murmur of approval or censure, not a sign of applause; one was at a sermon; hearing the Gospel chanted; assisting in silence, not at a concert, but at a Divine service. It is just in this way that such music ought to be heard. Here Bach is adored and believed in without supposing for an instant that his divinity can be called in question. A heretic would excite horror; it is even forbidden to speak of such a thing. Bach is Bach, as God is God."

Two successful concerts were given by the master in Berlin, after which he visited Hanover, and Darmstadt, and then returned to Paris, with feelings towards Germany which could not be better expressed than in a letter to Mr. G. A. Osborne:—

"Here I am at length, my dear Osborne, at the end of this pilgrimage—the most difficult, perhaps, that a musician has ever undertaken, and the remembrance of which, I feel, ought to predominate during the rest of my life. I have consulted, like the religious men of ancient Greece, the Delphic oracle. Have I well understood the meaning of its response? Am I to believe that of it which appeared favourable to my desires? Are there not deceptive oracles? The future, the future alone, will decide this. Be the result what it may, I must return to France and address finally my farewells to Germany, that noble second mother of all sons of harmony. But where shall I find words equal to my gratitude, my admiration, and my regrets? What hymn can I sing which shall be worthy of her grandeur and of her glory? I only know that, in leaving, I incline myself with respect, and say to her in heartfelt tones, 'Vale, Germania, alma parens!'"

(To be continued.)

MR. PEPYS THE MUSICIAN.

By FRANCIS HUEFFER.

(Concluded from page 293.)

VII.

It remains to say a few final words of a composer who, although little known in the annals of music, is of more than ordinary interest to the Diarist, and, it may be hoped, to the readers of these extracts. It is perhaps scarcely necessary to add that the excellent Mr. Pepys is the composer in question. Mr. Pepys was not a conceited person in the vulgar sense, and, considering how much he did for the furtherance of art and science—not to speak of his official work—he said remarkably little of his own virtues. At the same time he was not without a last debility, and his pride in his musical achievements may perhaps be considered as such. Of his grand ideas for the improvement of musical notation and theory generally we have already heard something. We have also

seen him at work busily "pricking" music of his own composition. The question now arises, of what kind were these compositions? and to that question this final article will be devoted.

Neither the number nor the scope of Mr. Pepys's compositions is very imposing. They are, indeed, as far as one can ascertain, essentially limited to three songs, all with very quaint words. The first, and the quaintest as far as its poetry is concerned, is that beginning "Gaze not on swans." As to the chronology of its origin we are well informed. It was on February 11, 1662, that Mr. Pepys went "Home to musique, my mind being full of our alteracons in the garden. At night begun to compose songs, and begin with 'Gaze not on Swans.'" But the course of composition with Mr. Pepys did not run as smooth as might have been desired, and friendly aid had accordingly to be called in. At this time Pepys was the pupil of Mr. Berkenshaw, and according to his own showing an anything but pliable disciple. Mr. Berkenshaw had his own ideas of the theory of music, and, Mr. Pepys being in the same predicament, an occasional clash of opinions was inevitable. Here is an amusing scene of contest between master and pupil:—

"Feb. 27th, 1662. This morning came Mr. Berkenshaw to me, and in our discourse I, finding that he cries up his rules for most perfect (though I do grant them to be very good, and the best I believe that ever yet were made), and that I could not persuade him to grant wherein they were somewhat lame, we fell to angry words, so that in a pet he flung out of my chamber, and I never stopped him, having intended to put him off for to-day, whether this had happened or no, because I think I have all the rules that he hath to give."

Little squabbles of this kind could, however, not permanently shake Mr. Pepys's esteem for Mr. Berkenshaw or his theory; and as late as 1665 we find the Diarist trying to compose ("While I staid for the barber") "a duo of counterpoint, and I think it will do very well, it being by Mr. Berkenshaw's rule."

How seriously Mr. Pepys took the task of learning music generally, and composing the aforesaid song in particular, is apparent from the following amusing extract, dated three days before the formidable battle already referred to:—

"Long with Mr. Berkenshaw in the morning at my musique practice, finishing my song of 'Gaze not on Swans,' in two parts, which pleases me well, and I did give him 5^l. for this month or five weeks that he hath taught me, which is a great deal of money, and troubled me to part with it. Thence to the Paynter's and set again for my picture in little, and thence over the water to Southwarke to Mr. Berkenshaw's house, and there sat with him all the afternoon, he showing me his great card of the body of musiquè, which he cries up for a rare thing, and I do believe it cost him much pains, but it is not so useful as he would have it. Then we sat down and set 'Nulla, nulla sit formido,' and he has set it very finely."

From a subsequent statement in the Diary it would appear as if Mr. Berkenshaw's assistance in the composition of the song had been very considerable; for on March 14 in the same year we find Mr. Pepys "trying over the two songs of 'Nulla, nulla,' etc., and 'Gaze not on Swans,' which Mr. Berkenshaw set for me a little while ago. I find them most incomparable songs as he has set them, of which I am not a little proud, because I am sure none in the world has them but myself, not so much as he himself that set them."

Whether this setting of the words by Berkenshaw was altogether independent of Mr. Pepys's, or only a

corrected and developed version of it, is not sufficiently clear.

Another song, and one of more importance, is that commencing "It is decreed." In composing it, Mr. Pepys again went to work with the utmost deliberation. The first reference to it is a statement entered on April 5, 1666, to the effect: "I to the office all the afternoon till late, and so home and late putting notes to 'It is decreed, nor shall thy fate,' etc., and then to bed." But, even before putting pen to paper, Mr. Pepys had been for some days pondering over the tune, or, as he himself puts it (April 18, 1666): "In all my ridings in the coach and intervals my mind has been full these three weeks of setting in musique 'It is decreed.'" But in spite of these strenuous efforts the work proceeded slowly; more important business, perhaps, intervened, and we find that as late as August 22 the song still remains unfinished. At last, however, the great task is accomplished, the egg is perfect, and Mr. Pepys immediately raises a triumphant cackle: "Anon to church," he writes, November 12, 1666, "and after church I to my chamber, and there did finish the putting time to my song of 'It is decreed,' and do please myself at last, and think it will be thought a good song."

No sooner has this happy consummation been arrived at than Mr. Pepys, like other composers, is anxious to hear his new work, and he accordingly hurries to the house of Mrs. Knipp, the pretty actress, gets rid of her objectionable husband in as polite a manner as he can, and takes her home "to some good victuals that we could not put off, that was intended for the great dinner of my Lord Hinchinbroke's if he had come. After dinner I to teach her my new recitative of 'It is decreed,' of which she learnt a good part, and I do well like it, and believe shall be well pleased when she has it all, and that it will be found an agreeable thing."

Mrs. Knipp's professional engagements having probably prevented her doing such justice to "It is decreed," as the composer thought was due to its merits, Mr. Pepys looked for a humbler exponent of his inspiration, and we find him accordingly "teaching my girle Barker part of my song, 'It is decreed,' which she will sing prettily." It seems, indeed, to have been amongst the duties of Mrs. Pepys's maid to learn the famous song, for as late as January, 1668, we find Mercer engaged in studying the same ditty, "and she will do it well." But, in spite of this hopeful prognostication, Mr. Pepys seems to have at last despaired of finding a worthy interpreter amongst the sex, and he accordingly, a few months later, retires "to my chamber to prick out my song, 'It is decreed,' intending to have it ready to give Mr. Harris on Thursday when we meet, for him to sing, believing that he will do it more right than a woman that sings better, unless it were Knipp, which I cannot have opportunity to teach it to." And this is the last we hear of "It is decreed."

But even the glories of this wonderful production must fade before the splendour of another song, Mr. Pepys's *opus magnum*, "Beauty, retire." To this he recurs again and again with paternal fondness; and in his portrait, by Hales, where he is represented in a gown ("which I hired to be drawn in"), he holds in his hand a roll of music, which by the initiated will be recognised as "Beauty, retire." A photograph of it appears in the third volume of Mr. Mynor Bright's edition. According to the editor's statement it was bought by Mr. Peter Cunningham at the sale of the Pepys-Cockerell collection in 1848, and it was purchased by the trustees of the National Portrait Gallery in 1866. The words are taken from the fourth act of Sir W. Davenant's "Siege of Rhodes,"

and are to this effect: *Solyman* being the speaker, and *Roxalana* the beauty addressed:—

Beauty, retire; thou dost my pity move;
Believe my pity, and then trust my love.
At first I thought her by our prophet sent
As a reward for valour's toiles,
More worth than all my Fa-ther's spoiles;
But now she is become my punishment.
But thou art just, O Pow'r di-vine;
With new and painful arts
Of studied warr, I break the hearts
Of half the world, and she breakes mine,
And shee, and shee, and shee breakes mine.

Of Mr. Pepys's setting it would be unnecessary to speak, as it will shortly be published in THE MUSICAL TIMES from a copy of the original manuscript in the Pepysian library. Only a few remarks as to the genesis of the song may follow here. Like all Mr. Pepys's works, "Beauty, retire" was the result of mature consideration. He carried it in his mind, carefully wrote and rewrote it, and discussed its merits with congenial friends; thus Mr. Hill, whose name the reader will remember, "likes the whole very well, but excepts again two notes in the base." Mr. Pepys's female admirers, Mrs. Colman and Mrs. Knipp, were immediately set to practise it. Mrs. Knipp more especially "sings and makes it go most rarely, and a very fine song it seems to be." The lady indeed seems to have proved a true friend on this occasion; she "spread abroad" the song wherever she went, and soon was able to tell the delighted author that "it is mightily cried up, which I not a little proud of." Equally complacent references to the song might be multiplied, but perhaps by this time the reader has grown weary of Mr. Pepys's harmless prattle, and the best he can do is, like Beauty, to retire.

"LA REGINA DEL NEPAL": OPERA BY G. BOTTESINI.

SIGNOR BOTTESINI has long been prominently before the public in Italy as a double-bass virtuoso without equal, and to his fame in so unique a capacity he has of late years added considerable success in composition. In this field his reputation is founded more especially on his opera "Hero and Leander," which was brought out in Turin, and subsequently performed with success in Milan, Rome, and Naples. The work, moreover, derived special interest from the fact that the libretto was furnished by Arrigo Boito, who originally proposed to set it to music himself, but, unable to complete his task during the vicissitudes of his early career, made it over to Bottesini. If Bottesini thus started with the enormous advantage of having a libretto by so eminent a writer, he was, on the other hand, placed at a disadvantage; for not entirely without truth was it said that if Boito himself had composed the opera, he would have produced a work very superior to that produced by Bottesini. However, "Hero and Leander" as it stands is a charming work, and has earned applause wherever it has been given. Another work which added to Bottesini's reputation as a composer—independently of compositions of minor importance—was a Requiem, or "Missa Solennis," executed for the first time at the Teatro Regio of Turin on Good Friday last year; and if he did not attempt to copy, much less to vie with, Verdi in the rather theatrical effects of the latter's more popular work of the same name, he attested not only his desire, but also his ability, to contribute to the reform of sacred music in Italy. His "Missa Solennis," as pure in style as it is lofty and classical in conception, is vastly superior to the wretched so-called sacred compositions of modern Roman choir-masters, whilst it is free from those sensational

aberrations which stamp Verdi's Requiem as a work intended not for the church but for the theatre.

Bottesini's third and most recent work is "La Regina del Nepal." This work constituted one of the novelties of the last winter season in Turin, and had been expected with considerable interest by the composer's friends and supporters, who are perhaps nowhere more numerous than in that city. The opera was put on the stage with excellent effect, and had been carefully rehearsed by Signor Pedrotti, the able and energetic conductor of the Teatro Regio; and yet it cannot be said that it met with anything like an enthusiastic reception. It is true that Italian audiences are extremely capricious, and that an opera which may prove a total failure in Turin may achieve a brilliant success in Milan, or *vice versa*; as was exemplified in the case of Boito's "Mefistofele," which, though almost universally accepted, is only just beginning to make its way in Milan. But as regards the opera under notice, it is not so much the music as the libretto that caused disappointment. The latter is by Signor Tommassi, and although no libretto has probably ever been got up more elegantly and more lavishly—for even the leading musical subjects are given—it by no means atones for the inherent weakness of the drama or for the absence of poetical merit. The dramatic action, which is spread over a prologue and three, happily short, acts, may be told in a few words.

Giamshid, the King of Nepal, has been defeated in battle by *Elbis*, the general of the Persian army, and dies in the arms of his daughter *Mirtza* and his faithful minister *Simar*, who swear to avenge his defeat and death. Both are led in captivity to Teheran, where they are kindly treated by *Nekir*, the Queen of Persia, who at the same time rewards *Elbis*, her general, for his services by making him her husband and king. Faithful to her pledge, *Mirtza* resolves to stab the vanquisher of her father, but when face to face with him her dagger drops; and in a subsequent moonlight scene in the palace garden at Teheran she confesses her love to him, whilst he, with oriental weakness and treachery, promises to restore her to her father's throne, and to that end heads a conspiracy of the Indians in captivity at Teheran. *Simar*, however, finding himself deceived by *Mirtza*, to whose hand he aspired, promptly reveals the plot to the Queen, who surprises the conspirators when on the point of executing their scheme. After the usual exclamations of horror from the populace, and the Queen's reproaches for treachery and ingratitude, *Mirtza* has nothing better to do than stab herself with the identical dagger which was originally intended for *Elbis*, whilst this excellent general evidently gets off cheaply, for, as is usual in such cases, the jealous Queen contents herself, apparently, with the death of her rival. "Il faut toujours chercher la femme."

It would be difficult to say of which opera this libretto savours more strongly: of "L'Africaine," of "Aïda," of the "Reine de Saba," or of the "Roi de Lahore"; at all events the conclusion is irresistible that Bottesini might have done better than waste his talent on so hackneyed and worthless a subject. Of course the drama affords ample scope for spectacular display, which on the Italian stage of the day, as elsewhere, is more than ever a source of attraction, and an indispensable requisite of success. However, in the case before us, even this profuse oriental splendour, and such seductive moonlight scenes as that of *Mirtza* being picturesquely suspended in a modern hammock from the palms in the palace garden at Teheran, do not make up for the dulness of the story or the wretched verse which the author has patched together.

Bottesini is by no means the only composer who has set good music to an inferior libretto; but he might have taken a lesson from similar errors committed by Schumann in his "Genoveva," or, to quote an Italian and even more recent example, by Ponchielli in the case of the "Promessi Sposi." It is the composer and not the author of the libretto who in such cases is invariably held responsible, and often pays dearly for his want of discernment in the choice of a libretto. "La Regina del Nepal" opens with a short prelude, as is usual and, it may be added, necessary in operas written in the first instance for Italian audiences, too impatient and talkative to listen to an instrumental prelude, much less to an overture, however well played. In the first act *Mirtza*, to whom falls the lion's share of the opera, has a charming air, "Soccorri la figlia captiva dolente," and, farther on, a most original and characteristic "bee" song, called "Canzone dell'Ape"—"Ai primi rai del giorno," with *ensemble*. The first act, undoubtedly the best of the opera, is brought to a close by a grand finale and *ensemble* which is highly effective, and shows Bottesini as a master of dramatic composition. In the second act may be mentioned *Mirtza's* solo, "Ridato già m'area il soglio un nume arcano," which she sings rocking in the hammock, and is followed by *Elbis'* recitative and solo for tenor, "Una fanciulla figlia di Re," and then by a love duet, remarkable for the swing and beauty of its climax, "Ai tuoi piedi l'umile mio brando io depongo." In the third act are conspicuous the opening scene for mezzo-soprano (the Queen) with female chorus and ballet, the conspiracy scene, and the finale, with *Mirtza's* air, "Ch'io l'oda ancora quel divino accento."

Bottesini's style, as exemplified both in "Hero and Leander" and "La Regina del Nepal," is that of the rising Italian school. This school, though largely influenced by Gounod and—as regards dramatic continuity, declamation, and treatment of the vocal subjects by the orchestra—by Wagner, yet stands on its own independent ground, for while fully admitting extension of form in harmony and instrumentation, it cultivates and upholds melody as after all the first requisite of opera, and thus the music, instead of becoming a heavy "intellectual tempest," is generally clear and intelligible. For *Mirtza*, the heroine of his new opera, Bottesini found an excellent and sympathetic exponent in Signorina Turolla, whose one great fault is her *vibrato*, and who, but for this, gained almost unanimous applause as the heroine of "Hero and Leander," which she sang in Rome during the season before last. The other leading and more or less thankless parts of "La Regina del Nepal" were not rendered equally well, but the *ensembles* and the orchestra gave proof of excellent training. A first performance is hardly ever a fair test of the success and vitality of an opera in Italy; and already on the second and third nights the new opera met with a much warmer reception, although this was due exclusively to the music, and certainly not to the libretto. Yet it may safely be affirmed that, of the two operas, "La Regina del Nepal" and "Hero and Leander," the latter is not only the most successful, but also the best work Bottesini has so far produced.

At length we have solved the question of which we have latterly heard so much, What is to be done with "street music"? It has been proposed that we should "regulate" it—whatever that may mean—and it has also been suggested that we should abolish it; but the true method of treating it—that of supplanting it—has only just been hit upon. That all

the music supplied to the people should be performed under cover is manifestly an absurdity, for assuredly in the summer days and evenings the open air is, at least, infinitely more sympathetic with the requirements of players upon wind instruments, of which our peripatetic bands are usually composed; and many there are who would willingly encourage a short evening concert before their open windows. But then it is obviously a hardship that music should not only be brought to your door when you do not want it, but that those who bring it should insist upon your having it. To remedy this, the "People's Entertainment Society," which has already justified its title by instituting gratuitous concerts for the poorer classes, has made arrangements (with the permission of Her Majesty's First Commissioner of Works) by which a band shall perform between the hours of five and eight p.m., on Mondays in Battersea Park, on Wednesdays in Victoria Park, on Tuesdays and Thursdays in the Regent's Park, and in Hyde Park on Fridays and Saturdays, until the end of August. This is a step in the right direction; and we sincerely hope that, as any lady or gentleman can join the committee on payment of ten pounds, a large number will be found to aid the movement. A first-rate military band is expensive to maintain as a permanence, for really good performers can always command good terms. If only looked upon as a healthy recreation, the establishment of these open-air concerts should be warmly encouraged; but we believe that they will also tend to inculcate a love for good music amongst the masses, and that no fear need be entertained of the behaviour of the crowds they will attract. At all events they will be an important element in popular training; and we have no right to cast opprobrium upon the uneducated classes until we can conscientiously affirm that we have done all in our power to educate them.

A CORRESPONDENT, in a somewhat lengthy communication, draws our attention to a scheme for the encouragement of British composers and performers which, although he may imagine to be a novelty, has been so often proposed as to render its adoption—even in the carefully considered shape now offered—by no means probable. The details are as follow: An association is to be formed "for the promotion of English music," its head quarters being in London. England is to be divided into eight or ten districts, each having some city or large town in its centre, where would sit a sub-committee of local musicians. All compositions would be examined by the sub-committee of the composer's district, and those approved would be sent to the London Committee, who would select the best for performance at the Annual Festival of the Association in London. In the same manner the vocal and instrumental talent of the country might be tested and utilised; and thus in every district there would be a chorus and orchestra drawn from itself, whilst in London we should have a national band of vocalists and instrumentalists performing the works of English composers. We would ask the sanguine framer of this proposition whether he ever heard of the "Society of British Musicians" and the "British Orchestral Society"; and, if so, whether he does not agree with us that the failure of both these institutions does not prove the fact that the concert-going public cares not one bit about the birthplace either of those who compose the music or of those who perform it. Apart, however, from the question as to whether the best method of promoting the art is to form in our metropolis a "Mutual Admiration Society," and to protect ourselves by excluding others, there can be no doubt that even supposing that composers would be satis-

fied to submit their works to an examining body in London, few would like to have them pronounced upon by the local musicians of the place in which they reside. If English musicians are to occupy a high place in the world of art, our correspondent may rely upon it that it will be by widening, and not by narrowing, their sphere of action.

It is not altogether true that Italian opera has flourished in this country because it has had no rival. Petted by the aristocracy, it became a fashionable pastime, and, as the artistic minority could not support another establishment, gradually it assumed the form of a national institution, so that the few attempts which were made from time to time to perform operas in the language of the country in which they were written seemed actually opposed to the sympathies of the English people. That the rage for lyrical works sung by vocalists of all nations to Italian words has now declined can scarcely admit of a doubt; and, as the first practical proof of this fact, we hail with pleasure the announcement of the advent of a German operatic company. Years ago we remember having heard "Fidelio" represented by German artists who in their own country might have ranked as third-rate, and, although there was not a "star" in the whole company, never shall we forget the effect of the *ensemble*, not only upon ourselves, but upon the entire audience. The earnestness and genuine pathos thrown into the "Prisoners' Chorus" drew tears from all; and yet, with what is termed a first-rate Italian company, we have often heard this same piece received without the slightest recognition, and on several occasions even with laughter. The "Meiningen Court Company" have shown us how attention to perfection of detail and uniformly good acting can infuse a new life into the drama; and we may hope that the German operatic artists with whom we shall make acquaintance next year will prove to us that something better than well-worn Italian operas, inadequately represented, are ready for us when we require them. There can be no reason why we should not have purely Italian operas sung by Italians, but we also want French operas sung by Frenchmen, and German operas sung by Germans; and if to these we add English operas sung by Englishmen, the taste of the whole art-loving public of this country, instead of that of a small section, will be amply appealed to.

THE mass of correspondence we receive requesting us to answer the most trivial questions in some measure connected with the art to which our journal is devoted, warrants us in believing that a "Musical Notes and Queries" would have a very tolerable chance of success. We are asked the age, and even the height, of celebrated vocalists; whether two well-known singers have ever sung together, and who is the chorus-master at a certain operatic establishment. Then we have also questions which should properly be addressed to a medical paper—as for example, whether smoking is injurious to the health, whether there is any danger of breaking your collar-bone in attempting to reach a high note, and whether it is good for a vocalist to sleep with his window open. A composer, too, wishes to know where he can buy the best music-paper, and another whether it is expected that the author or the publisher shall circulate a song, and also if it is usual to send a copy to professional singers. A recent correspondent asks us to tell him "what is the difference between the words compose and composition," and our last month's series of questions concludes with a request that we will inform our correspondent what is the fee for a year's tuition at some metropolitan college of music, and

also whether the students lodge and board at the institution. Now it is obvious that were we to reply to all these queries, we must not only devote a special portion of the paper to such purpose, but employ a special staff of musical enquirers to furnish the information. Therefore do we repeat that there is every room for the journal—for which we have already supplied a title—and if a motto be required, let us suggest one from Shakespeare, "Notes, notes, forsooth, and noting."

HER MAJESTY'S THEATRE.

THE return of Madame Christine Nilsson as the heroine of Gounod's "Faust" attracted a large audience, and may be said to have been the first event of a season remarkable for barrenness of incident. Signor Novara, who made his *début* as *Mephistopheles* on the occasion, has a hard bass voice, and his action is stiff and constrained. The re-appearance of Mdlle. Lilli Lehmann in the hackneyed "Traviata," and the fine performances of Madame Marie Roze—especially as *Mignon* in Ambroise Thomas's Opera, and *Pamina* in "Il Flauto Magico"—must also be chronicled. Mdlle. Dotti sang much better as *Papagena* than she sang in any character last season as Mdlle. Louise Swift; but we are still left in wonder as to the reason of her re-engagement. As *Filina*, in "Mignon," Mdlle. Emma Juch made a very favourable first appearance. She has an agreeable soprano voice, which has evidently been carefully cultivated; and, if she is not tempted to overtax her power, there are many parts in which she may be found highly useful. There has been no novelty at this establishment; but Boito's "Mefistofele," with Madame Christine Nilsson as *Margherita* and *Helen of Troy*, and "Carmen," with Mdlle. Minnie Hauk as the heroine, have drawn exceptionally good houses. Signor Campanini, too, who has now joined the company, is unapproachable as *Faust*, in Boito's Opera.

ROYAL ITALIAN OPERA.

MOZART'S Opera "Die Entführung aus dem Serail"—Italianised as "Il Seraglio," and with the conventional Recitatives in place of the German dialogue—was revived on the 9th ult., and with a success which proves that the "music of the future" has not yet supplanted the "music of the past." Originally performed at Vienna when the composer was in love, and full of youthful enthusiasm for his art, the whole work is overflowing with charm of melody, grace of style, and dramatic feeling; and—despite the Opera being modelled upon the Italian School, which ruled the Viennese public at the time of its production—these qualities must ever ensure it a cordial welcome, even with the most critical audience. An obstacle to the frequent representation of this work has undoubtedly been the exceptional compass required by all the principal vocalists, for the soprano music runs up to D in alt, and the bass to D below and E above the staff; and although Madame Sembrich accomplished with ease the excessively difficult passages assigned to *Costanza*, M. Gailhard, in the part of *Osmino*, was compelled to omit some of the low notes in the characteristic solo "Ha! wie will ich triumphieren," which somewhat marred the effect intended by the composer. The part of *Costanza* is so admirably fitted in every respect for Madame Sembrich that her brilliant solos became a series of triumphs, the applause ringing forth at the conclusion of her marvellously executed scale passages in a manner rarely heard at this establishment, the great air in the second act, "Märtern aller Arten," being redemanded with an enthusiasm not to be resisted. The humour of *Osmino* was excellently displayed by M. Gailhard, who also sang the music well throughout, even the purists freely forgiving him for the omissions to which we have already referred. Mdlle. Valleria's *Biondina* was, like everything this painstaking vocalist attempts, a thoroughly satisfactory performance, her air at the commencement of the second act being rendered with true artistic feeling, and eliciting genuine applause. M. Vergnet, as *Belmonte*, improved as the opera progressed; but his intonation was faulty in the opening scenes. M. Soula Croix's *Pedrillo* was better, on the whole, in the action than in the delivery of

the music; but in the duet with M. Gailhard, "Vivat Bacchus," both artists elicited warm and well-deserved applause. Signor Sclara as the Pacha was fairly effective; and the choruses showed that commendable pains had been taken at rehearsal, under the new Conductor, M. Dupont, whose steady and intelligent direction of the Opera contributed materially to its success. With Madame Sembrich and M. Gailhard in the company, it may be hoped that "Il Seraglio" may now frequently be heard at this establishment; for although it has been given at Covent Garden Theatre in English many years ago, in the original by a German company, and also in Italian at Her Majesty's Theatre, when Mdle. Titiens sustained the part of *Costanza*, it appears now to have obtained a firmer hold of the public than ever.

Herr Anton Rubinstein's Opera "Il Demonio," produced on the 21st ult., was a success which may fairly be termed "sensational"; yet, apart from this record of fact, it remains an open question whether either the subscribers or the general public will clamorously demand its frequent repetition when the excitement of the first night and the presence of the composer at the conductor's desk has calmed down. The reason of this is not far to seek, for although Herr Rubinstein may be looked upon as a representative pianist of the modern German school, his Opera seems modelled upon no school at all, although it must be conceded that, as abstract music, there is much, very much, in the work to elicit that genuine applause which was so freely bestowed during its progress as to convince the composer of the impressionable nature of an English audience. Briefly, it may be stated that the story, founded upon the epic of the Russian poet, Lermontoff, relates to the persistent endeavours of the *Demon* to obtain possession of *Tamara*, whose betrothed, the *Prince of Sinodal*, he causes to be slain by Tartars in the forest, on his journey to claim his bride. Now it is difficult to imagine that a *Demon*, who begins by cursing the world in the first scene, should afterwards come out as the conventional baffled villain of the Opera, and fall so desperately in love with a young girl as to bring himself at once amongst the human characters of the work, retaining only his universally accepted characteristics when he is required to be invisible, and to sing on a rock in the background. Then the "Angel of Light," who appears at brief intervals, is a mere nonentity, and only introduced as a foil to the Evil Spirit, who might reasonably be supposed to progress too rapidly in his suit were such antagonistic influence removed. The great merit which must be freely assigned to Herr Rubinstein in setting this libretto is the fidelity with which he has reflected its incidents in his music. Many portions of the Opera are, indeed, remarkable for unexaggerated dramatic expression, and the Eastern colouring which so decisively predominates is never obtruded at the expense of propriety. In the chorus for female voices in the first act—woven with which are some brilliant solo passages for *Tamara*—there is a lovely melodic phrase; and the long solo in which the *Demon*, unseen, expresses his passion for *Tamara*, contains some skilful and effective writing, both for the voice and orchestra. The tenor of the opera, *Prince Sinodal*, appears only in the scene amongst the rocky mountains, where he is killed by the Tartars; but he makes the most of his time by singing a long solo—with viola obbligato, charmingly played by Mr. Burnett—which is extremely vocal, but deficient in melodic grace. In this scene must also be mentioned a characteristic chorus of the Prince's attendants, excellently written and extremely effective. In the next act the clever ballet music which accompanies a series of dances must be alluded to in terms of the highest admiration, for it is not only striking in melody and varied in character, but instrumented with a skill which materially enhances its intrinsic beauty. We cannot say that the appearance of the body of the murdered Prince, which is brought in and remains almost throughout the act, is a particularly agreeable object for the eye to rest upon amidst the splendour which surrounds it; but the incident gives opportunity for *Tamara* to sing some highly impassioned music over the remains. The solo for the *Demon* and his duet with *Tamara* contain some dramatic writing of a high character, and the spirited chorus at the end of the act created a marked effect, although the sudden resolution of *Prince*

Gudal to avenge the death of his daughter's betrothed seems somewhat patched on to the previous action in order to bring down the curtain with a sensation. The last act is mainly occupied with an elaborate duet between the *Demon* and *Tamara*, many portions of which are extremely good. In this scene we have the conflict between Good and Evil to which operatic audiences are now becoming—perhaps too much—accustomed; and the Opera ends with the death of *Tamara*, and the conventional ascent into heaven, the *Demon* of course yielding to the superior influence exercised by the "Angel of Light." No praise can be too great for the manner in which the Opera was rendered. Madame Albani, as *Tamara*, realised the character to perfection, and gave the whole of her music with a dramatic power and finish which must have delighted the composer; and M. Lassalle, as the *Demon*, proved himself one of the greatest artists on the lyric stage by his delivery of the declamatory as well as the more melodious passages assigned to him. Signor Marini sang his music well, but appeared not deeply enamoured of his part; Madame Trebelli, as the "Angel of Light," we need scarcely say was admirable; Signor de Reszké was an efficient *Prince Gudal*; Mdle. Ghiotti was satisfactory in the small part of the *Governess*; and the characters of the old servant of *Prince Sinodal* and the *Messenger* were well filled respectively by Signor Silvestri and Signor Sabater. The composer, who conducted the Opera, was called on the stage, and vigorously applauded at the end of each act, an honour in which all the principal characters shared.

SACRED HARMONIC SOCIETY.

THE close of this Society's first season in St. James's Hall was made interesting by the revival of Sir Julius Benedict's Cantata, "St. Cecilia," a work first heard at the Norwich Festival of 1866. For reasons which doubtless appear to it sufficient, the Society does not lavish favour upon the productions of contemporary men, but "St. Cecilia" received at its hands unusually prompt recognition, and was produced in Exeter Hall not long after the Norwich performance. A good many years have elapsed since then, and when arrangements were making for the late series of concerts, it was seen that the time had come to revive a Cantata considered on all hands as deserving a better fate than oblivion. The resolution to produce "St. Cecilia" turned out to be an act of wisdom; considerable interest being excited, and a large audience drawn together, by whom the music was received with evident favour. We need not enter upon a discussion of this work, inasmuch as its merits and defects are generally known to amateurs. The test of time, however, justifies us in saying that its merits predominate to an extent sufficient for the continued regard which, in all such cases, is the source of continued life. There are numbers in "St. Cecilia" which, perhaps, Sir Julius Benedict would now replace by others if that were convenient; but there are many more which public opinion would not suffer him to replace even if he could, and so desired. Among these the final scene stands pre-eminent for beauty, but mention should also be made of the fine anthem "God is our hope and strength," of the lovely contralto air, "Father, Whose blessing," of the no less attractive tenor song, "A wondrous change," and of the trio, so full of pathos, "Farewell but for a while." These are examples of art both pure and high, and, if only for the sake of these, it is well that the Cantata should be kept within the range of public notice. The performance, conducted by Sir Julius in person, was in many respects very successful. To this rule the solos presented scarcely an exception, as may be imagined of any solos when in the hands of Mrs. Osgood, Madame Patey, Mr. Lloyd, and Mr. Santley. Generally speaking the choruses were given with effect, and at the close a loud call for the composer demonstrated that the supreme good of a satisfied audience had been secured.

Sir Michael Costa having resumed his *bâton*, "St. Cecilia" was followed by a capital performance of Rossini's "Stabat Mater," with which ended the Society's campaign under the new conditions forced upon it by circumstances. The season, we believe, has, on the whole, given encouragement to the managers, and, we trust, will have the result of stimulating them further in the work of placing the Society abreast of the times.

CRYSTAL PALACE.

THE musical interest at the Crystal Palace and elsewhere has during the past month centred in one person—Rubinstein, the composer, conductor, and pianist. In that triune capacity he appeared at the final supplementary Crystal Palace Concert on Saturday, the 11th ult., and the audience, which filled the vast concert-room in all its parts, testified to the great artist's undiminished popularity. Herr Rubinstein in the first part of the Concert gave a truly admirable performance of Schumann's Piano-forte Concerto, the slow movement especially being played with a delicacy of touch which was in excellent contrast with the fiery and brilliant passages of the first and final allegros. Of Rubinstein the pianist we speak at length in another column, and therefore turn at once to the composer. Two works of a very different type here demand our attention. The first, a Concerto for the violin and orchestra, in G (Op. 46), is well-known to musicians, although it has for some reason never been played in this country. As the opus number indicates, the work is by no means of recent date, and shows Rubinstein still under the influence of Mendelssohn and Schumann, the general impression of the music being that of charm rather than of depth or originality. Herr Auer, the well-known violinist, had undertaken to introduce the work, and made his first appearance at the Crystal Palace on the same occasion. His tone, although of agreeable quality, was not able to battle with the impediments of a large hall and a very powerful accompaniment—for both in Schumann's and in Rubinstein's concerti (the former conducted by Mr. Manns, the latter by the composer) the orchestra was occasionally wanting in discretion. A work of infinitely higher importance formed the second part of the concert. Herr Rubinstein's Sacred Drama ("Mystery" would perhaps be a more appropriate name), "The Tower of Babel," is essentially founded on Scripture, although Herr Rodenberg, the librettist, has not strictly adhered to sacred chronology. In order to supply a representative of the true religion (or was it the tenor that was wanted?) he introduces *Abraham*, who with patriarchal bluntness blames *King Nimrod* for his pride in erecting the tower, and is thrown into a fiery furnace for his pains, Divine Providence having to rescue him from painful death by means of a miracle. *Nimrod* (who, in accordance with his ferocious character, is a bass) and an *Overseer* (like most officials, a *basso profundo*) make up the list of *dramatis personæ*, Herr Rubinstein having dispensed with the female solo voice altogether. He, indeed, was evidently not bent on pleasing the public by dulcet strains—not at least in the first part, which is of a sombre and severe character. The songs of the masons and bricklayers exhorting each other to work, and finally engaging in an animated religious quarrel, are relieved (if relief it may be called) only by exulting boasts of *Nimrod*, the harsh commands of the *Overseer* (made harsher still by Mr. Cross's voice and manner of singing), and the stern remonstrance of *Abraham*, who all speak in the same declamatory style, without much individual difference. We do not reproach Herr Rubinstein with adopting such a style; nobody can expect barbaric potentates or their slave-drivers to indulge in pretty tunes. At the same time the declamatory style should be (and is, for example, in Wagner) always supported by an undercurrent of melodic inspiration; and this undercurrent was not often perceptible in the early portions of the Oratorio. The destruction of the tower by lightning is, on the other hand, rendered by the orchestra in a truly masterly manner; and it is here that the composer, for the first time, seems to rise to the height of the dramatic situation. From that height he soon descends, but this time, fortunately, to a smiling valley of melodious streams; for the second part of the Oratorio is as pleasing as the first was sombre and monotonous. The three great races of the world—Shemites, Hamites, and Japhetites—successively leave the scene of the disaster, and as they depart they each sing a choral song characteristic of their national type. Rubinstein is here in his true element, and his skill in turning popular suggestions to artistic account is shown in its most brilliant light. The song of the Shemites, founded on an Eastern scale, is especially of the most striking effect. *Abraham* contributes a flowing tenor air, and even *Nimrod*, who has recognised the evil of his ways,

chimes in harmoniously. "The Tower of Babel," although not a masterpiece, must be accepted as an interesting contribution to the modern oratorio, which, with the exception of Liszt, has at present not a single man of real genius amongst its representatives in Germany. The performance of the work at the Crystal Palace was greatly wanting in accuracy and refinement, especially as far as the choral singing was concerned. The tenor part was somewhat overpowering to Mr. Barton McGuckin's voice, but Signor Foli was a very dramatic *Nimrod*. That the composer was rewarded by enthusiastic applause it is unnecessary to add in Rubinstein's case.

A performance of the "Martyr of Antioch," also given at the Crystal Palace during last month, was without remarkable features of any kind.

BACH CHOIR.

A FEW lines will suffice to record the performance on the 1st ult.—deferred from an earlier date—of Bach's great Mass in B minor. The work is rightly brought forward every season, and has now become so familiar to amateurs that few of its merits remain unappreciated. It should be said, however, that as the executants become more familiar with the difficulties they have to encounter, the more complete is their mastery over them, and, by consequence, the more full the revelation of Bach's genius as here exemplified. Assuredly those who heard the Mass at its latest performance were better favoured than those who listened to its first, if not so fortunate as others who, by attending on each occasion, have seen the great work come forth gradually into the strong light that now beats upon it. It may be that no measure of excellence in rendering or familiarity with detail will make the airs of the Mass popular. The fashion of them is dead and gone, never to be revived. But the gigantic choral numbers will live and retain their impressiveness for all time, and it is because of these that the Bach Society has established a claim upon universal respect and gratitude. If the Society be remembered for nothing else, it will have in the recollection of the Mass in B minor a monument worth the labour of all the years of life. Upon the performance we need not dwell. Conducted by Mr. Otto Goldschmidt, as usual, and sustained by the soloists, band, and chorus engaged on former occasions, it gave general satisfaction, and brought the season to a noble end.

RICHTER CONCERTS.

THE fact is undeniable that public interest in these Concerts abated after the first two or three of the present season had been given. We can say this without committing ourselves to its justice or injustice, although we should not hesitate to declare, if called upon, that nothing in the assumed cause could, on general grounds, warrant complaint. It has been urged that the directors of the Richter Concerts have erred by considering themselves called upon to produce the works of young men just coming into notice, or of others as yet unfamiliar to English amateurs. In this, *per se*, nothing objectionable can be found. Rather is it a course incessantly advocated, and impressed upon musical institutions as necessary to public favour. "You must enlarge our knowledge," exclaim our connoisseurs in a chorus unanimous and prolonged, "and you must lend a helping hand to struggling talent." Very good; but this is just what the Richter Concerts have to some extent been doing, to their unquestionable damage. How shall we explain the anomaly? Only by pointing out that the Concerts were founded not for a general, but a special purpose. They are expected to limit themselves to the highest works of art, or at farthest to those which come recommended by the most illustrious names. It was the misfortune of the directors that they did not fully estimate the strength of this feeling. With the best intentions in the world they disregarded it, and the result was seen in empty seats, and heard in the murmurs, amounting to veiled threats, of subscribers. Happily the managers were wise in time, and so promptly "put the ship about" that a good part of the seventh programme was thrown over to make room for works more in harmony with general desire. The mistake, we believe, is not likely to recur.

At the seventh Concert (the 13th ult.) Beethoven, Weber, and Wagner were the only composers drawn upon, the first-named being nobly represented by his "Egmont" overture and Seventh Symphony. In both Herr Richter secured the most splendid results. Seldom have the grandeur and pathos of the overture—grandeur how lofty! pathos how profound!—been more fully shown, while each movement of the Symphony proved that the orchestra was in the hands of a man who not only knew every detail of the work, but the relation of all to the general scheme. The wonderful Allegretto, and the Scherzo with its trio of heavenly beauty, were heard as though they amounted to a revelation, which, in fact, they did, because each hearing of such music, when adequately performed, reveals new beauties. In fine, the rendering of the Beethoven works was a triumph for Herr Richter and his faithful followers. The Weber selection consisted of the Concertstück for piano and orchestra, with Mr. G. F. Hatton at the solo instrument. Mr. Hatton was well received, for the sake of the veteran musician his father, and to some extent perhaps because he had, with all an Englishman's disadvantages in Germany, gained an appointment as pianist to the Duke of Saxe-Meiningen, not to mention that Dr. Von Bülow had trained him, and, presumably, being in London, sanctioned his appearance. Thus trebly recommended, Mr. Hatton had great advantages. Yet the result was a disappointment. He should not, perhaps, be held responsible for alterations in the text, since Dr. Von Bülow may have counselled them; but he cannot be acquitted of playing with more boldness than precision—with more showiness than skill. The young artist has, so far, taken kindly to his master's faults; now let him copy his virtues, and, by labouring in patience with a modest spirit, he will presently become that which we shall rejoice to see—a good artist. Wagner was represented at this concert by a selection from "Die Walküre," including Wotan's "Abschied" and "Feuerzauber," Herr Henschel being the vocalist, and making his first appearance since returning from America. The chief interest of this music, we need not say, is orchestral, and right well was it brought out and sustained under Herr Richter's *bâton*. That the "Feuerzauber" charmed all present by its glowing beauty those who know it will assume.

At the eighth Concert (the 20th ult.) Weber made no sign, and Beethoven and Wagner had the field to themselves; the older master contributing his overture to "Coriolan" and "Eroica" Symphony; the younger the overture and Venusberg music from "Tannhäuser," and Pogner's address from "Die Meistersinger." This was a programme after the hearts of those who support the Concerts, so that the attendance was large and the enjoyment complete. We can only say, once more, with reference to the execution of Beethoven's works, that which we said in connection with the previous Concert. The whole was magisterial—the fullest development of the interpretative faculty. All felt this in the "Eroica," especially when the Funeral March was given with so much solemnity, earnestness, and power. Not less remarkable, however, was the rendering of the Scherzo, with its truly characteristic transitions and Beethovenish waywardness, and that of the Finale, which we are sometimes told is so out of keeping. The "Tannhäuser" Overture and Venusberg music made their usual sensation, and found a happy foil in the repose of the extract from "Die Meistersinger," the vocal part of which was sung by Herr Henschel.

The ninth and last Concert of the subscription series was exclusively devoted to Beethoven's great Mass in D—the most stupendous of all offerings at the shrine of sacred music. How eagerly amateurs had anticipated the performance of this masterpiece is not difficult to imagine, considering its character, and the fact that it had only been heard in London twice during the present generation; once under Mr. Barnby—a fine and memorable performance—and once under Sir M. Costa at a Concert of the Sacred Harmonic Society. It was also given, it will be in recollection, at the last Gloucester Musical Festival; but apart from these occasions, the work has remained sealed save to score-readers of exceptional ability. No wonder, therefore, at the crowd which filled St. James's Hall, or at the avidity with which an audience of amateurs and connoisseurs listened to every bar. After the long and

able analysis of the Mass which appeared in our columns a short time since, there is no need to descant upon its extraordinary structure and its wealth of idea. Our business lies exclusively with the performance, and that was, bearing difficulties in mind, surprisingly good. The choir, patiently trained by Herr Frantzen, knew its work well, and should not be blamed for any want of physical power. Some such choristers are needed for this Mass as the strong-lunged, deep-chested men and women who triennially astound musical visitors to Leeds. But as we cannot have them, let us be thankful for the zeal and skill which carried Herr Frantzen's people through an almost superhuman task with praiseworthy success. The solos were sung both correctly and in good taste by Mdlle. Pyk, Miss Orridge, Mr. W. Shakespeare, and Herr Henschel; and the orchestra never seemed to be at fault. A profound impression was made by the work—so profound that the audience largely refrained from applause at the end, and went away silently, as though from a place of worship. The performance was repeated on the following Monday.

HERR RUBINSTEIN'S RECITALS.

AFTER passing through some of our counties and exciting unbounded astonishment by those personal qualities which make him a wonder wherever he goes, Herr Rubinstein came to London and, on the 2nd ult., began a series of Pianoforte Recitals in St. James's Hall. On the first occasion the room was not crowded. Herr Rubinstein had been absent four years, and the great mass of the public—those, we mean, who follow popular ideas and movements as sheep follow a leader—soon forget. When, however, the press had trumpeted forth the fact that a great man was amongst us, St. James's Hall became too strait for the numbers who crowded into it. Herr Rubinstein is now "the rage." Society recognises it as a duty to hear and see him, and at each performance the receipts, we are told, exceeded £600. That all this is due to Herr Rubinstein's pianoforte-playing simply we must decline to believe. The Russian artist is a very remarkable and, in some respects, a unique performer, but he is also a "personage," and a social curiosity none the less sought after on account of a credited report that he dislikes exhibiting himself, and entertains no special regard for those who run after him. But with Herr Rubinstein as a "personage" and a social curiosity we here have nothing to do. Let us deal with him only as a pianist. In that capacity he has not changed since 1877. His defects then are his defects now; and the merits of the past are equally the merits of the present. It would, of course, be absurd for us to discuss Herr Rubinstein's pianoforte-playing as though it were a new thing under the sun. We have heard it at intervals in this country during many years, and as the artist plays the same pieces now which were his favourites at the outset, there is actually no scope for varied observation. *A propos*, it is somewhat remarkable that Herr Rubinstein preserves such a limited and unchanging repertory. A few Sonatas of Beethoven, one or two examples of Bach and Mozart, the greater works of Schumann, some light specimens of Schubert, Liszt's Transcriptions, Chopin's Nocturnes, &c., and his own compositions—these make up our artist's stock in trade. It may be asked why he should add to or change them, since they serve his purpose. The answer is in a parable—Man doth not live by bread alone.

At his first Recital Herr Rubinstein played Bach's Chromatic Fantasia and Fugue, Mozart's Fantasia in C minor; Beethoven's Sonata (Op. 53); Schumann's Fantasia, dedicated to Liszt, five pieces by Chopin, and three compositions from his own pen. This was clearly enough even for such prodigious powers as those which distinguish him, and the selection served to show alike the weakness and strength of his artistic nature. We scarcely expect to be called upon for a definition of Herr Rubinstein's weakness, although it is of a quality which adds to his attraction, and might be taken for power. As all amateurs know, the great pianist has passionate feelings easily stirred by music, and he lacks self-control. Place him *en rapport* with a work of enormous difficulty or intense expression, and he is like a high-mettled horse with the bit between his teeth. He becomes a pianist "on the

rampage," and storms about the keyboard, bent rather upon given vent to his own emotions than upon interpreting the master whose music is in hand. It is for this reason that the stamp of Rubinstein's individuality is so impressed upon all he does as to obliterate everything else; and whether he play Beethoven or Schumann, Schubert or Chopin, we are conscious before all of himself. That this adds to his personal popularity is perfectly true—at the same time it is not exactly as art-lovers would have it. An executant should possess individuality, but not in such an overwhelming degree as that nothing else can be seen. Happily, the objection just raised does not apply when Herr Rubinstein is engaged upon music of a peaceful or distinct from a stormy character. At such times he remains within himself, his own master, and perfectly able to use his great resources for the best ends. At such times, moreover, he is perfect. The pianoforte speaks with the most persuasive eloquence; the whole poetry of the theme is brought out with the sympathy of a reader who is himself a poet, and the listener remains wrapt in "measureless content." But while we thus point to lights and shades in this artistic nature, we do not ignore the fact of its rare and commanding distinction. Herr Rubinstein is a landmark of the age in every musician's eye. We shall probably not look upon his like again, and it behoves us to improve his presence here, and to do him honour, while guarding—the more carefully because of his high position—against the influence of that in him which is faulty. It would serve no purpose were we to notice in detail the four Recitals as yet given, and to specify the works played at each. Enough that Herr Rubinstein has been himself on each occasion, and that his programmes have not departed from their extremely familiar type.

MR. GANZ'S ORCHESTRAL CONCERTS.

THE month just passed saw the end of Mr. Ganz's season as of so many others; the third Concert taking place on May 28; the fourth on the 11th ult.; the fifth and last on the 25th ult. At the first of these a new pianist appeared and excited some interest, which would no doubt have been greater but for the fact that nearly all the masters of the keyboard have this year met in London. M. Ernst Loewenberg is a pupil of Rubinstein, and he elected to play his teacher's Concerto in D minor (Op. 70) and a new Fantasia by Liszt on Beethoven's "Ruins of Athens." That he will grow into another Rubinstein we scarcely expect, and are not quite sure that the thing is to be desired; we do expect, however, that when his experience has increased and his faculties have ripened, he will take a very prominent place in the world of music. Already his executive skill is remarkable, and, on the occasion now referred to, met with appreciation more than sufficient for encouragement to visit us again, at a time when there may be a clearer field for his energies. Another distinct attraction of the Concert was a large part of Berlioz' "Roméo et Juliette," fairly, though by no means adequately performed and received with respect, if not with the enthusiasm which might have resulted earlier in the season. The overtures were Mendelssohn's "Hebrides" and Rossini's "Guillaume Tell"; the vocalists Miss Orridge and Mr. Faulkner Leigh.

At the fourth Concert, Mr. Ganz, bent as ever upon unfamiliar things, brought forward Gluck's "Orpheus," with Madame Patey in the title-character, Miss Carlotta Elliot as *Eurydice*, and Miss Agnes Larkcom as *Love*. The selection of this often-named, but rarely heard work seemed to be very popular, the hall filling completely, and echoing with frequent applause. Is it then time to rehabilitate Gluck? Whether it be or no, many a worse thing might happen to our lyric stage than the revival of a master who knew how to be dramatic without turgidity, and expressive without sacrificing the chief and essential beauty of pure vocal melody. "Orpheus," we need not say, suffered by transference to a concert-room, where it could appeal to only one sense; but so vividly does Gluck, even with simple means, suggest the emotions and situations of the story, that the drama kept fast hold upon attention till the end. Some of the numbers were exceedingly well received, and not a few were rendered with adequate power. In this category we may place all Madame Patey's airs, the

familiar "Che farò" at their head. Our popular contralto never sang with more earnest feeling. The music suited her; she seemed to revel in it, and the result was great success. Miss Elliot, as *Eurydice*, made a very favourable impression. The young Scotchwoman, with her pure voice and delicate sensitive style, fitted her part exactly, and produced an effect that will hereafter serve her in good stead. Miss Larkcom also gave able assistance, and, as the band and chorus were equal to their work, the revival of "Orpheus" deserves to rank among the distinctive events of the season. The complement of the programme included Schubert's Symphonic Fragment in B minor, the Overture to "Le Domino Noir," and some songs sung by Mdle. Eveline Syrid, a *débutante* with pleasing qualities of voice and style.

At the final Concert, on Saturday last, the chief features were Schumann's Pianoforte Concerto, played by Madame Sophie Menter, Beethoven's Symphony in A (No. 7), Benedict's Festival Overture, and two Intermezzi (composed expressly for this Concert) from Miss Alice Mary Smith's "Masque of Pandora." Of these, time does not allow more than simple mention.

MADAME MENTER'S RECITAL.

ALTHOUGH Madame Sophie Menter had been heard at Mr. Ganz's Concerts, at the Crystal Palace, and under the auspices of the Philharmonic Society, there was need for her to encounter the supreme ordeal of a "Recital," and she did not shrink from it. It is a very common thing now for pianists, even those not in the very front rank, to assume the responsibility of calling amateurs together, with themselves as the sole attraction and unique object of criticism. Madame Menter's step, therefore, was not one of much hardihood, especially as few, if any, of her rivals are better qualified to take it with absolute certainty of success. Her invitation did not find a large number of acceptances, but if the hearers were comparatively few the astonishment and admiration called forth were unbounded. Madame Menter is certainly a most remarkable performer. As an executant her powers are wonderful—unsurpassed, we should say, by any other even in this age of virtuosity. She attempts the most astounding *tours de force*, and, what is far more, achieves them without a mistake. Other artists of her rank have long been in the habit of playing wrong notes and finding toleration for them, on the plea that, under the circumstances, no skill or care can guard against them—that they must be taken as an inevitable alloy in the metal. Madame Menter finally sets this argument aside. Her metal knows no alloy. The flying fingers, which seem to be all over the keyboard at once in works like Liszt's Fantasia on "Les Huguenots," never fall but where they should. Of some other pianists we may say, with a change in the words of the French general at Balaclava, "C'est magnifique, mais ce n'est pas la musique"; but in the case of this lady the negative must be taken out. Her playing is magnificent, and it is music to boot. The programme of the Recital contained Beethoven's Sonata, Op. 109; two pieces by Scarlatti; Schumann's Etudes Symphoniques; transcriptions by Liszt of Schubert's "Hark, the lark," &c.; half-a-dozen works by Chopin, and Rubinstein's Valse Caprice. Remarkable in all, Madame Menter was not uniformly successful from an artistic point of view. We could not approve, for example, of her exaggerated style in the variations of Beethoven's Sonata; while her rendering of the Valse Caprice could hardly have satisfied the composer, who was present. On the other hand, in Scarlatti's delicate music, in the Schubert transcriptions, and in some of the excerpts from Chopin, nothing was left to desire. Taste and executive power were equally displayed. Altogether the Recital proved to be a notable thing, and we are glad that Madame Menter has undertaken to give another before bidding us adieu.

MR. HALLÉ'S RECITALS.

On the 24th ult. Mr. Charles Hallé finished the great task he had set himself, and played, in St. James's Hall, the last four of Beethoven's Sonatas, and the last six of Bach's Preludes and Fugues. With regard to the artistic

value of this eminent pianist's labours during the present season, we can add nothing to the remarks made in our columns last month. We then said that they "afforded an educational privilege almost unique in its nature," and by those words we stand, albeit since then "lion" pianists have made a greater sensation, and the cream of the world's musical art has tempted the palates of London amateurs. In the midst of the hurly-burly of an unexampled time, Mr. Hallé has met his faithful followers week by week, and revealed to them, with the precision, fullness, and absence of distraction which is his special gift, the masterpieces of Bach and Beethoven. That his admirable efforts have not been wasted we rejoice to know. In the minds of hundreds of earnest students there is now a clearer conception of those exalted works; and especially may this be said of Bach's Preludes and Fugues, the full charm of which many who think themselves connoisseurs do not yet perceive. The tradition of "dryness" clings even to such wonderful examples of combined learning and expression, and in so far as Mr. Hallé has shown its wrongfulness—has proved how much of beauty a fugue can possess when a great master writes it—he has done very well. All who are jealous for the supreme good of our art owe thanks to Mr. Hallé because of his unostentatious and valuable efforts. He cannot do better than repeat the programme next year.

MUSICAL UNION.

Two of the Concerts given by the Musical Union during June may be taken as fairly representative of its work since our last notice. We refer to those of the 14th and 21st. At both a pianist of exceptional ability appeared in the person of Herr Carl Heymann, who, it will be remembered, made his *début* at the Crystal Palace on May 14 last, and impressed connoisseurs with a sense of rare power and refinement. Herr Heymann made his entry under M. Lasserre's auspices in Beethoven's "Kreutzer" Sonata, the violinist being Herr Leopold Auer. His success was complete, because the music enabled him to display his strongest points. He can make as great a noise upon the pianoforte as any one and does so sometimes in order, perhaps, to meet popular expectations, but his real charm lies in the most precise, delicate, and refined execution of music that demands such treatment. It may be supposed, therefore, that in the variations of the "Kreutzer" he was quite at home and made his mark; but, indeed, the whole work received justice at his hands. Herr Heymann subsequently played a Nocturne by Chopin, a Rhapsody by Liszt, and his own "Fairy Revels"—a piece written with a view to its composer's *spécialité*. These delighted the audience, and established the artist as a Musical Union favourite. Herr Auer played neatly and well in the Sonata, besides leading Beethoven's Quartet in B flat (Op. 18), and Schubert's Quintet in C (Op. 163), with MM. Wiener, Waefelghem, Lasserre, and Ernest Vieuxtemps as his associates.

The Concert given on the 21st offered a well-recognised attraction in Beethoven's Septet, played by MM. Auer, Waefelghem, Lasserre, Snelling (clarinet), Van Haute (horn), Wootton (bassoon), and White (double-bass). To this, as though doubtful whether it would satisfy, or perhaps wishing to present an *embarras de richesses*, the Director added Hummel's Septet, with MM. Heymann (piano), Brossa (flute), Malsch (oboe), Waefelghem, Van Haute, Lasserre, and White as executants. Two works such as these make up a programme of themselves; and had the Septets stood alone no one would have gone away in other than a mood of content. Remarks upon either are superfluous. Models of perfect form, fine ideas, and charming expression, they have long been the common property of all who make the least pretensions to rank as amateurs. Their performance was careful and good. Herr Heymann again delighted the audience with his refined solo playing, especially in Rubinstein's Barcarole; and Herr Auer was heard to advantage in a Mélodie by the same composer, as well as in a Mazurka by Wieniawski. It will be seen from the above that the Musical Union, under its new management, is keeping up a character for eclecticism and enterprise.

CHOIR BENEVOLENT FUND.

A FESTIVAL in aid of this Society was held in Bristol on Thursday, the 23rd ult., consisting of a special Choral Service in the Cathedral in the afternoon, and a Concert in the Colston Hall in the evening. The musical portion of the service comprised the Cantate Domino and Deus miseratur, Attwood in D—verses by Master Burn, Messrs. Jones and Morgan (Bristol), and Mr. R. De Lacy—and four anthems: "I saw the Lord" (Stainer), "The Wilderness" (Wesley), "Hosanna" (Gibbons), and Handel's Coronation Anthem, "The King shall rejoice." The verses in the first were rendered by Master Hodsdon (Westminster), Mr. Cooke, Mr. Evans (Gloucester), and Mr. Kempton (St. Paul's); and those in "The Wilderness" were given by Masters Ould and Hodsdon, Messrs. Schartau and Dalzell (Westminster), and Mr. Winn (St. Paul's), the exquisite singing in the final quartet deserving special commendation. An excellent sermon was preached by the Rev. Henry White, and the prayers were intoned by the Rev. Precentor Hey. Mr. G. Riseley presided at the organ throughout the Service with great skill. Notwithstanding the fact that the Cathedral was filled by a congregation numbering at least 3,000, we regret to state that the collection amounted to very little over £47. In the evening a Concert was given in the Colston Hall, but, owing probably to the fineness of the weather, the audience was by no means so numerous as might have been desired. An admirable programme of glees, madrigals, and ballads was provided; and the part-music received full justice from the choir of sixty trained voices, conducted by Mr. Winn, Faning's "Song of the Vikings" and Jackson's glee, "The Sisters of the Sea," being, perhaps, most worthy of note. Songs were successfully contributed by Miss Annie Marriott, Madame Florence Winn, Mr. Edward Dalzell, Mr. De Lacy, and Mr. Kempton; and the members of the Worcester and Bristol Choirs, respectively, made a special mark in "Come, gentle zephyr" (Horsley) and "Queen of the Valley" (Callcott). We should also mention that the three-part song, "O'er the starlit waters," sung by seven choirboys from Westminster Abbey, was received with much favour. A most valuable contribution to the programme were the Organ Solos by Mr. Riseley, whose efforts were justly rewarded with enthusiastic applause.

On the following afternoon a Concert was given in the Assembly Rooms, Bath, where the success of the Festival held two years since no doubt contributed to ensure a much larger attendance than that at Bristol. With some few exceptions the same programme was gone through, and with a similar result. Mr. Merrick sang "Non più andrai," and Mr. W. Mann Dyson (Worcester) made a special effect in Ascher's "Alice, where art thou?" Mr. Winn again conducted with much ability, and the accompaniments were tastefully played by Mr. Riseley, the absence of an organ preventing him, however, from contributing his admirable solos to the programme—an omission much regretted. Although the financial result of the Festival is, we understand, not so satisfactory as on many other occasions, we do not think the Society will have cause to regret the visit to Bristol; and a future Festival, at a more favourable time of the year, would doubtless realise a better result.

MUSIC IN MANCHESTER.

HERR RUBINSTEIN gave a third Pianoforte Recital in the Free Trade Hall on May 31. His programme included the overture to "Egmont," a Rondo by Mozart, a Gigue by Handel, Beethoven's Sonata, Op. 101, three of Mendelssohn's "Lieder ohne worte," the same composer's Wedding March, and selections from the works of Schumann, Chopin, and Rubinstein. Two items in the above programme are open to objection on the ground that they do not belong to the category of pianoforte music; but, in the case of Beethoven's overture, the wonderful reproduction of the score and orchestral effects silences adverse criticism. In the Wedding March, however, which as played ought to be considered from an athletic rather than a musical point of view, the legitimacy of the performance was certainly open to question.

HARVEST ANTHEM.

Composed by HENRY LAHEE.

With spirit.

SOPRANO.

Praise the Lord, praise the Lord, . . O my soul, .

ALTO.

Praise the Lord, praise the Lord, . . O my soul,

TENOR.

Praise the Lord, praise the Lord, . . O my soul,

BASS.

Praise the Lord, praise the Lord, . . O my soul,

With spirit.

ORGAN.

$\bullet = 120.$

. praise the Lord, praise the Lord, O my soul, praise the Lord,
 praise the Lord, praise the Lord, O my soul, praise the Lord,
 praise the Lord, praise the Lord, O my soul, praise the Lord,
 praise the Lord, praise the Lord, O my soul, praise the Lord,

O my soul, praise the Lord, O my soul, O my soul,
 O my soul, praise the Lord, O my soul, O my soul,
 O my soul, praise the Lord, O my soul, O my soul,
 O my soul, praise the Lord, O my soul, O my soul,

praise the Lord, O Lord my God, O Lord my

praise the Lord, O Lord my God, O Lord my

praise the Lord, O Lord my God, O Lord my

praise the Lord, O Lord my God, O Lord my

praise the Lord, O Lord my God, O Lord my

mf *p*

God, . . . Thou art be - come ex - ceed - - ing glo - ri - ous; Thou art

God, . . . Thou art be - come ex - ceed - - ing glo - ri - ous; Thou art

God, . . . Thou art be - come ex - ceed - - ing glo - ri - ous; Thou art

God, . . . Thou art be - come ex - ceed - - ing glo - ri - ous; Thou art

God, . . . Thou art be - come ex - ceed - - ing glo - ri - ous; Thou art

f

cloth'd with ma - jes - ty . . . and hon - our.

cloth'd with ma - jes - ty . . . and hon - our.

cloth'd with ma - jes - ty . . . and hon - our.

cloth'd with ma - jes - ty . . . and hon - our.

cloth'd with ma - jes - ty . . . and hon - our.

Praise the Lord, praise the Lord, . . O my soul, . . praise the
 Praise the Lord, praise the Lord, . . O my soul, praise the
 Praise the Lord, praise the Lord, . . O my soul, . . praise the
 Praise the Lord, praise the Lord, . . O my soul, praise the

Lord, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, . . O my
 Lord, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, . . O my
 Lord, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, . . O my
 Lord, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, . . O my

soul, . . praise . . the Lord.
 soul, . . praise . . the Lord.
 soul, . . praise . . the Lord.
 soul, . . praise . . the Lord.

(3)

TREBLES & TENORS.

Andante con suavita.

He wa - ter-eth the hills from a - bove, . . He

Andante con suavita. $\text{♩} = 50.$

wa - ter-eth the hills from a - bove, . . the earth . . . is fill - ed with the

fruit . . . of Thy works, the earth is fill - ed, the

earth is fill - ed with the fruit, with the fruit of Thy works.

ALTOS.

BASSES.

He bring - eth forth grass for the cat - tle, He bring - eth forth grass for the

He bring - eth forth grass for the cat - tle, He bring - eth forth grass for the

cat - tle, and green herb for the ser - vice of men, . . and green herb for the ser - vice of

cat - tle, and green herb for the ser - vice of men, . . and green herb for the ser - vice of

men, . . He bring - eth forth grass for the cat - tle, . . and green

men, . . He bring - eth forth grass for the cat - tle, . . and green

herb for the ser - vice of men ; That He . . may bring food out of the

herb for the ser - vice of men ; That He . . may bring food out of the

SOPRANO. *pp*

ALTO. *pp*

earth, . . and

earth, . . TENOR. *pp*

That He . . may bring food out of the earth, . .

BASS. *pp*

That He . . may bring food out of the earth, . .

oil to make him a cheer - ful coun - te - nance, . . .

and oil to make him a cheer - ful coun - te - nance, . . .

and oil to make him a

and bread . . .

and bread . . .

cheer - ful coun - te - nance . . . and bread . . .

and oil to make him a cheer - ful coun - te - nance, . . . and bread . . .

cres. f

to strength - en, . . . bread . . . to strength - en

to strength - en, . . . bread . . . to strength - en

to strength - en, . . . bread . . . to strength - en

to strength - en, . . . bread . . . to strength - en

to strength - en, . . . bread . . . to strength - en

rall.

man's heart.

man's heart.

man's heart.

man's heart.

p

Tempo lmo.

Praise the Lord, praise the Lord, . . . O my soul, . . . praise the

Praise the Lord, praise the Lord, . . . O my soul, praise the

Praise the Lord, praise the Lord, . . . O my soul, . . . praise the

Praise the Lord, praise the Lord, . . . O my soul, . . . praise the

Tempo lmo.

f

Lord, praise the Lord, O my soul, praise the Lord, O my soul, praise the

Lord, praise the Lord, O my soul, praise the Lord, O my soul, praise the

Lord, praise the Lord, O my soul, praise the Lord, O my soul, praise the

Lord, praise the Lord, O my soul, praise the Lord, O my soul, praise the

Lord, . . . praise the Lord, O my soul, praise the Lord, O my

Lord, . . . praise the Lord, O my soul, praise the Lord, O my

Lord, . . . praise the Lord, O my soul, praise the Lord, O my

Lord, . . . praise the Lord, O my soul, praise the Lord, O my

soul, praise the Lord, O
 soul, praise the Lord, O
 soul, praise the Lord, O
 soul, praise the Lord, O
 soul, praise the Lord, O

my soul, O my soul.

my soul, O my soul.

my soul, O my soul.

my soul, O my soul.

(8.)

The Rondo by Mozart and the Gigue by Handel deserve special notice on account of the skill with which they were played and their comparative novelty. The selection from Schumann's works was most exquisitely performed, as were also four pieces by Chopin, one of which, a Berceuse, was given with unsurpassable delicacy. Of Herr Rubinstein's own compositions the Scherzo, which contains some charmingly original passages, was the gem of a selection which also included the Barcarole in F minor and the Valse Caprice. The audience was again very large and enthusiastic.

HENRI VIEUXTEMPS.

WE have to record the death, in Algiers, on the 6th ult., of this eminent violinist. Henri Vieuxtemps was born at Verviers, February 17, 1820, and showed at a very early age a strong predilection for music, it being even said that when two years old he would spend hours in drawing a bow across the strings of a little violin. Observing the bent of the child's nature, an amateur placed him under one M. Lecloux, a professor of the instrument, and so rapid was his progress, that he made an artistic tour through Belgium at the age of eight. Later on the boy received gratuitous lessons from De Beriot, and in 1833 commenced his first tour through Germany. Two years afterwards he was in Paris, where he took lessons in composition from Reicha, the result being that he played his own music through Holland in 1836, and soon began to publish a variety of pieces. The life of Vieuxtemps thenceforward was devoted to travel from country to country with his violin, and to composition. We need not remind our readers that he several times visited England, obtaining here full recognition of the talent which gave him so eminent a place in the hierarchy of his art. Vieuxtemps was a somewhat prolific author. He wrote several concertos for his instrument, and a large number of fantasias, studies, and other pieces adapted for concert use. At least one or two of the concertos have been recognised as possessing remarkable merit, the enemies of the composer going so far as to say that he never wrote them. A few years ago M. Vieuxtemps was stricken down by paralysis and deprived of the use of his right arm. With this, of course, his career as a violinist ended; but he continued to compose till within a short time of the event we now regretfully chronicle.

THE Summer Term at Oxford just concluded has been, as usual, the occasion of many Concerts, and the programmes have been distinguished by the high class of music they have included. The two large musical societies of the city have each given a performance in the Sheldonian Theatre: the Choral Society performing "Solomon" on May 11, and the Philharmonic "Acis and Galatea" on the 20th ult., both, on the whole, good concerts; in fact the "passions" chain of choruses deserved a special word of praise. The musical feature of the term, however, has been the manner in which the College musical societies and clubs have endeavoured to interest their auditors by rendering some cantata at their concerts. No fewer than six cantatas were thus given in the latter part of the term. Worcester led the way on May 20, with Romberg's "Lay of the Bell"; on the 25th Exeter followed with Gadsby's new Cantata, "Columbus"; while St. John's finished the month by performing Alice Mary Smith's "Ode to the North-east Wind" and Gade's "Spring's Message" on the 31st. This last, by the way, was repeated at Wadham on the 20th ult. After a short interval Keble gave "The Ancient Mariner" on the 16th ult., and New College "The May Queen" on the 21st ult. The excellence of performance varied, of course, considerably, but on some occasions the rendering was very meritorious. At Worcester the general finish of the chorus attracted attention, and Mr. Maybery sang the *Master's* music with effect. Few amateur tenors would have essayed Mr. Peacock's task of singing the arduous solo work in "Columbus," and fewer still have carried it through with such success. Much of the choral portion of "The Ancient Mariner" was very well sung, Mr. Brown and Mr. Shadwell being also very satisfactory in the solo music; while the chorus in "The May Queen" was really first-rate. Colleges which adhered

to the old style of programme were anxious to give some definite character to their performances. At both Pembroke and Magdalen English music was the idea of the evening. For instance, at the former, on the 16th ult., Mr. Tuckwell sang, and sang well, Purcell's little-known song, "Æolus, you must appear," and at the latter the Concert (on the 22nd ult.) mainly consisted of madrigals of the Elizabethan school, and glees by composers such as Arne and Callcott. This epitome, which might easily be three times as long, will give some idea of the progress of music at the older university. It is true a good deal remains to be done. Selections from "Norma," arranged for violin, cornet, and piano, should not be placed by the side of such music as that just enumerated. The golden rule set by New College, of allowing no encores, might well be followed elsewhere. The perfection of the part-singing at Magdalen was such as to reduce criticism to absolute silence, but why should four encores have been allowed to spoil the effect? Again, most musicians would rather have a great soprano *scena* omitted than hear an attempt made to sing it two tones lower. Still, with all these and such-like deductions, a musician on a holiday might easily find places where there would be less to interest and amuse him than in Oxford during a Summer Term.

A VERY interesting Concert was given at St. James's Hall on Wednesday afternoon, the 22nd ult., by the Royal Normal College and Academy of Music for the Blind, established at Upper Norwood. That the above Institution is doing thorough and invaluable work in ameliorating the condition of the blind, and making them self-sustaining, was most practically shown on the occasion in question, for not only was the general performance so good that it would have done credit to any body of musicians, but, taking into consideration the difficulties under which the executants labour, the result may be regarded as little short of marvellous. A capital programme, consisting entirely of high-class music, had every justice shown to it. It is perhaps unnecessary to mention individually all who appeared, and it must suffice to quote only those brought to the fore. Miss Maggie Reece might be named as deserving warm praise for her singing of Leslie's "O Babe, my Son, my Saviour," and also Miss Amelia Campbell for her capable voice and intelligent phrasing—indeed, her delivery of "Rejoice greatly" was far above the average. Miss Carson appeared to advantage in Barnett's "Golden Gate," but she would do well to observe shades of tone and variety of expression a little more closely. A word of recognition should also be tendered to Mr. J. West for his dramatic rendering of the air, "Is not His word like a fire." Turning to the instrumentalists, mention should first be made of Master Alfred Hollins. Although quite a boy, he displayed the grasp and power over the pianoforte that can only be gained by long and arduous labour. Indeed, his playing of an Etude of Chopin was most brilliant, and deserving of the encore awarded it. The future of this youthful musician will be watched with interest. Mr. Samuel Allen performed Bach's Fugue in A minor very fairly, and the choir must be congratulated on their excellent part-singing. The Professors of the Institution, Messrs. Cummings, Hartvigson, and Hopkins, deserve the warmest acknowledgements for the able manner in which they have discharged their duties as musical instructors. An appeal for help is made by the Committee, as there is still room in the College for sixty more pupils, who cannot be received for want of means. It is to be hoped that the necessary funds will shortly be forthcoming, in order that this good Institution may be able to increase its usefulness, and further carry out its truly benevolent work.

THE third performance of the fifth season of Chamber Concerts given by Messrs. J. Ludwig and H. Daubert took place on Thursday evening, the 16th ult., at the Royal Academy Rooms, Hanover Square, when a programme of more than average interest was presented to an audience who, although not so large in numbers as might have been wished, were certainly thoroughly appreciative. That these concerts are most acceptable during the summer months, by supplying a want felt by lovers of chamber music, there can be but little doubt, and the concert-givers therefore should certainly be encouraged to still persevere in carrying out such an excellent scheme. The

quartets selected for performance were Schubert's Op. 161, in D minor, and Beethoven's Op. 130, in A minor. Regarding the execution of the first much can be said in praise, Herr Ludwig playing most admirably, with pure tone and charming phrasing; and he also led with ready perception of the innermost thoughts and intentions of the composer. If any fault might be found with the performance as a whole, it was that the second violin and viola were often too much in the background, the first violin being at times a little too prominent. The lovely second movement of Schubert's Quartet, however, was played well-nigh to perfection; at its close the performers were heartily and deservedly applauded. Herr Ludwig contributed two solos: *a. Nocturne in E major (Ernst)*, *b. Variations in A minor (Paganini)*, in the first of which he appeared to greater advantage than in the second, where he somewhat failed to make the rapid and difficult passages quite clear; and the intonation at times was slightly faulty. Herr Ludwig, without doubt, excels rather in slow movements than in those requiring greater execution. Mdle. Rosenthal displayed a fine robust voice, but a rather defective style, in an Air from Handel's "Semele." Mr. J. B. Zerbini accompanied.

MR. W. HENRY THOMAS'S annual Concert, given at the Athenæum, Camden Road, on Thursday evening, the 2nd ult., attracted a large and select audience, drawn together not only by the personal popularity and musical attainments of the concert-giver, but by the announcement that the following eminent artists would assist: Madame Lemmens-Sherrington, Misses Hoare, Price, Etta Poole, and Madame Enriquez; Messrs. Vernon Rigby, Abercrombie, Maybrick, Lewis Thomas, and Lazarus. With such well-known names it would be superfluous to dilate upon each item of the well-chosen programme; it will be sufficient to note the chief successes of the evening. Madame Lemmens-Sherrington, in excellent voice, delighted all hearers in Taubert's "Woodland Song." Responding to an encore, she gave Molloy's "Kerry Dance"; and was again heard in association with Madame Enriquez in Rubinstein's charming duet, "Song of the Summer Birds." The last-mentioned vocalist was likewise very favourably received, being called upon to repeat both her songs. A word of praise must also be given to Miss Hoare for her finished vocalization in Rossini's "Bel raggio"; and Mr. Rigby, in a new song by W. Carter entitled "The Vision," appeared in his best form. Mr. Abercrombie, in Handel's "Where'er you walk," and Mr. Maybrick in "The Warrior bold," were recipients of well-earned encores; and Mr. Lewis Thomas, in the "Midshipmite" (accompanied by the composer), secured plaudits that led to a repetition of the popular song. The concert-giver's share in the programme comprised the solos: *a. Interlaken (Jaell)*, *b. "Faust" (Jaell)*, and the Scherzo in B flat minor (Chopin). In each he asserted complete mastery over the key-board, and showed sound judgment with good taste. Mr. Lazarus played in Gade's "Fantasie-stück for piano and clarinet," the veteran clarinettist phrasing like the true artist he is.

In our April number we gave a list of the principal compositions to be performed at the Norwich Musical Festival, but were then only enabled to say that "new works" would be produced by Sir Julius Benedict, Mr. F. H. Cowen, and Mr. J. F. Barnett. We are now informed that Sir Julius Benedict's contribution is a Dramatic Cantata called "Graziella" (the words by Henry Hersee); Mr. Barnett's a Symphonic Poem, in four parts, called "The Harvest Festival" (with chorus and organ *ad lib.*); and Mr. Cowen's a Sacred Cantata called "St. Ursula" (the poem, founded on the old legend, by R. E. Francillon); all of which will be conducted by their respective composers. A Musical Ode called "The Sun Worshipers," by Arthur Goring Thomas (the words from the French of Casimir Delavigne, by Charles Scott); an Overture to Shakespeare's play "King Henry V.," by Walter Macfarren; and an Orchestral Suite by Mr. Eugene D'Albert, will also be given for the first time. In addition to the works named in our former notice Mendelssohn's music to "Athalie," J. S. Bach's Motett, "Blessing, glory, wisdom, and thanks," an Organ Concerto by Mr. E. Prout (to be per-

formed by Dr. Bunnett), and Professor Macfarren's Overture to "St. John the Baptist" will be included in the programme. So excellent a selection of music—and more especially one so representative of British composers—has rarely been submitted to the audiences of any of our English Festivals; and Signor Randegger has every reason to be proud of his appointment as Conductor of so important a meeting. The Festival is announced to commence on Tuesday, October 11.

AN evening Concert was given on Tuesday, May 31, at St. James's Hall, by Mr. Santley, who was assisted by a number of eminent vocalists: Madame Lemmens-Sherrington, Miss Santley, Madame Patey, Messrs. E. Lloyd, Herbert Reeves, and Maybrick. Mr. Sims Reeves had intended to appear, but was unfortunately prevented from so doing by indisposition. The programme consisted mainly of popular ballads, and the pleased audience lost no opportunity of redemanding their favourite ditties, Madame Lemmens-Sherrington being obliged to repeat the "Kerry Dance," and Miss Santley the song by Miss M. V. White entitled "Es tanto lo que ti quiero." Madame Patey, as usual, made a great effect in Beethoven's "Creation" Hymn, and in the second part an equal success in "The Laird o' Cockpen," when as an encore she substituted for it "Auld Robin Gray." Mr. Lloyd was also encored in both his songs—"Sweethearts" and "Sally in our Alley." In each case he repeated the last verse. Mr. Herbert Reeves only contributed one song to the programme, Blumenthal's "My Queen," for which he was deservedly recalled. Mr. Maybrick, no less successful, repeated both his vocal efforts; and last, but not least, the concert-giver was compelled to yield to the applause of his admirers and appear again and again—indeed, besides giving three ballads he, in the place of Mr. Sims Reeves, indulged the auditors with their favourite old ditty, "Tom Bowling." The London Vocal Union added to the general interest of the Concert. Messrs. Sidney Naylor and Zerbini were most efficient Conductors.

THE Western Madrigal Society held their yearly dinner and gathering of friends on Thursday evening, the 2nd ult., on which occasion a large number of members and guests, including many well-known members of the musical profession, sat down to dinner in the large hall of the Freemasons' Tavern, Great Queen Street, and afterwards joined in the performance of the following specimens of the madrigal school, to which it is the rule of the Society closely to adhere on all occasions: "Die not, fond man," J. Ward, 1660; "If love be blind," T. Bateson, 1604; "Fair Oriana," J. Hilton, 1601; "When April decked," L. Marenzio, 1580; "Flora gave me," J. Wilbye, 1598; "Dainty fine bird," O. Gibbons, 1612; "Smile not, fair Amaryliss," G. Pizzoni, 1580; "Take heed, ye shepherd swains," Pearsall, 1847; "The nymphs and shepherds," G. Marson, 1598; "When Chloris heard," J. Wilbye, 1598; "Lady, see on every side," L. Marenzio, 1570; "Sweet Philomel," J. Ward, 1613; "Lo, where with flow'ry head," T. Morley, 1597; "While the bright sun," W. Byrd, 1580; "All creatures now are merry," J. Benet, 1598; "The Waits," J. Saville, 1667. The treble parts were sustained by boys from the choirs of the Chapel Royal and St. Peter's, Eaton Square; the Conductor being Dr. J. F. Bridge.

A MEETING of the Council of Trinity College, London, which has just been reincorporated with extended powers under the Companies Acts, was held on the 17th ult. at the College, Mandeville Place, when the following gentlemen were elected members of the Council and Corporation: Sir Julius Benedict, Mr. J. B. Calkin, Rev. Gordon Calthrop, Mr. F. H. Cowen, Mr. W. G. Cusins, Sir George Elvey, Dr. Hueffer, Mr. Warwick Jordan, Mr. George Mount, Sir Herbert Oakeley, Mr. Hubert Parry, Mr. Maybrick, Dr. W. H. Stone, and Mr. Radcliff. It was stated at the meeting that the number of candidates entered for the local examinations in elementary musical knowledge, being held on the same day (June 17), amounted to 3,831, exclusive of the returns from the colonial centres; and that, in addition to these, nearly 1,200 candidates had been separately examined in practical music during the past twelve months.

A CONCERT was given by Mr. Robert Beringer on Wednesday evening, the 8th ult., at the Royal Crystal Palace Hotel, in aid of the Norwood Cottage Hospital, which was a great success. The programme, opened with a selection from the Trio in E flat major (Op. 40), Brahms, by Mr. Robert Beringer (pianoforte), Mr. Manns (violin), and Mr. Wendtland (horn), the rendering of which was simply perfect. This was followed by the solo, quartet and chorus, "The Post Horn," composed by the concert-giver, sung by the German chorus of male voices, "Liederklänge," and very warmly received. Mr. Herbert Reeves gave an excellent rendering of Blumenthal's song, "The Requital," and "Trust as far as you can see," composed expressly for him by Mr. George Fox. Mr. Oscar Beringer contributed Chopin's Scherzo in B flat minor (Op. 31), for which he was much applauded; and Mr. Manns was highly successful in his violin solo, "Meditation on Bach's Prelude" (No. 1 in C major), Gounod. Part II. consisted of Abt's Operetta, "Cinderella," the solos in which were well sung by Miss Annie Powell, Miss Eleanor Burnett, Miss Workman, the Misses F. Rothwell and M. Pottinger. Mr. Robert Beringer conducted, and Miss Pottinger, Mr. Alfred J. Eyre, and Herr G. Müller were the accompanists.

MR. CHARLES GARDNER gave his sixteenth annual *Matinée Musicale* at the Marlborough Rooms, Regent Street, on Tuesday, the 14th ult. It speaks well for Mr. Gardner's steady qualities as a professor of music that his annual gathering of pupils and friends should have been maintained through such a considerable period of time; and, judging by the assembly on the 14th, there is every likelihood of the custom continuing for years to come. Mr. Gardner chose for solos: *a.* "Rondo Piacerevole" (W. S. Bennett), *b.* Aria and Scherzo (R. Schumann), *c.* Etude, "Am Giessbach" (J. Raff), each of which he gave with the style of one who had taken every care to be thoroughly conversant with his subject, and certainly he appeared quite intent upon giving a thoughtful and well-mapped-out reading of the several pieces. In conjunction with MM. Ludwig and Albert he performed in a trio from his own pen. The vocalists were Mesdames Leonora Braham, Marian McKenzie, and Signor Gustave Garcia. Mr. Fountain Meen conducted.

ONE of the best Concerts yet given by the Hampstead Choral Society took place at the New Vestry Hall on May 27, under the able conductorship of Mr. Willem Coenen. The programme comprised Gounod's "Gallia," Macfarren's "May Day," Mozart's "Ave Verum," a soprano solo, with chorus, "Song of the Wind," (the solo excellently sung by Mrs. George Gill), composed expressly for the Society by Gertrude Hine, and deservedly applauded; a choral composition, with alto, tenor, and bass solos, called "Lazarus," by Mr. Coenen (the solos carefully rendered by Miss L. G. Browne, Mr. W. Egerton Hine, and Mr. T. J. Grylls)—which created a marked effect with the audience—and Romberg's Toy Symphony. The solo vocalist in the "May Day" was Miss H. Sinclair, who was highly successful in the song with a burden, "Beautiful May." The accompaniments were, as usual, extremely well played by Miss Amy Gill at the pianoforte, and Mr. H. M. Higgs at the harmonium. It is announced that the Society will commence its fourth season in October next.

A FESTIVAL will be held at the Church of St. Peter, Eaton Square, on Wednesday next, the 6th inst., at five p.m. There will be a full orchestra and augmented choir, Dr. Bridge presiding at the organ, and Mr. W. de M. Sergison, Organist of the church, acting as Conductor. Before the commencement of Service the slow movement from Schubert's unfinished Symphony in B minor will be played by the orchestra; and the anthem, which is to be Spohr's "God, Thou art great," will be preceded by Mendelssohn's Overture to "Athalia," in which the orchestra will be strengthened by the addition of a harp. We must not omit to mention that the Magnificat and Nunc dimittis in F, composed by Mr. C. Harford Lloyd for last year's Three Choirs' Festival at Gloucester, and then performed in MS., will on this occasion be heard for the first time in London, and, indeed, for the first time, we believe, since the occasion for which it was written, it having only just been published.

THE disappointment of the public in not hearing Mr. Sims Reeves at the Concert advertised for the 15th ult., and again at that of the 22nd, was, we are convinced, fully shared by the vocalist himself, who has always made the most strenuous efforts to appear when announced. The "Messiah" and "Elijah"—the two works prepared for the Concerts named—are about the greatest popular favourites; and had Mr. Reeves not had a relapse which prevented the possibility of his keeping his engagement, notwithstanding the operation which he has undergone, we are certain that he would have sung all the music set down for him. The Oratorios have taken place as advertised, Mr. E. Lloyd and Mr. W. H. Cummings supplying the place of Mr. Reeves; and the announcement of the resumption of these farewell performances "at a later period" will doubtless be received with unmixed pleasure.

ON the evening of Ascension Day a Special Choral Service was celebrated in St. Sepulchre's Church. An augmented choir of upwards of fifty voices rendered the music in an excellent manner. The Service commenced with an introductory voluntary. The Rev. T. Pugh, M.A., Curate, intoned the prayers. The proper psalms were sung to single chants by Cooke, Ouseley, and Rimbault; and the Magnificat and Nunc dimittis was the setting in A by Dr. Stainer. A feature of the Service was the sacred cantata composed by Mr. J. Loaring, F.C.O., as an exercise for the degree of Mus. Bac. The performance of this work, which consists of eight movements, was especially good, and evidenced careful rehearsal. The solo parts were sung by members of the church choir. After the Service Mr. Loaring performed several selections on the grand organ.

HERR RICHTER has already announced that next season he will give nine Concerts at St. James's Hall, and that for the proper rendering of the Wagner compositions the solo singers and chorus of the German Opera will be secured. The programmes will include Beethoven's Symphonies Nos. 3, 4, 5, 6, 7, 8, and 9, Brahms's "Deutsches Requiem," Liszt's "Granter Messe," and selections from Wagner's "Rheingold," "Walküre," "Siegfried" and "Götterdämmerung." The Concerts will be given in May and June, 1882; and, with such exceptionally interesting programmes, there can be little doubt of their success. We understand that the Richter Concert Provincial Tour, with an orchestra of 100 performers, will take place during the months of October and November of the present year; Herr Richter Conductor, and Herr Hermann Franke Director.

THE Second Examination for the Degree of Bachelor in Music in the University of Oxford will commence on Tuesday, October 11, at ten a.m., in the Schools. In addition to the usual subjects, there will be required a critical knowledge of the full scores of—1. Mendelssohn's "Athalia"; 2. Handel's "Alexander's Feast." Candidates are required to bring the scores with them. The Examination for the degree of Doctor in Music will commence at the same time and place. Each of the above Examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these Examinations, are required to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 8, to pay the statutable fee of £2, and to exhibit their "testamur" of having passed the previous Examination.

ON Tuesday, the 7th ult., Mr. A. Orlando Steed read his paper "On Beauty of Touch and Tone, in relation to the Piano and Organ," at the College of Organists. The paper read before the Musical Association on the 7th of February last was given with additional observations, all of which were marked by much thought and sound judgment. Mr. James Higgs ably occupied the chair, and after the lecture made some excellent remarks, and joined the lecturer, Messrs. C. Pearce, Wells, and C. Herbert in a discussion upon the paper.

MR. J. H. A. HICKS has recently been presented by the Rev. J. O. Fellowes with a handsome gold watch "as a token of esteem, and as a recognition of valuable services rendered by presiding gratuitously at the harmonium, at Trinity Chapel, John Street, Edgware Road."

HERR MARCEL HERWEGH, a young violinist from Stuttgart, gave an evening Concert at Steinway Hall on Saturday, the 11th ult. Herr Herwegh appeared at his best in his solos, especially in the first Concerto of Paganini; but we should have been pleased to see more care bestowed on the first and last numbers of the programme, viz., Trio by Dvorák, and Fantasia on the opera "Ilka," by Bülow and Singer. In both cases Herr Laistner, a pianist of the modern German school, played the pianoforte part in a highly artistic and brilliant manner. Special features of the programme were the arias and songs given by Madame Ilma di Murska, and other vocal pieces by Madame Vogri and Miss Arnim. Herr Carl Weber acted as Conductor in his usual efficient manner.

A CONCERT was given at the Royal Academy Rooms, Hanover Square, on Thursday evening, the 23rd ult., by Herr Heino Hugo. The attendance was unfortunately very scanty, but those present, however, appeared in a mood to enjoy what was presented to them. If we mistake not Herr Hugo is new to London audiences, and it cannot but be a matter for regret that this gentleman should have put off his coming amongst us until his voice had lost much of the freshness of youth. Amongst other songs Herr Hugo essayed "Non più andrai," but failed in a sensible degree to catch the spirit of the buffa aria. The following artists assisted the *bénéficiaire*: Mdles. Liebhards, Dukas-Van Noorden, Carlotta Wilmers, MM. Ludwig, Ch. Davison, and Bonawitz.

A FESTIVAL Service was held at the Church of SS. Augustine and Faith, Watling Street, E.C., on Thursday evening, the 2nd ult. The choir of the church received valuable assistance from the boys of St. Paul's Cathedral, who, before the commencement of Divine Service, sang the three-part chorus for treble voices, "He in tears that soweth," from Hiller's "Song of Victory." The setting chosen for the Canticles was that in B flat by Henry Smart (composed for the Sons of the Clergy Festival in 1870), and the anthems were Handel's "Lift up your heads" after the third collect, and Spohr's "God, Thou art great" at the conclusion of the Service, each of which was efficiently rendered.

MISS HELEN HOPEKIRK, the rising Scotch pianist who has appeared so successfully at the Crystal Palace and elsewhere, gave a morning Concert at 22, Park Square, Regent's Park, on Wednesday, the 15th ult., by kind permission of the Misses Gerstenberg. Miss Hopekirk played the Symphonische Etuden by Schumann, and other pieces by Liszt, Chopin, Rubinstein, &c., her style and execution being alike excellent, and was effectively assisted, in a Sonata for violin and piano by Beethoven, by Herr Gompertz, who also won great applause in his solo. Mdle. Friedländer, Madame Marie Klauwell, and Mr. Thorndike shared the appreciation of the numerous audience in their respective vocal pieces.

At the annual Commemoration Festival held at St. Mary's Church, Hornsey Rise, on Monday evening, the 20th ult., a selection from Mendelssohn's "Hymn of Praise" was performed by the Church choir, augmented by the choir of Christ Church, Crouch End. The soprano solos were excellently rendered by Miss Drew and Mrs. Miller, and the choruses were given with precision and effect by the united choirs. Hopkins's Evening Service in F was also sung, and Handel's "Hallelujah" Chorus closed the Service. The sermon was preached by the Rev. Gordon Calthrop, Vicar of St. Augustine's, Highbury, and the music was under the direction of Mr. T. H. Bunbury, Organist of the Church.

THE North London Philharmonic Society gave its final Concert of the season on Monday evening, the 20th ult., at the Athenæum, Camden Road, N. The programme included J. F. Barnett's Cantata "The Ancient Mariner," Prout's "Hail to the Chief," and Eaton Faning's "Song of the Vikings." Solos were given by Miss Jessie Royd, Miss Amy Dickson, R.A.M., Mr. George Knight, and Mr. R. J. Charles Davis. Mr. H. Rea was leader of the orchestra, and Messrs. A. A. Yeatman and J. Tunstall presided respectively at the pianoforte and harmonium. Mr. Henry J. B. Dart was, as usual, the Conductor. The hall was well filled.

THE "Jubilee Service" in celebration of the fiftieth year of the work of King's College, London, was held at Westminster Abbey on Tuesday evening, the 21st ult., in the presence of a very large congregation. The Magnificat and Nunc dimittis were sung to the setting by J. C. Bridge, the Anthem being Bach's "Blessing, glory, wisdom, and thanks." The "Hallelujah" Chorus was sung after the sermon. The choir consisted of 150 voices, and was conducted by Professor W. H. Monk, Dr. Bridge acting as Organist, and the Precentor (the Rev. S. Flood Jones) intoning the Service. The Bishop of Durham preached the sermon.

THE death of Mr. Thomas Bedmore, on the 9th ult., at the early age of 48, renders the organistship of Lichfield Cathedral vacant. The deceased gentleman was formerly a chorister in Lichfield Cathedral, afterwards Assistant Organist there, and was ultimately appointed Organist in 1864. Possessed of much energy, he well maintained the efficiency of the Lichfield services. He was an excellent organ-player, and had written several effective compositions for the Church service; he was also intimately connected with the great Lichfield festivals, and was a Conductor of much practice. He was buried on the 13th ult. in the Cathedral-yard.

MISS ANNIE MATTHEWS (formerly a pupil of Madame Worrell) gave her second Concert on Tuesday evening, May 31, at the Surrey Masonic Hall, Camberwell, before a tolerably numerous audience. The *bénéficiaire's* contributions were praiseworthy given, and elicited warm manifestations of approval. The remaining vocalists were Madame Adeline Paget, Misses Annie Sinclair, Maud Longhurst, and Edith Daniel; Messrs. J. D. Henderson, H. Horscroft, and A. Caink. Flute and pianoforte soli were respectively contributed by Mr. C. Spencer West and Mr. Turle Lee.

At the anniversary meeting of the London Society for Teaching the Blind to Read, held at Willis's Rooms on May 27 (Octavius E. Coope, Esq., M.P., in the chair), an excellent selection of music was performed, under the able direction of Mr. Edwin Barnes, the Society's Conductor. The pianoforte performance was especially good; and the choir, which was small, owing to so many of the pupils having left for good appointments, evidenced the effect of careful and judicious training.

THE annual distribution of awards to students of the South-east District College, Kennington Park, was held at Hawkstone Hall on Thursday evening, the 23rd ult. Commendable proficiency in part-singing and pianoforte-playing was displayed, and several certificates were given for knowledge of musical theory, reflecting credit upon the teaching of Mr. W. H. Holmes, Organist of All Saints', South Lambeth, who has succeeded Dr. Bradford as Professor of Music at this institution.

WE have much pleasure in calling attention to the "Practical Tone Ladder," invented by the Rev. C. S. Bere, which appears to us admirably suited for its purpose—that of adapting the immovable Doh to the movable Tonic. There can be little doubt that the inventor of this contrivance will be amply rewarded for his trouble by the extensive sale of his ingeniously constructed little card, which has already received the approbation of many eminent musicians.

A MILITARY Service was held, under the auspices of the Guild of the Holy Standard, at St. Paul's Cathedral, on the 15th ult. The music was entirely Gregorian, and the effect of the vast body of voices, in the hymns especially, was very striking. The Glorias, Magnificat, and Te Deum produced a great effect, these parts of the Service being accompanied by drums, in addition to the organ. The Service was very successful throughout.

ON Hospital Sunday the "Messiah" was performed at Brompton Church, under the direction of Mr. Theodore Drew, who presided at the organ. The soloists were the Viscountess Folkestone, Miss Vansenden, Miss Coward, Mr. Redfern Hollins, and Mr. R. Coward; and the choruses were given with much effect by Mr. Drew's choir. After the Oratorio a collection was made for the Hospital Sunday Fund.

MISS ADA TOLKIEN gave her first Concert at the Holborn Town Hall on the 23rd ult., assisted by Miss José Sherrington, Miss P. Featherby, Messrs. H. Guy, Thurley Beale, and H. Horscroft (vocalists), and Mr. Howard Reynolds (solo cornet). The concert-giver was very successful in her selections, a new song, "Elsie," by Gabriel Davis, being encored. Mr. Turle Lee and Mr. A. Tolkien officiated as Conductors.

THE Annual Festival Service in connection with the Society for the Propagation of the Gospel was held in Westminster Abbey on Thursday evening, the 23rd ult. The music, which was undertaken by the Choir of the Lay Helpers' Association, included C. E. Miller's Evening Service in A, and Dr. Stainer's Anthem "O clap your hands." The Bishop of Durham was the preacher, Dr. Bridge the Organist, and Mr. W. S. Hoyte the Conductor.

THE closing Concert of the Paddington Chapel Choral Union took place on Tuesday, May 31. The first part of the programme comprised Van Bree's "St. Cecilia's Day," and the second was miscellaneous. The Conductor was Mr. J. H. Moon, and Mr. H. G. Holmes accompanied. Mr. Windeyer Clark gave a pianoforte solo, which was well received.

MR. J. G. CALLCOTT has resigned the post of Organist of St. Stephen's Church, Westminster, which he has held for over thirty years, having been the only organist appointed since the founding of the church by the Baroness Burdett-Coutts. Mr. Callcott has just been awarded a medal for services rendered as accompanist to Mr. Henry Leslie's Choir during its visit to Paris in 1878.

THE Midsummer Examinations for Associateship and Fellowship of the College of Organists take place on Wednesday and Thursday next, the 6th and 7th inst., commencing at ten a.m. each day. Full particulars may be obtained from the hon. secretary, at the College, 95, Great Russell Street, W.C.

MR. EDWARD FOSKETT's new poem, "Harold Glynde," which has been set to music as a Cantata by several well-known composers, will be performed at the Crystal Palace on the 12th inst. The Rev. Canon Fleming, B.D., has consented to give the readings on the occasion.

A NEW Cantata, entitled "Ruth," has been specially written by Mr. A. R. Gaul for the Festival Choir of the Birmingham Sunday-School Union, and will be first performed at the next annual gathering of the Choir at the Town Hall, Birmingham.

MR. A. C. MACKENZIE'S "Burns" was played at Zurich on May 29, under the direction of F. Hegar, and again at Magdeburg during the past month, each time with much success.

WE understand that the select choir of the South London Choral Association has already been engaged by Mr. Boosey for the next series of Ballad Concerts at St. James's Hall.

MR. WILLIAM LEMARE announces a fourth series of Organ Recitals at the Angell Town Institution, Brixton, on Saturday evenings from October to Christmas.

REVIEWS.

Il Melodramma in Italia, dal 1600 sino ai nostri giorni. Di Pietro Raffaelli. [Florence: G. G. Guidi, 1881.]

THE critical views entertained by an accomplished Italian *letterato* concerning the rise and progress of the melodrama of his native country will command, *à priori*, the attention of all interested in the general historical aspects of the art. The above volume represents in a collective form a series of articles originally published in *L'Armonia* (a music journal founded in 1856 at Florence for the purpose of aiding a desired musical reform in Italy); and Signor Guidi, the editor, has acted judiciously in thus rescuing from comparative oblivion an interesting contribution to the history of a subject which has been, as yet, but imperfectly ventilated. We should add at once that the term *melodramma*, as here employed, signifies the

drama intended for musical composition, *i.e.*, the libretto; but the latter expression being of comparatively modern adoption, the author, taking his starting-point from the origin of opera, *viz.*, the *Dramma per musica*, is perfectly justified in making use of the former more comprehensive and, let us add, more dignified title. While passing cursorily, yet systematically, over the vast field of his chosen investigation—fixing and grouping around the heads of representative librettists the various phases of development, decadence, and resuscitation of an art but imperfectly practised at the best of times—Signor Raffaelli displays both excellent literary judgment and an intimate acquaintance with the more prominent dramatic productions of his country which have formed the vehicle for musical illustration, from the time when Ottavio Rinuccini wrote his "Dafne," set to music by Jacobo Peri, and produced in 1594 at Rome, to within two decades of the present era. The volume is divided into ten chapters, headed respectively: "Dal Rinuccini allo Stampiglia," "Apostolo Zeno e Metastasio," "Frugoni," "Parini, Coltellini, Calsabigi e Monti," "Goldoni," "Giambattista Casti e altri scrittori," "Tottola e Berio," "Felice Romani," "Salvatore Cammarano," "Andrea Maffei, Bidera, Solera, Piave." In the four last-mentioned libretto-writers, among whom will be noticed the author of "Rigoletto" and "Traviata," Signor Raffaelli discerns (and we entirely agree with him) the certain signs of corruption and decadence of the art of the musical playwright in Italy; Bidera (who wrote "La Gemma di Vergy" for Donizetti) being contemptuously styled "un certo Signor Bidera." Felice Romani, the prolific author of "Norma," "La Sonnambula," "L'Elisire d'Amore," and some 170 other libretti, on the other hand, obtains his share, and more than his share, of praise, by being enthusiastically called, "Il Metastasio dei nostri tempi." It would lead us too far were we to enter here into the merits of this and other questions raised by the perusal of these interesting pages. We will only add that, apart from his immediate subject, the author does not display any very conspicuous acquaintance with specifically musical history. Thus, on page 2, he still designates Guido d'Arezzo as the inventor of the present (*mensurale*) system of notation—an assertion the fallacy of which modern research has long since demonstrated, the invention in question having, in fact, been made about a century later. Again, in severely blaming Calsabigi for having in his "Orfeo" (written at Vienna for Gluck) done violence to Greek mythology by calling Amor to the rescue in order to avert the tragic conclusion of the drama; the author overlooks the fact that such a concession was due to the prevailing taste of those days, when all opera was expected to end happily. Not the least interesting portion of these historical studies are the extracts given from the more prominent libretti of which mention is made, and the critical analyses to which they are subjected. That the writer can be outspoken enough when occasion serves may be inferred from his comment following upon the quotation of some absurd lines occurring in the libretto of Rossini's "Mosè," where he exclaims, "These cannot possibly be called verses, and he who has written this assuredly possessed the ears of an ass." We might quote a multiplicity of examples from other well-known libretti to which a similar remark might not inaptly be applied. We must not forget, however, that in judging the poetical or dramatic value of any given *melodramma*, in the sense in which Signor Raffaelli employs the term, at least as much responsibility ought to attach to the composer who chose it for musical illustration as to the dramatist who wrote it. And, indeed, in view of the comparative indifference with which not a few of the Italian *maestri* have regarded the work of the latter, and the domineering way in which, especially in the past century, they were wont to treat the poor playwright, we can sympathise with the words which Casti, in his burlesca entitled "Prima la musica e poi le parole," causes a distracted poet to exclaim:—

Meglio è far il Pulci nella
Che il poeta di teatro!

An indication of the historical data attaching to the different chapters would have been desirable, but these may be easily supplied by the reader by referring to the existing dictionaries of the art.

All' Ombra de' Palmizi. Bozzetto orientale per orchestra. Di Vincelsao Fumi. [Florence: G. G. Guidi, 1881.]

WE have more than once drawn attention in these columns to the series of cheap and handy editions of works by old and modern Italian composers issued by the enterprising Florence firm, and including in their number, *inter alia*, those rare and interesting early music-dramas, viz., the "Euridice" both of Jacopo Peri and Giulio Caccini (two settings of the same poem by Rinuccini), in the reproduction of which Signor Guidi has rendered a special service to all students of art-history. Vincelsao Fumi's oriental sketch, "All' Ombra de' Palmizi," forms the latest addition to this collection, a work which met with a very good reception on the occasion of its first performance by the Società Orchestrale Fiorentina, the composer having already previously become favourably known by his orchestral fantasia entitled "Il Sogno di Gretchen," and other pieces. The present composition, although not exhibiting any very novel or striking feature, is a pleasant and melodious movement, scarcely suggestive, however, of the oriental character to which it lays claim, unless this should be looked for in the frequent and effective introduction of passages for the harp. It is, moreover, well scored for an orchestra of moderate dimensions, and as such recommends itself for performance in the concert-room, where it cannot fail to be appreciated. The almost microscopically small print of these score-editions might, we should think, have been avoided at a trifling increase in the cost, but cannot now, for the sake of uniformity, be remedied in the future volumes to be added to this otherwise most excellent series.

The Human Voice and Connected Parts. A practical book for Orators, Clergymen, Vocalists, and others. By Dr. J. Farrar, L.R.C.P., Edin., &c. [Marshall, Japp, and Co.]

THE larger portion of this book appeals perhaps more to the reviewing department of a medical, than a musical, journal; but there is very much to interest all who study not only to train the voice, but to keep it in perfect order when it is trained; for when, even by following the rules laid down, disease cannot be warded off, we are here told the proper course to follow, and the very best remedies to apply. In his preface the author says: "To public speakers, vocalists, &c., much pains have been taken to make the book a kind of medical guide, or companion—a sort of vocal *vade mecum*, to which reference may be made for information relating to the minor troubles, and some of the graver diseases to which the vocal organs are liable, as well as the treatment of the more common ailments." No doubt there are many works of the same kind; but we are bound to say that we have never met with one where the descriptions of the whole vocal apparatus are treated in so popular a manner. The chapter devoted to the explanation of the voices and their compass contains some very good hints as to the management of the various parts concerned in vocalisation: "Over-fatigue of the muscles of the larynx," we are told, "as by excessive and prolonged talking, public speaking, singing, shouting, &c., is a common cause of voice weakness. It is not so much the *exercise* of the muscles, as the length of time they are *continuously* under it, that produces the mischief. The strength of a horse becomes best developed, not by putting the animal to a work of one unvarying strain, but to up-hill and down hill labour—that is, by great exertion relieved by complete rest. And the muscles of the larynx obey the same laws that govern any other muscle, wherever situated. Over-use, moreover, produces a congested condition of the lining membrane of the vocal apparatus, a state of matters which generally requires the application of special means for its removal, in addition to complete rest of the larynx." Few persons are, we believe, aware how very important it is for the preservation of the health that exercise of the respiratory organs should be constantly practised; and Dr. Farrar tells us that by well-directed singing exercise, or by blowing upon some wind instrument, the "vital capacity" may not only be kept up to the average, but may be actually increased. And respecting this "blowing upon wind instruments," we have so many erroneous ideas that we cannot resist quoting from the book of Dr. Burg (an extract from which is given in the volume before us), a French physician, who

is a most ardent advocate for this kind of exercise: "Many philanthropists, on seeing our young military musicians wield enormous wind instruments, have sorrowed over the few years the poor fellows would have to live. Well, they are mistaken. All the men whose business it is to try the wind instruments made at the various factories, before sending them off for sale, are, without exception, free from pulmonary affections. I have known many who on entering upon this calling were very delicate, and who, nevertheless, though their duty obliged them to blow for hours together, enjoyed perfect health after a certain time. I am myself," he continues, "an instance of this. My mother died of consumption; eight children of hers fell victims to the same disease, and only three of us survive, and we all three play wind instruments." Amongst the subjects treated of in Dr. Farrar's volume, the subject of tight-lacing receives a fair share of attention; and as this is a very important matter to those who aspire to become vocalists, we recommend it to their serious attention. Assuredly the two illustrations in this book—one representing the natural figure, and the other the artificial one, produced by the pernicious habit alluded to—needs no further comment to ensure conviction in the mind of any reasoning being. We may add that the work contains thirty-nine illustrations, all of which are executed with the utmost accuracy, and that in every respect no pains have been spared to realise the author's desire that it should be made "a really practical and serviceable book."

How faithful are thy branches (The Hemlock Tree). Song. Words by Longfellow. Music by R. O'Leary Vinning. [Stanley Lucas, Weber and Co.]

THE composer of this song adheres to her plan of helping to form a new market, rather than of writing for a market already formed. True it is that very many specimens are now to be found of the genuine artistic workmanship which distinguishes all her vocal works, but they are the exception rather than the rule; and we are glad therefore to welcome any song which may be accepted as a protest against the "prettiness" of the day. The refined and sympathetic setting of Longfellow's words assigned to the vocalist is so materially aided by the pianoforte part that the two must become inseparable in performance; and we therefore counsel all young ladies who are trained to consider the accompanist as a servile slave, instead of an artistic companion, to avoid attempting a composition which we assure them will demand qualities which they have not yet cultivated. Amongst the many striking points in this song we may particularly mention the treatment of the phrase commencing "The meadow brook," where the semiquavers appear for the first time in the accompaniment; and must especially commend the manner in which the temptation is resisted of imitating the nightingale when the name of a bird so fatally suggestive to immature composers first occurs. In the opening bar of the symphony it would be better, we think, that the quaver should precede the two crotchet rests, and also that the grouping of the notes should decisively indicate a broken bar in 3-4 time; we have known even experienced vocalists puzzled where the quantity, rather than the rhythm, is presented to the eye.

Cross and Crown. Sacred Song. With Pianoforte Accompaniment (Organ or Harmonium *ad lib.*). Words by Edward Oxenford. Composed by A. C. Mackenzie. [Novello, Ewer and Co.]

WE so constantly receive songs termed "sacred" merely from the character of the words, that it is a pleasure to meet with one where the religious feeling of the text is sympathetically reflected in the music. Mr. Mackenzie is rapidly earning his fame in secular works, which have received recognition abroad as well as at home; and, if we may judge from the composition before us, we confidently predict that in the setting of sacred text—a much severer test, by the way—he will materially add to his reputation. "Cross and Crown" is a well-considered song throughout; and, although extremely effective, does not appear written for effect. The triplet accompaniment, against the even notes in the voice part, commencing with the words "For though thy cross a burden be," gives much eloquence to the phrase; and the lengthening of

the final line, which expresses the leading feeling of the song, with the appropriate variations of harmony, may also be warmly commended. The organ or harmonium accompaniment will materially aid the effect of the composition; and as the latter instrument is now to be found in many drawing-rooms, we predict for this latest song of one of the most promising composers of the day a large sale and correspondingly wide appreciation.

My Darling's Home. A Mother's Story. Song. Written and composed by Michael Watson.

[Marriott and Williams.]

THE many "darlings" who bring light and love into the homes of English mothers are always pleased to read in the healthy domestic literature of the time those records of childish days indelibly associated with the parental abode—the little world in which, almost unconsciously, they are trained for the larger world outside. But if by chance, they should hear this "Mother's Story," they will find that in music it has become the custom to glorify rather the death than the life of children, and may rest assured that when they hear of a boy with "curls of gold," they will, as in the song before us, assuredly find that he will be "laid low," to an appropriately deep note, and "rest with the angels," surrounded by chords in arpeggio. This is scarcely a method of attracting young people towards vocal music, and we should be sorry to believe that even their elders would like to sing such morbidly pathetic lucubrations in the presence of those whom they love. Yet there must be a market for these songs; and we can only presume that as those artists paint empty cots and empty chairs who cannot paint full ones, so do many vocalists select songs which speak directly to the feelings of an audience without the aid either of music or poetry. Compositions of this kind will, therefore, doubtless continue to be published; but they appeal not to the notice of an artistic journal.

FOREIGN NOTES.

WE have received the annual official Report of the progress of choral singing in the municipal schools of Turin, the only town in Italy, it appears, where vocal teaching occupies a recognised and organised position in elementary classes. Under the zealous and experienced guidance of Signor Giulio Roberti most satisfactory results have, within the space of a few years, been achieved in this direction, as was shown by a special public performance given on the 19th ult. at the Vittorio Emanuele Theatre of Turin. Our correspondent describes the interesting festivity in the following words: "On Sunday (June 19) the pit of the Vittorio Theatre was filled with school-children of both sexes to the number of 2,200, while the remainder of the building, consisting of two spacious galleries, was occupied by their friends and relatives; the Sindaco, with the other members of the municipal council, being seated on the stage, together with the invited guests. It was a pretty sight to see the eager young faces watching the wand of the conductor, Cav. G. Roberti, evidently enjoying their 'first appearance in public,' and singing with might and main. Kücken's song 'The young recruit' appeared to be a great favourite with them, and, having to repeat it, they did so with great gusto; but on the part of the audience the palm was given to the last number in the programme, a choral piece entitled 'Il canto del giovane ginnastico,' by G. Roberti, accompanied by the civic band. All the children present, it should be added, had written out their own vocal parts from the dictation of their respective teachers. The proceedings closed with an appropriate speech of the Sindaco, which was received with great applause, and will, I hope, be remembered, for it is high time that singing should be popularised among the youth of this country." We, on our part, congratulate Signor Roberti upon the success with which his untiring efforts in the direction of reform of this and other branches of music-culture in Turin have so far been attended, and which—as we gather from an article contained in a leading music journal recently forwarded to us from Germany—are also meeting with due recognition outside the boundaries of his native Italy.

Arrigo Boito's "Mefistofele" was recently again produced at the theatre La Scala of Milan, where some thirteen years ago the work had made a complete *fiasco*. Since that time the opera has been revised and abridged by the composer, and in this form is making the round of Europe. No wonder, then, that the Milanese are now, as we are told, enraptured with it, and that the *maestro* met with a most enthusiastic reception on the occasion referred to. The same composer's new opera, "Nerone," is to be performed, likewise at La Scala, during the Carnival season next year.

A series of historical concerts, in connection with the Music Exhibition now being held at Milan, was contemplated by the Conservatorio of that town; but, although the programmes had already been published, the interesting scheme had to be abandoned, in consequence of the Municipal Council refusing to grant the necessary funds.

The new opera, "Stella," by Auteri-Manzocchi, the production of which in Florence was noticed in our last number, has achieved a great success at Milan.

The annual meeting of the Allgemeine Deutsche Musik-Verein took place between the 9th and 12th ult., at Magdeburg. We append (in the usual column) the programmes of the Concerts given in connection with the event which are chiefly interesting as consisting, for the greater part, of compositions by the younger generation of musicians, not, as will be seen, of Germany alone. Franz Liszt took part in the proceedings.

The Berlin "Nibelungen" performances concluded with the fourth representation of the entire tetralogy, on May 29, amidst unabated enthusiasm on the part of a crowded audience, the poet-composer being again present on this occasion. There can be no doubt that the introduction into the capital, albeit through private enterprise, of Wagner's gigantic work has made a distinct mark upon Berlin musical life, the effects of which cannot fail to influence the future *répertoire* of the Royal Opera with regard to the recognition of the reformer's latest music dramas. At the latter establishment permission was granted to Herr Angelo Neumann to give a performance with his company of "Lohengrin," which took place on the 2nd ult. In connection with the Berlin performances of the tetralogy an amusing pamphlet has been published at the office of "Kladderadatsch," from the pen of Alex. Moszkowski, in which those well-known typical personages, "Schulze und Müller," convey their Philistine impressions of "Der Ring des Nibelungen" to their numerous acquaintance.

The State subvention granted by the French Chambers for the year 1882 amounts to 800,000 francs for the Grand-Opéra and 300,000 francs for the Opéra-Comique. The total receipts of the Grand-Opéra during last year were over 4,000,000 francs, which, however, failed to cover expenses. Under M. Vaucorbeil's (the present director) *régime* four operatic works have so far been added to the *répertoire* of the latter establishment, viz., "Aïda" (233,000 francs), "Comte Ory" (23,000 francs), "La Corrigane" (73,000 francs), and "Le Tribut de Zamora" (270,000 francs). The sums appended to each of these works represent the expenditure incurred in their mounting, and may in part explain the existing deficit, although, it should be added, in the result of the past year M. Halanzier, the former director, is still jointly responsible with his successor.

There is every probability of the Théâtre Lyrique being revived in the coming winter, under the auspices of M. Lamoureux, the former *chef d'orchestre* at the Grand-Opéra. The Lyrique will be entitled to a subvention of 250,000 francs, and will, it is supposed, devote itself in part to the bringing out of new operatic works by living French composers, of which there is an abundance in readiness.

A petition, signed by M. Camille Saint-Saëns and other influential musicians of Paris, has been presented to the French Government, advocating the introduction of obligatory musical instruction in the elementary schools of France.

Festive musical performances in honour of Franz Liszt were held on May 25 at Antwerp, under the direction of Pierre Benoit, and on May 29 at Bruxelles, under that of F. Servais. The programme on each occasion consisted almost exclusively of compositions by the honoured

maestro; and the enthusiastic demonstrations, of which, during the last few months he has been the object in various continental towns, are said to have here reached their climax.

The town of Barcelona, as the readers of "Foreign Notes" are aware, has recently erected a handsome building intended for concert performances, chiefly orchestral, and which it honoured by the name of "Beethoven Hall." It might have been inferred from this that the profound orchestral works of the great master had obtained a certain popularity even among the light-hearted Spaniards. It is therefore somewhat disappointing to read in one of the local papers the following critical observations on the *Eroica* Symphony: "Here then we had the 'Heroic Symphony' of Beethoven, consisting of an allegro absolutely devoid of gaiety, a 'Funeral March'—and a veritable funeral march it is, capable of conducting you to the cemetery!—a scherzo, which has the merit of preceding the finale, and a finale, indeed, to which there seems to be no ending. Total, fifty-five minutes, watch in hand! Upon our honour, at that moment we could have wished it had been the Symphony in C minor, which at least would have terminated twenty minutes sooner. Listening to this 'sublime' composition, we have asked ourselves why it had been baptised 'Eroica.' Is it because a certain heroism be required to hear it out to the very end? In that case, the title would be plainly justified." While reproducing this amusing effusion of the Barcelona critic we cannot help, however, being reminded of that English one who—some fifty years ago, it is true—also sat "watch in hand" measuring the time occupied in the performance of the Ninth Symphony, and arriving at the conclusion that if "the repetitions be omitted and the chorus removed altogether" the symphony in question would have acquired a "produceable form."

A great Music-Festival was held at New York, extending from the 3rd to the 7th of May last, during which period Handel's "Dettingen Te Deum," Rubinstein's "Tower of Babel," Berlioz's Requiem, Handel's "Messiah," fragments from Wagner's "Die Meistersinger," Beethoven's Ninth Symphony, and numerous other works, both ancient and modern, obtained a hearing under the direction of Dr. Leopold Damrosch, and with the co-operation of 1,200 vocalists and 250 orchestral members. Some ten thousand listeners, on an average, attended each of the performances, which are spoken of by competent critics as having been excellent in the highest degree. The members of the Oratorio Society of New York have since presented their able conductor with some valuable tokens of their esteem, and in commemoration of the event.

Professor Hubert, of the Moscow Conservatoire, has been elected to the post of director of that institution, lately vacated by the death of Nicolai Rubinstein.

The death is announced, at Paris, of M. Savard, professor at the Conservatoire, and author of several manuals of the theory of music much used in France.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Organ Concert of M. A. Guilman (June 2): Passacaille (Buxtehude); "Le Juif Errant" (Gounod); Ninth Concerto (Handel); Romance for violin (Bernard); Air from "L'Allegro e il Penseroso" (Handel); Marche Fantaisie for organ, harp, and orchestra (Guilmant); Hymne, Communion, Prélude (Liszt, Gigout, Clérambault); Air from "Messiah" (Handel); Adagio for flute and orchestra (Mozart); Air from "Orpheus" (Gluck); Presto from Thirty-fifth Cantata (Bach); Duet from "Creation" (Haydn); Grave and Allegro from Twenty-first Cantata (Bach).

Dresden.—Conservatorium Concert (May 20): Trio for pianoforte, clarinet, and violoncello (Beethoven); Preludes (Chopin); Violoncello Sonata (Boccherini); Fantasia, G minor, and Fugue (Bach, Liszt); Violin Suite (Bargiel); Vocal soli.

Düsseldorf.—Festival of the Lower Rhine (June 5): Oratorio, "Samson" (Handel). June 6: "Lobgesang" (Mendelssohn); "Zion" (N. Gade); Symphony, A major (Beethoven). June 7: Overture, "Euryanthe" (Weber); Scena, "Ocean," from "Oberon" (Weber); March and Chorus from "Tannhäuser" (Wagner); Violin Concerto (Gersheim); Symphony, B flat major (N. Gade); "Spanisches Liederspiel" (Schumann); Vocal soli.

Magdeburg.—Concerts of the Allgemeine Deutsche Musikverein (June 9): Symphony for organ and orchestra (Aug. Fischer); Hungarian Coronation Mass (Liszt); Concerto for organ and orchestra (Th. Forchhammer); Oratorio, "Bonifacius," Part III. (W. F. G. Nicolai). June 10: Overture, "Faust" (Wagner); Pianoforte Concerto (E. Grieg); "Burns," Scotch Rhapsody (Mackenzie); Berg-Symphonie (Liszt); "Gegen den Strom" Symphony (Huber); Concerto for viola alta (H. Ritter); Scene from Opera, "Maccabæus"

(Zopff); "Rattenfänger," symphonic poem (Geisler); Vocal soli (Lessmann, Lassen). June 11: Toccata, F major, for organ (S. Bach); Violin Solo (Tartini); Passacaglia for organ (A. Brandt); Violoncello Solo (C. Schröder); Organ Sonata (A. G. Ritter); Violin Solo (A. Becker); Organ Sonata (R. Palme); Vocal pieces (Sachs, Winterbergen, Handel). June 11 (evening): "Antar," Second Symphony (Rimsky-Korsakow); Second Pianoforte Concerto (Scharwenka); Fragments from Symphony, "Roméo et Juliette" (Berlioz); "Todtentanz" (Liszt); Kaisermarsch and Chorus (Wagner); Vocal pieces (Liszt, R. Franz). June 12: String Quartet, "Aus meinem Leben" (Smetana); Légende, Impromptu, Scherzo, and March, for pianoforte (Liszt); Pianoforte Quartet (Noskowski); Vocal pieces.

Turin.—Stefano Tempia Choral Society (May 26): Benedictus and Hosanna for three choirs (Gabrieli); Qui tollis, from Mass in B minor (S. Bach); La Romanesca, Aria di danza (sixteenth century); Nuptial Chorus and March from "Les Deux Journées" (Cherubini); Mailed, four-part song (Mendelssohn); "Ecco l'aurora," vocal duet (D. Perez); Pilgrims' Chorus and March from "Tannhäuser" (Wagner). June 16: Improperia and Tenebræ factæ sunt (Palestrina); Benedictus and Hosanna (Gabrieli); Qui tollis and Crucifixus, from Mass in B minor (S. Bach); "Gallia" (Gounod); Choruses from "La Straniera" (Bellini); Chorus from "Orfeo" (Gluck); Berceuse from "Blanche de Provence" (Cherubini); Prelude to third act and second chorus of pilgrims from "Tannhäuser" (Wagner).

Oporto.—Sociedade de Quartetos (June 12): Quartet, Op. 74 (Beethoven); Larghetto from Pianoforte quartet, E minor (Mozart); Allegro from Quartet, Op. 80 (Mendelssohn); Andante con variazioni from Trio in C minor (Beethoven); Sestet, Op. 36 (Brahms); Valse, Op. 34, No. 2 (Chopin); Andante and Scherzo from Trio, Op. 35 (Grädener); Pianoforte Quartet, Op. 1 (Staehl). June.—Quintet, Op. 29 (Beethoven); Adagio from Trio, Op. 52 (Rubinstein); Allegretto from Quartet, Op. 59 (Beethoven); Adagio from Second Pianoforte Quartet (Mendelssohn); Scherzo from Pianoforte Quintet (Brahms); Scherzo from Trio, Op. 80 (Schumann); Adagio from Quartet, Op. 74 (Beethoven); Pianoforte Quintet, D major (Michael Angelo).

CORRESPONDENCE.

GOVERNMENT GRANTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me a small space in your correspondence columns to answer the question of Mr. C. L. Williams, Organist of Llandaff Cathedral, which appeared in your last issue.

The Government *professes* to give a grant for the teaching of singing in elementary schools, and this so-called *grant* amounts, as Mr. Williams has heard, to over £100,000 per annum; but then it is paid for the instruction of over two millions of children, for whom it only provides one shilling a head, which is probably considerably less than Mr. Williams receives for teaching the "sons of gentlemen" with whose efficiency as choirboys he seems anxious to compare them.

There is, however, in reality *no grant whatever for teaching music in elementary schools*, the money which receives the name of the "Music Grant" being a part of the six shillings Average Attendance Grant, the amount of which has never varied for the last twenty years. Ten years ago the Government instituted a fine of one shilling a head on the average attendance for the neglect of music in elementary schools; and, when an outcry was raised against the invidious impost, *the fine was abolished* (!), and a shilling was taken from the long-established Average Attendance Grant and called a Grant for Music—a remarkably fine distinction without the slightest difference, for to all intents and purposes the music fine still exists.

Of course the teachers and managers of elementary schools were greatly to blame for allowing this piece of sharp practice to be played off upon them without making an emphatic protest against it; but there was not so much unity among them in those days as there is now, and what was everybody's business became nobody's; besides, the requirements were not excessive (only the singing of a few school-songs by ear), and the administration mild and lenient (principally on account of the inability of the inspectors to judge of the results); and as very few were in danger of losing the grant, the subject was allowed to drop.

Mr. Williams will see from this that the National School children he speaks of were quite up to the requirement of the Education Code in being able to sing by ear; and that *they were even beyond it* in their ability to sing in two parts. He will also see that the sum of money popularly *supposed* to be paid annually for this accomplishment, though great in the aggregate, is very small individually, and is thoroughly well earned by the teacher, even when the results are as small as those which came under his notice.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

To the honour of the teaching profession, however, it must be said that the attainments of children in elementary schools are in this respect frequently very much in excess of the requirement, and where this is the case the work is done irrespective of any pecuniary considerations. All elementary teachers are not musicians in the scientific sense of the word, nor can it be expected that they should be so, since music is an art-science depending greatly for its development on natural capacity, and has always been an optional subject in schools of every grade; but they are all more or less trained to the appreciation of music, and are capable of teaching singing by ear, which, notwithstanding the opinion of Mr. Williams, is a very good way to foster the love of music in children; besides providing excellent training for voice and ear, and being to some extent a necessary preliminary to further progress. It is also a valuable aid to discipline, and a great relief from the ordinary school duties.

I am afraid Mr. Williams is guilty of the sin of ingratitude. It seems to me that he is under an obligation to the National School for supplying in some degree substitutes for his "sons of gentlemen" when off for their holidays. If he filled their places from another cathedral choir he would doubtless, even then, consider the substitutes far inferior to his own prodigies; and no wonder, when his experience with them leads him to the conclusion that "children will and can learn to read from notes easily and quickly on almost any system." In that case, however, politeness, and respect for the fraternity to which he belongs, together with a view to future favours, would probably have induced him to keep his opinion to himself; but, as it is only the National School children and their teachers who are in question, these considerations do not weigh with him.

It is to be hoped, from the account Mr. Williams gives, that the Llandaff Cathedral School differs from the generality of such institutions, in which, if report speaks truly, the character of the general education provided is scarcely such as to draw the "sons of gentlemen" to them, and would disgrace even a National School except in the one subject of vocal music.—Yours faithfully,
Elmhurst. W. W. PEARSON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent Mr. Williams asks for information respecting the musical knowledge of National School children, and, as a schoolmaster and organist, perhaps I may throw a little light upon the subject.

It is too true that as a general rule they possess little or no knowledge of music; but it is not absolutely correct that a large sum of money is paid as a grant on behalf of those children who have "passed in vocal music." The fact is that a grant is paid on the average attendance, and this grant was originally given whether the children pretended to sing or not; but to encourage singing the Education Department now deducts one shilling for each child in average attendance if eight songs have not been learnt. They need not be "two-part ditties," for one part is quite as agreeable to the Department.

Now many schoolmasters are both able and willing to teach music, but they receive no real encouragement from the Department, which, rightly or wrongly, regards reading, writing, and arithmetic as the necessities of life, and music as one of its luxuries. Parents are anxious that their children should pass the examination, to qualify them for work, and, as no knowledge of music is required, they too regard it as an accomplishment which can be dispensed with. A woman in our parish was prosecuted for not sending her son to school, and she informed the magistrate that she objected to do so "because there was too much 'song-singing.'" Yet the time my pupils are engaged in "song-singing" does not exceed one hour per week! Very recently another woman, a member of the Salvation Army, wrote, asking me to excuse her child from the singing-lesson "because his conscience told him that he was offending his Heavenly Father by singing anything but sacred music." It is needless to say that such an absurd request was not granted.

It is a well-known fact that many Inspectors of Schools know little or nothing of music. As far as I can judge, my

scholars have always satisfied our Inspector, but it is in vain that I look for one word of praise or blame in the last six annual reports. Is it then surprising that music is neglected?

Drawing is now taught in most elementary schools because the teacher is encouraged by grants, and the pupils by prizes and certificates from South Kensington; the chief condition being that the teacher must have obtained a second-grade certificate in the subject which he teaches. When music receives such a stimulus we shall find children ready to compete for prizes, and schoolmasters ready to teach them.—Yours, &c.,

G. E.

ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your issue for this month you publish a letter from a "Parish Organist" on the above subject. In reply I beg to inform him that I have a set of radiating concave pedals (CC to F) attached to a cottage pianoforte, which I find extremely useful, without damaging the instrument in the least. The price I paid for them (new), including fixing, &c., was £6 10s., and I may state that they are honestly worth £10. The action (which does not in the least disfigure the instrument) is that generally known as the "roller board" action, and has no gut or twine about it.

If your correspondent would like to write me on the subject he is at liberty to do so, and can obtain my address for the purpose on applying to you.—Yours truly,
VILLAGE ORGANIST.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to your correspondent "Parish Church Organist," I have tried the cheap pedals advertised, and made them answer by using gut instead of twine, and substituting small brass pulleys for the eyes. With the pulleys there is hardly any friction. I could not obtain any small enough in London, but procured them from Birmingham. If they cannot be easily adapted to the first row under the keys, large eyes could be used there, the friction being chiefly in the other row. The gut should be thin, and can occasionally be oiled. I use them constantly, and find them answer perfectly.

C. E. S. L.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN ASPIRANT.—Apply to the Professor of Music at the University where you wish to take your degree.

S. ROBINSON.—No doubt the fees may be known on application to the Society.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AUCKLAND, N. Z.—Mr. Gordon Gooch gave a Concert on Monday, March 28, at the Choral Hall, under the patronage of His Worship the Mayor and Councillors, and the musical elite of Auckland. An excellent programme was provided, including part-songs and choruses, capitally sung by the members of Mr. Gordon Gooch's advanced singing class, under his conductorship. Vocal solos were contributed by Miss May Hastings, Mrs. Revitt, the Misses Lodder, Mrs. Stainer, Mr. Edmonson, and Mr. Wilson. In the second part of the programme Mr. Angelo Forrest played some pianoforte solos, and Mr. Slater, Organist of St. Mary's, was the accompanist. Mr. Gordon Gooch was highly successful in all his songs.

BARBADOS.—The new organ at St. Mary's Church was dedicated on Thursday, May 19, with a special Service, at which His Lordship the Bishop, the Rector of the parish, and several of the clergy, with a crowded congregation, were present. After an address by the Bishop there were Organ Recitals by Mr. Hoad, the Organist; Mr. Doorley, Organist of St. Leonard's; Mr. Bowen, Organist of St. Ambrose; and Mr. Cummings, Organist of the Cathedral. The organ is by Messrs. Hill and Son, London, and is pronounced by competent judges to be the best on the island; the case is of pitch-pine, varnished; the front pipes, which are handsomely decorated, are after the pattern of those on the organ at Keble College, Oxford; and it has two manuals, with eighteen stops and five composition pedals.

BEVERLEY.—One of the lancets in the north aisle of the choir at the Minster has just been filled with some very beautiful stained glass as a memorial to George Lambert and his son, the late G. J. Lambert, who were successively organists for a joint period of nearly a hundred years. The subject chosen is the "Te Deum," which is illustrated by three distinct groups, forming, however, one harmonious whole. In the upper portion is a seated figure of our Blessed Lord, surrounded by a choir of angels, in the centre are two angels playing on ancient organ-like instruments, and on either side are figures of Moses and the prophets, &c. The lower portion represents more especially the "Noble Army of Martyrs," bearing among them a scroll with the words "Holy, holy, holy." To the left in this lower group is a figure of St. Ambrose, who is traditionally said to have composed the "Te Deum" at the baptism of St. Augustine. The colours are rich and the drawing is extremely good, the whole work reflecting great credit on the artists employed, Messrs. Ward and Hughes, of London. The window being some sixteen feet from the floor, a brass plate, on a level with the eye, and bearing the following inscription, is fixed to the wall: "The window above is dedicated to the glory of God, and in loving memory of George Lambert, who died July 15, 1818, aged 68; also of George Jackson Lambert, his son, who died January 24, 1880, aged 85. They were successively Organists of the Minster, the former forty-one, the latter fifty-seven years."

BIDEFORD.—The members of the Amateur Musical Society, under the leadership of Mr. C. Smale, gave a Concert in aid of the Bideford Public Free Library in the Music Hall on Monday evening, May 30. The programme included secular and sacred compositions, and was most efficiently carried out. Mrs. C. Smale was the accompanist. The singing of Miss Willis was very effective, and a piano and violin duet, by Mr. Wickham (Mayor of Bideford) and Miss Wickham, also elicited hearty applause. The rendering of the choruses, more especially Handel's "O Father, whose almighty power" (*Judas Maccabeus*), showed the choir and orchestra to be well trained, and reflected credit on all concerned. Mendelssohn's *2nd Psalm* formed an important part of the programme, the soprano solos and recitatives being taken by Miss Willis.

BIRMINGHAM.—Miss Clara Lilwall, a pupil of the Royal Academy of Music, gave a Concert at the Assembly Room, Royal Hotel, on Wednesday, the 1st ult. The first part consisted chiefly of pianoforte pieces, and was very diversified in character, including Bennett's Sonata, "The Maid of Orleans," Sydney Smith's "Ripples on the Lake," and fantasias on national airs. In the vocal portion Miss Lilwall was assisted by Mr. H. R. Bickley and Mr. Frank Duggan. Mr. Arthur Trickett was an able accompanist, and played with much effect in two duets with the concert-giver. On the 2nd ult., Mr. D. Firench Davis gave his annual Harp Festival. In addition to the band of thirty harps, played by amateurs, the executive comprised Madame Nouver, Miss Hilda Wilson, and Mr. Herbert Reeves (in place of Mr. Sims Reeves, indisposed), as vocalists; Mr. F. Ward, violin; Mr. Troman, mustel-organ; Miss Firench Davis, pianoforte; Mr. Sidney Naylor, accompanist; and Mr. J. C. Stevens, Conductor. The programme was of a popular character, and included several compositions by Mr. Davis for the band of harps, and a Trio for violin, harmonium, and harp. There was a good attendance, and the Concert passed off very successfully.

BURY ST. EDMUNDS.—A Concert was given on the 14th ult. at the Athenæum Hall by Mr. Roberts, assisted by the Misses Carreras, Earée, Borrow and Mr. Tietkins as vocalists, all of whom were very successful in their songs. Two pianoforte solos were contributed by Messrs. Coles and Sydenham, the latter being recalled for his performance of Liszt's "March from *Tannhäuser*." On the 16th ult. a very successful Concert was given by the Philharmonic Society. The band (under the leadership of Mr. Pratt, of Ipswich) was very efficient, Mozart's Symphony in D being admirably rendered. Mr. T. B. Richardson conducted with his usual skill and judgment, and Mrs. Ford presided at the pianoforte. The vocalists were Miss Challis and Mr. Frederic Pattle.

CHELMSFORD.—The third annual Festival in connection with the Association for the Improvement of Church Music was celebrated at St. Mary's Church on the 16th ult., in the presence of a crowded congregation. Mr. G. C. Martin, Mus. Bac., Oxon., of St. Paul's Cathedral, the Choirmaster of the Association, conducted the musical part of the service. Mr. F. R. Frye, Organist of St. Mary's, ably officiated at the organ, and played a few effective voluntaries before the service, the order of which was very much the same as at last year's festival, with the addition of the *Te Deum*, arranged to Gregorian melodies by Dr. Stainer. The accompaniments were reinforced by trumpets and trombones from the band of the Grenadier Guards. The processional hymn, in which the instrumentalists rendered good service in sustaining the pitch of the choir, was *Laudes Domine*—"When morning gilds the skies" (Barbary). The preces and responses were by Tallis, the proper psalms being sung to chants by Boyton Smith, Dr. Alcock, and Sir George Elvey. The Magnificat and Nunc dimittis were sung to effective music by Dr. Stainer, and the anthem was Haydn's chorus from *The Creation*, "The heavens are telling." The hymn before the sermon was the fine old Austrian national hymn by Haydn, "Praise the Lord, ye heavens adore Him," and after the sermon Gounod's "On the Fount of Life eternal," which was sung with good effect. From a musical point of view the service was a decided advance on the Festival of last year, the singing, especially in the anthem, being alike praiseworthy for its

precision and force, and the blending of the voices showing that very great pains had been taken in the preliminary practices and rehearsals both by the choir and the Choirmaster. Prayers were intoned by the Rev. T. J. Hearn, Precursor of the Association, the lessons being read by Canon Carey and the Rev. A. Pearson. The preacher was the Ven. Archdeacon Blomfield. The Benediction was pronounced by the Bishop of St. Albans. The offertory, in aid of the funds of the Association, amounted to £19 8s.

CROYDON.—The Croydon Church Choirs Union annual Festival was held on the 21st ult. The services consisted of a choral celebration at St. Saviour's Church at seven o'clock in the morning, and full choral evensong at the Parish Church at eight p.m. The music performed was, at the Morning Service, Office of the Holy Communion in C, by F. Cambridge, Organist of the Parish Church; and at the Evening Service, Magnificat and Nunc dimittis (Gadsby) in C; Anthem, the tenor solo, "In splendour bright," well sung by Mr. Hunt (in the absence of Mr. Shakespeare), the chorus, "The heavens are telling" (from *The Creation*), and the "Hallelujah" Chorus (from *The Messiah*). The sermon was preached by the Rev. J. Nisbet, Canon of Norwich. The united choirs mustered about 250 voices, conducted by Mr. Cambridge. Mr. Balfour officiated at the organ. The entire arrangements of the Festival reflected great credit on the Conductor, Organist, and the energetic Secretary, Mr. Fred White, Choirmaster of St. Peter's Church.

EASINGWOLD.—The members of the Easingwold Choral Society gave a very satisfactory performance of *Samson* in the Public Hall on Friday, May 27. Miss Johnson presided at the piano. The Society's soloists were Miss Hicks, Miss Mullens, Dr. Witz, and Mr. J. E. Bannister, ably assisted by Mr. McCall and Mr. Macdonald, from York, and Miss Riley, all of whom were highly appreciated. The choruses on the whole went well, especially "Awake the trumpet's joyful sound," "Then round about the starry throne," "Fixed in His everlasting seat," and "Let their celestial concerts." Mr. Bensley conducted.

EASTBOURNE.—On Thursday evening, the 16th ult., the Eastbourne Musical Society concluded the season by a capital performance of Mendelssohn's Oratorio *Elijah*, before a large and attentive audience. The solo vocalists were Miss Penna, Miss Chatterton, Mr. Carter, and Mr. Bevan, assisted in the double quartet, "For He shall give His angels," by Mrs. Easter, Miss Ailchin, Mr. Easter, and Mr. C. Roper. The unaccompanied trio, "Lift thine eyes," was excellently rendered by Miss Penna, Mrs. Easter, and Miss Chatterton. The choruses were well sung, and the orchestra played the overture and accompaniments most effectively. Miss Roper contributed very efficient help at the piano, and Mr. Stephen Sangster at the harmonium. Dr. Sangster conducted.

ERDINGTON.—On Wednesday, the 15th ult., the members of the Mutual Improvement Society gave their annual Concert at the Public Hall before a large audience. The programme included some well-known songs. Among those who took prominent parts were Miss Sincok, Miss Houlston, Miss Hateley, Mr. Hateley, Mr. Martin, Mr. Houlston, and Mr. T. J. Cox. The latter gentleman deserves special mention for his fine rendering of Gounod's "Maid of Athens," which was encored. Miss Hateley presided at the pianoforte.

EXETER.—An excellent performance of Handel's Oratorio *Jephtha* was given on Tuesday evening, May 31, at the Victoria Hall, to inaugurate the first subscription performance for the present year by the members of the Exeter Oratorio Society. In addition to an able and highly trained orchestra (led by Mr. Barré Bayly) and a powerful chorus, the following soloists took part, viz., Miss Jessie Royd, Miss E. Dones, Mr. Bernard Lane, and Mr. Thurlay Beale. Mr. G. W. Lyon conducted.

HALIFAX.—On Wednesday, the 15th ult., the Oratorio *Hagar*, composed by the Rev. Sir F. A. G. Ouseley, Bart., was performed in the Parish Church by a full band and chorus of 200 performers. The band consisted of some of the principal members of Mr. Charles Hallé's orchestra and that of Mr. De Jong. The principal vocalists were Miss Tomlinson, Mrs. Carter, Master H. Hainsworth, Miss Brook, Mr. Verney Binns, and Mr. Nutton, of Durham Cathedral. Mr. George Haddock was the leader of the band, Dr. Creser presided at the organ, and Dr. Roberts was the Conductor. The church was crowded, and there were present many of the leading musicians of the county. The Oratorio was well received and admirably rendered, Dr. Roberts being warmly congratulated by many eminent musicians on the manner in which the work had been performed.

HANDSWORTH, NEAR BIRMINGHAM.—On Wednesday, the 1st ult., a very successful Service of Sacred Music was given at Aston Villa Wesleyan Chapel by the choir, the solos being ably rendered by Miss Lizzie Oakes, Miss Jeffery, and Mr. A. R. Hulme. Mr. C. W. Perkins presided at the organ, and played several pieces during the evening in excellent style. Mr. J. F. Thomason, Mus. Bac., Oxon., the Organist and Choirmaster, conducted the choral music, which was given with great precision and vigour. The collection was in aid of the choir funds.

KINGSTOWN.—The eighth season of the Kingstown Philharmonic Society was brought to a most successful termination at the third evening Concert, which was given in the new Town Hall on Friday, the 10th ult. There was a large and appreciative audience. The programme included Romberg's *Lay of the Bell* and Gade's *Erk King's Daughter*, which were admirably rendered. The solos were effectively sung by two pupils of the Royal Irish Academy of Music, Miss Connell and Mr. Albert Christian. A new song, "The Suit of Russet Brown," by Dr. József (sung by Miss Connell), was enthusiastically encored, as was also a quartet for male voices of a humorous character, composed by Mr. Edgar Little, a clever member of the Society. Dr. József conducted with his accustomed skill; Mr. Gater, Mus. Bac., was at the harmonium; and Mr. James E. Dowdell led the orchestra.

KINGTON, RADNOR.—On Wednesday, the 15th ult., a Festival of Parish Choirs in connection with the South Shropshire Choral Union was held in St. Edward's Church. There were about eighty voices. The Rev. W. Rayson, Choirmaster of the Union, and Minor Canon of Worcester Cathedral, conducted. The Magnificat and Nunc dimittis

were sung to Barnby in E, and the anthem was Ouseley's "From the rising of the sun." The whole Service was very well rendered. Miss Woodward, the Organist of the church, accompanied with her well-known ability.

LAUNCESTON.—The Launceston District Association of Church Choirs held its tenth annual Festival on Tuesday, May 31, in the Church of St. Mary Magdalene. Fourteen choirs were represented on the occasion, numbering about 230 voices. The Old Hundredth, sung to its grand old tune, was the processional. Tallis's Festival Responses were finely rendered. The special psalms, 46, 98, 145, were sung to single Anglican chants by Godwin, Smart, and Dr. Garrett, and as pointed in "Chants: Ancient and Modern." The Canticles, Magnificat and Nunc dimittis, to a setting in G by the Organist and Choirmaster (Mr. Dalby), made a most favourable impression. The anthem, "In Jewry is God known" (Dr. Clarke-Whitfield), deserves especial mention for the precision and brilliancy with which it was rendered. The hymns were carefully sung, the attention to all marks of expression being thoroughly well observed. The success of the Festival was due to the great pains taken by the various local choirtrainers, acting under the careful direction and supervision of the Choirmaster. The chorus from Handel's *Messiah*, "Lift up your heads," played as a voluntary, brought to a close the most successful Festival the Association has ever held.

MODBURY.—The sixth annual Festival of the Choirs of the Plympton Deanery Choral Union took place in St. George's Church on Wednesday, the 22nd ult. The proceedings of the day began with a choral celebration of the Holy Communion at 11 a.m. The music of the Communion Service was B. Tours in F; Introit, "Like as the hart" (V. Novello); Offertory Sentences (Barnby); Benedictus and Agnus Dei (Monk); Ave Verum (Mozart); Pater noster (Roylands Smith); post-communion hymn, "Jesu, gentlest Saviour." The evening Service commenced at six o'clock; in ten choirs took part, viz., Avonwick, Cornwood, Ivybridge, Modbury, Plympton St. Mary, Plympton St. Maurice, Sparkwell, Ugborough, Loddiswell, and Salcombe. They were supposed to number 250, there being about 200 or more in surplices. The Proper Psalms were Psalms xxix, xlv., and cxxv., which were sung to double Anglican chants by Monk, Attwood, and Smart. The Canticles were by Turle in D, and the Anthem, "O praise the Lord" (Goss). An impressive sermon was preached by the Rev. S. W. E. Bird Vicar of Launceston. The whole of the music was rendered without a single hitch, and reflects great credit on all the choirs, and on the Conductor, Mr. T. Roylands Smith. The fine organ was well played by Mr. Alfred Davis, the Organist of the Church.

PLYMOUTH.—The 16th ult. being the anniversary of the Confraternity of the Blessed Sacrament there was a High Celebration at All Saints' at eleven o'clock. The Service opened with the March from *Elis*, during which the clergy and choir took their places in the chancel. A procession was then formed and went round the church singing Hymn 309, "Ancient and Modern," preceded by two trumpets. The Introit was then sung according to the office of the Confraternity, followed by the Kyrie eleison from Schubert's Mass in G, Master White, who has a really good voice, taking the solo. The sub-deacon sang the Epistle, and the deacon the Gospel, between which a Gradual and Sequence hymn were performed. The Gloria before and after the Gospel was by Haynes; then followed the Credo (Schubert). The sermon was preached by the Rev. A. G. Stallard, of Lower Brixham. After the offertory Gounod's "Ave Verum" was performed, and was succeeded by the "Pilgrims' March," from Mendelssohn's Symphony, as a voluntary. The *Sursum corda* was sung, followed by the Sanctus, Benedictus, and Agnus Dei. The solos were taken by Master White, Mr. Moreton, and Mr. Jarvis. The Laudate Dominum followed the blessing, and as the clergy and choir returned the March from *Le Prophète* was played as a voluntary. There was a full band, led by Mr. F. Parden. Mr. W. H. Hannaford, sen., conducted, and Mr. W. H. Hannaford, jun. (the Organist), presided at the organ.

SALISBURY.—The second of a series of popular Concerts was given in the Assembly Rooms on Monday, May 30, and was in every respect a great success. The vocalists were Miss Greenly, Dr. Hannan, and Mr. Gostage. A capital orchestra of thirty performers played, among other things, the Overture to *Crown Diamonds* (Auber), the Farewell Symphony (Haydn), Ballet music (Délibes), "L'Ingénue," Gavotte (Arditi), and Benedict's March from *Undine*. Mr. C. J. Read (M.R.A.M.) was the solo pianist, and played a Barcarole of Rubinstein's and a Notturmo of Henselt's (encored); and Mr. A. Foley was also very successful in his violin solos, "Pastorale" (Earl of Dunmore) and "Air Varié" for four string (Paganini). Mr. Augustus Aylward (Organist of St. Thomas's) conducted.

SHERBORNE.—The last Concert of the sixth season of the Musical Union was given at the Digby Hotel Assembly-room on Monday, May 30, before a large audience. The solo vocalists were Miss Jessie Jones, Miss Dones, Mr. Brutton Rowe, and Mr. Goldsmith. Miss R. Curme presided at the piano, Mrs. Tait at the harmonium, and Mr. Louis Parker conducted. Rossini's *Stabat Mater* occupied the first part of the programme, and the second, which was miscellaneous, included Mendelssohn's unfinished Opera, *Loreley*, the part of Leonora being taken by Miss Jones. The choruses were well rendered, showing that great pains had been taken by the Conductor.

SOUTHERNHAY.—Mr. W. H. Richmond, of St. Paul's Cathedral, Dundee, gave an Organ Performance on Monday, May 30, at the Congregational Church. There was a large attendance. Mr. Richmond played in excellent style selections from the works of Dr. Wesley, Handel, Bach, Beethoven, Mendelssohn, Sullivan, &c., and a Triumphant March of his own composition.

STANNINGLEY.—The successful competitors in the Annual Prize Musical Competition are as follows: Mr. J. Newsome, Ravenshorpe, first prize; Mr. P. A. Strickland, Organist and Choirmaster, Stanningley, second prize; Mr. P. Blakeley, Organist, Batley, third in merit. The compositions which obtained these prizes were sung by most of the Sunday Schools in the neighbourhood of Leeds, Bradford, &c., on Whit-Monday. Mr. J. V. Roberts, Mus. Doc. Oxon, Organist of Halifax Parish Church, was the examiner.

TAMWORTH.—A Concert was given on Tuesday, May 31, in aid of the Catholic School, St. John's Place, which was well attended. Mr. McGowan, under whose able management the choir and band have been trained, was prevented by indisposition from attending, and his duty as Conductor devolved upon Mr. A. G. Rowley. The programme was well rendered on the whole. Mr. Rowley's flute solo was brilliantly executed, and songs were contributed by Miss J. Rose and Messrs. Grayston and Tulke. Mr. R. Jones was encored in a violin solo. Miss Emery accompanied.

YEovil.—Mr. Harry A. Bullock gave an Organ Recital at the Parish Church on Thursday morning, May 26, before a large audience. The programme included compositions by Sir S. Bennett, Chopin, Mendelssohn, and Handel. Mrs. T. E. Whitby sang two solos with excellent effect.—Special Musical Services were held in the Parish Church on the 2nd ult., at which Mendelssohn's motett, *Hear my Prayer*, and a selection from the *Creation* were performed. Miss Julia Jones was the soloist. Mr. Joseph Whitby presided at the organ, and Mr. Harry A. Bullock, Organist of the church, conducted. The choir, assisted by some amateur ladies, numbered eighty voices. The Service in the evening was intoned by the Rev. Canon Manning, Precentor of Wells Cathedral.

ORGAN APPOINTMENTS.—Mr. D. G. Cornwell, to the Marquis of Abergavenny's Church, Eridge, Tunbridge Wells.—Mr. W. Henry Tozer, Organist and Choirmaster to St. James's Church, Kennington, S.E.—Mr. James Salmond, Organist and Conductor to Bridge Street U.P. Church, Musselburgh, Scotland.—Mr. Fred Watts, to St. John's R.C. Church, Bath.—Mr. A. A. Yeatman, Organist and Choirmaster to Finchley Parish Church.—Mr. A. Antoine, Organist and Choirmaster to the Church of the Ascension, Balham.

CHOIR APPOINTMENTS.—Mr. W. J. Ineson (Bass) to the Cathedral, Manchester.—Mr. T. E. Gledhill (Principal Tenor) to St. Mary's Cathedral, Edinburgh.

OBITUARY.

On May 29, at Ross, WILLIAM MOSS, aged 8r.
On May 31, at Norwich, WILLIAM HOWLETT, Musicseller, aged 78.
On the 8th ult., at Newbury, HARRIETT GODDING.
On the 8th ult., at Denmark Hill, THOMAS GARDISE, for several years Conductor of the St. George's Glee Union, aged 44.
On the 9th ult., THOMAS BEDSMORE, Organist of Lichfield Cathedral, aged 48.

Now ready.
NEW AND REVISED EDITION with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.
Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.
Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.
Edition III., in Imperial 32mo. *Words only*. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION of THE CANTICLES, &c. First Series.
I. Post 8vo, chants in short score. 6d.
II. Foolscap 4to, chants in short score. 1s.
III. In 32mo. *Words only*. 13d.
When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

MISS NELLY MC EWEN (Soprano).

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

LEMMENS ORGAN CONCERT, by the Professors and Pupils of the London Organ School, will take place at the Royal Academy of Music on SATURDAY, July 30. Doors open at 7.30, commence at 8 o'clock. Admission, 6d.; reserved seats, 1s. Tickets to be had at the London Organ School and College of Music, 3, Princes Street, Cavendish Square, or at the doors on the evening of the Concert. No tickets can be given away.

SCOTSON CLARK, Mus. B., Principal.

SOPRANO WANTED for St. Stephen's, Walbrook, E.C. Must read well. Stipend, £7. Duties light. Address, the Organist.

ALTO WANTED for St. Luke's, South Kensington. Must be a good reader and accustomed to a Cathedral service. Write, Organist, 13, Barclay Road, S.W.

ST. SAVIOUR'S CHURCH, Chelsea.—The following Voices are required: ALTO, TENOR, BASS (not Baritone). Two Sunday services. State salary. Address, F. G. M., 9, Montpelier Place, Montpelier Square, S.W.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

HANDEL.—"Acis and Galatea," with Mozart's Accompaniments. Full score. New and revised edition. 31s. 6d.**GAUL, A. R.**—"Ruth." A Sacred Cantata. Words by E. OXENFORD. 8vo, paper, 2s.; paper boards, 2s. 6d.**NOVELLO'S OCTAVO ANTHEMS.**—Vol. XI., cloth, 7s.**FARMER, JOHN.**—Glees and Songs for High Schools. 8vo, 1s. 6d.

—Harrow School Songs. Vol. II., cloth, 4s.

AGUTTER, B.—(In D.) Magnificat and Nunc dimittis. 8vo, 6d.**BAMBRIDGE, G. E.**—Magnificat and Nunc dimittis. 8vo, 4d.**BAYLEY, W.**—(In F.) Cantate Domine and Deus misereatur. 8vo, 6d.**COULDREY, H. R.**—Te Deum and Benedicite (Chant form). 8vo, 4d.**LOYD, C. H.**—(In F.) Magnificat and Nunc dimittis, Solos (Soprano and Baritone), Chorus and Orchestra. 8vo, 6d.**AKELEY, SIR H. S.**—(In E flat.) Communion Service: Introit, Kyrie, Gloria Tibi, Gratias, Credo, Sursum corda, Sanctus, Gloria in excelsis. 8vo, 1s.**PASCÖE, C. F.**—(In G.) Communion Service: Kyrie, Gloria, Gratias, Credo, Sursum corda, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis, Nunc dimittis. 8vo, 1s.**ROGERS, H.**—(In D.) Magnificat and Nunc dimittis. 8vo, 6d.**HARRINGTON, DR.**—"Eloi, eloi, lama sabachthani?" Sacred dirge for Passion Week. S.S.B. 8vo, 3d.**LOYD, C. FRANCIS.**—"God be merciful unto us." (Novello's Octavo Anthems, No. 236.) 6d.**SOMERSET, LORD HENRY.**—"Weep ye not for the dead." Anthem, s. or t. 8vo, 3d.**BROUGHTON, J.**—"From Greenland's icy mountains." Solo and Trio (Female Voices). 8vo, 6d.**NOVELLO'S TONIC SOL-FA SERIES.**
No. 127. It was a lover and his lass. J. BOOTH ... 1½d.
128. Come and let us return. W. JACKSON (Masham) 1d.
129. Sing, O heavens. B. TOURS ... 2d.**HARE, SYBIL.**—"If thus thou lov'st me." Song. 1s. 6d.**TILTMAN, H. T.**—"Homeward bound." Song. 2s.**BOHRER, W.**—"Souvenir de Montréal." Valse. 2s.**GRIFFITH, E.**—"The Whitgift March," for Pianoforte. 2s.**ALTO WANTED** for St. Paul's, Herne Hill, S.E. £70. Address, M., 191, Camberwell New Road, S.E.**TENOR WANTED** for Church near the City. Good voice and ability to sing Cathedral service indispensable. Salary, £18 per annum. Letters to Organising Choirmaster, Messrs. Novello, Ewer and Co., 80 & 81, Queen Street, E.C.**TENORS and BASSES WANTED** for the Choir of Holy Trinity, Gray's Inn Road; also a **SOLO BOY**, in return for Organ Instruction and Practice. Apply to the Organist, Vestry, Thursday evenings, at Eight.**BASS (not Baritone) WANTED** for St. Stephen's, South Kensington. Full Cathedral service. Liberal stipend. Address, Albert Lowe, Stoneleigh House, Penywern Road, South Kensington, S.W.**AN ORGANIST and CHOIRMASTER WANTED** for St. Paul's Church, Dundee. He must be a sound churchman, and skilled in training a choir. There is a very good organ by Hill and Son; also a surplised choir. There are three services on Sunday, two during the week, and the church festivals. Excellent opening for private teaching. Salary, £60 a year. Apply, Montague Cannon, Esq., Strawberry Bank, Dundee.**ORGANIST and CHOIRMASTER WANTED** for Christ Church, Shooter's Hill, S.E. Duties: Sunday morning and afternoon, and great festivals. One choir practice a week. Organ, 2 manuals, 18 stops. Anglican music. Salary, £40. Applications (not received after July 15) with testimonials, to be made to Mr. G. F. Geaussen, 27, Lee Park, Blackheath, who will make the selection.**ORGANIST and CHOIRMASTER.**—A Gentleman with good recommendations is open to an Engagement as **ORGANIST and CHOIRMASTER.** Is well acquainted with Cathedral and Classical music. Must be good choir and fair organ. Address, W. F. J., 68, High Street, Oxford.**ORGANIST and CHOIRMASTER WANTED** for the new church of St. Peter, Stockton-on-Tees (only a harmonium at present). Excellent opportunity for tuition in town and neighbourhood. Application, with testimonials, to be addressed to the Churchwardens.**TO SEA-SIDE ORGANISTS.**—A well-known **LONDON ORGANIST, CHOIRMASTER, CONDUCTOR, &c.**, is desirous of taking duty during the month of August in return for apartments, &c. Address, Organo, Messrs. Novello, Ewer and Co., 1, Berners Street, W.**PIANOFORTE BUSINESS.**—WANTED, a **YOUNG MAN** of gentlemanly manners, with some knowledge of Tuning and able to try Pianofortes. Will be thoroughly instructed in his business and started in a position with stock and every facility for doing business. Must give good security in reliable references as credential to the position. For further particulars apply to S.S.D., Glebe Cottage, Glebe Place, Chelsea, London.The extensive Musical Library of Carl Engel, Esq. **MESSRS. PUTTICK and SIMPSON** will sell by Auction at their house, 47, Leicester Square, W.C., on **THURSDAY, July 7**, at Ten minutes past One o'clock precisely, the extensive and Valuable **LIBRARY of MUSIC and WORKS on MUSICAL HISTORY, THEORY, &c.**, chiefly in English and German, formed by Carl Engel, Esq., removed from his residence at Kensington. Catalogues on receipt of two stamps.Monthly sale of Valuable Musical Property. **MESSRS. PUTTICK and SIMPSON** will sell by Auction at their house, 47, Leicester Square, W.C., on **TUESDAY, July 26**, at ten minutes past One o'clock precisely, an extensive assemblage of Valuable Musical PROPERTY, including Pianofortes, Harmoniums, Harps, Violins, Violoncellos, Wind Instruments, &c. Catalogues forwarded (when ready) on receipt of stamp. * Instruments, or particulars of same sufficiently detailed for catalogue, intended for insertion in this sale should reach us not later than the 18th inst.

Goodwill of the very lucrative Business of a Pianoforte, Harmonium, and General Musical Instrument Dealer.

MESSRS. PUTTICK and SIMPSON will sell by Auction at their house, 47, Leicester Square, W.C., on **TUESDAY, July 26**, at Half-past Twelve o'clock precisely, the **GOODWILL** of the very lucrative old-established **BUSINESS** of Mr. **JOSIAH BLACKMAN**, of 120, Blackfriars Road, London, S.E., who is retiring from the same. The Business, as established and developed by Mr. Blackman, consists in the Sale of Pianofortes, Harmoniums, &c., and Letting on Hire on the three years and other systems. It is easily worked and productive of a large profit. Full particulars may be had on application to the Auctioneers on receipt of stamp.**ORGAN**, now in a large place of worship in London, for **SALE**, in consequence of alterations in the building. Great organ (CC to F) contains 9 draw stops and spare slide; swell organ (CC to F), 8 draw stops and spare slide; pedal bourdon (CCC to CC); four couplers; four composition pedals. A moderate price will be accepted. Address, K., care of Davies and Co., Advertising Agents, Finch Lane, Cornhill.**NEW CANTATA, "RUTH."** Op. 34. The words written by Edward Oxenford; the Music by **ALFRED R. GAUL**. Two Shillings net."Pieces such as our townsman's Op. 34 are much wanted, and we believe that when the 'Ruth' cantata is heard in our Town Hall it will be at once accepted as a valuable addition to our stock of music suitable for performance by fairly advanced and advancing societies. Mr. Gaul has ideas that are his own solely, and the ideas in his new 'Ruth' cantata are always well treated. The score contains fourteen numbers, some of them so subdivided as to make the actual number of movements twenty-five."—*Birmingham Daily Gazette*. London: NOVELLO, EWER and Co.**TRINITY COLLEGE, LONDON**, and the **ROYAL ACADEMY of MUSIC.**—See July number of "EDUCATION." Price 4d., by post, 4½d.**BOULTON and Co.**, Publishers, 22, Paternoster Row, E.C.**NEW VOCAL DUETS for MEZZO-SOPRANO and BARITONE.**—"Our Island of Love," by **FRANCESCO BERGER**, 4s., and "The Message from the Stars," by **JOSEF TROUSSELLE**, 4s. Composed expressly for the above voices, and admirably adapted for teaching purposes, in addition to the drawing-room. London: MOUTRIE and Son, 55, Baker Street, W.**BIG BEN**, 4s. **HENRY PONTET's** song is slowly but surely making its way. The words and the music are both good. It always meets with an encore, and no bass or baritone singer need seek a new song until they have tried "Big Ben." London: MOUTRIE and Son, 55, Baker Street, W.**THE EPIKLEIS! THE EPIKLEIS!** (Pooley's Patent). This useful invention is much admired by the profession, and from its simplicity appeals to all, being constructed on true art principles, and not mere mechanism. Testimonials from Messrs. Lindsay Sloper, Franklin Taylor, and others. By post, 4s. Handbook, with full explanation and exercises, 1s. John Pooley, 3, The Terrace, Clapham Park Road, London, S.W.

STEPHEN HELLER'S STUDIES.

The demand for the new progressive arrangement of these celebrated Studies by Mr. LINDSAY SLOPER being now equal to that for the Original Edition, it is necessary that all Orders should distinctly state whether the "SLOPER EDITION" or the "ORIGINAL EDITION" is required.

LINDSAY SLOPER'S NEW AND COMPLETE EDITION,

COMPRISING THE SEVEN SETS:—

OP. 16.	OP. 90.
OP. 45.	OP. 125.
OP. 46.	OP. 138.
OP. 47.	

PROGRESSIVELY ARRANGED.

In 20 Books, each 6s.;

Or in 3 Volumes, each net, £1.

THE "ORIGINAL" EDITION,

NEWLY ENGRAVED,

Published under the immediate superintendence of
the Composer:—

15 Books, each 6s.; or in 1 Vol., net £2

Book 1. 25 études pour former au sentiment du rythme et à l'expression	Book 1. Op. 47
" 2. Ditto	Book 2. Op. 47
" 3. Ditto	Book 3. Op. 47
" 4. 30 études mélodiques et progressives	Book 1. Op. 46
" 5. Ditto	Book 2. Op. 46
" 6. Ditto	Book 3. Op. 46
" 7. 25 studies. (Introduction to the art of phrasing)	Book 1. Op. 45
" 8. Ditto	Book 2. Op. 45
" 9. The art of phrasing. 24 studies through all keys	Book 1. Op. 16
" 10. Ditto	Book 2. Op. 16
" 11. Ditto	Book 3. Op. 16
" 12. 24 nouvelles études	Book 1. Op. 90
" 13. Ditto	Book 2. Op. 90
" 14. Ditto	Book 3. Op. 90
" 15. Ditto	Book 4. Op. 90

A Thematic Catalogue of both Editions will be sent post-free on application.

SYDNEY SMITH'S FOUR NEW PIECES.

ANNA BOLENA.—Fantasia on Donizetti's Opera..	4s.
SIESTA.—Rêverie	4s.
KERMESSE.—Scène Hollandaise	4s.
SARABANDE and GIGUE	4s.

LONDON: ASHDOWN AND PARRY,
HANOVER SQUARE.

4to, Cloth, £1 11s. 6d.

The Violin and its Music

BY
GEORGE HART

(Author of "The Violin and its Famous Makers")

WITH
SEVERAL ENGRAVED PORTRAITS ON STEEL
OF EMINENT VIOLINISTS,

WHOSE STYLE, BOTH IN PLAYING AND IN COMPOSITION, MAY BE
REGARDED AS REPRESENTATIVE.

"There is nothing in which the power of art is shown so much as in playing the Fiddle. In all other things we can do something at first; any man will forge a bar of iron if you give him a hammer; not so well as a smith, but tolerably; and make a box, though a clumsy one; but give him a fiddle and a fiddlestick, and he can do nothing."—*Dr. Johnson.*

DULAU and Co., 37, Soho Square.
NOVELLO, EWER and Co., 1, Berners Street, W.

NOTICE TO THE PROFESSION & SCHOOLS.

THE HANOVER EDITION OF CLASSICAL & STANDARD WORKS

FOR THE

PIANOFORTE

MAY BE HAD UPON THE USUAL PROFESSIONAL TERMS
FROM EVERY MUSICSELLER IN TOWN & COUNTRY.

The HANOVER EDITION of some of the most popular and celebrated compositions, newly engraved, thoroughly revised, fingered, and printed upon the best paper (half-sheets being entirely avoided), is now preferred to any other, and is in extensive circulation throughout the United Kingdom and the Colonies. Nearly 100 separate works are already published.

London: DUFF and STEWART, 2, Hanover Street, W.

IMPORTANT NEW WORK.

PHASES OF MUSICAL ENGLAND

BY

FREDERICK J. CROWEST,

Author of "The Great Tone-Poets," "A Book of Musical
Anecdote," &c.

ONE VOL., HANDSOMELY BOUND, 7s. 6d.

REMINGTON and Co., 134, New Bond Street, W.

PRACTICAL HARMONY. By W. S. ROCKSTRO.

Price 2s. "We can strongly recommend the book to all who want to become proficient in their musical studies."—*Orchestra.* "The manual is altogether admirable."—*Nottingham Daily Guardian.* "This is a thoroughly practical book."—*Stamford Mercury.* "There is not a subject of any note which is overlooked."—*Nottingham Journal.* Also a KEY to the same. Price 1s. 6d. Either post-free for marked price in stamps.

London: ROBERT COCKS and Co., New Burlington Street.

SUTTON'S THEORY OF MUSIC. 10th Edition.

"Is found most useful in schools and training colleges, where it is rapidly becoming a standard book." In cloth, price 2s.

London: ROBERT COCKS and Co.

QUESTIONS ON THE THEORY OF MUSIC.

By Geo. F. WEST. 28th Edition. Post-free 12 stamps; in cloth, 18 stamps.

"As a class-book for elementary teaching in public schools it can have few superiors."—*Vide the Daily Telegraph.*

Sole Publishers, ROBERT COCKS and Co., where may be had, gratis and post-free, a Catalogue of all Mr. West's Piano Music.

DAILY VOCAL EXERCISES. By CIRO PINSUTI.

"Indispensable to all who desire to keep their voices in training by a short and judicious daily practice." Post-free for 18 stamps.

London: ROBERT COCKS and Co.

ROBERT COCKS and CO.'S GREEN CATALOGUE for TEACHERS, gratis and postage-free.

London: New Burlington Street.

SEVENTY-SECOND EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.*COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

COLLEGIATE AND SCHOOL
SINGING MANUALS

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED

ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

SACRED MUSIC FOR THE

USE OF SCHOOLS

EDITED BY

JAMES TILLEARD.

One Shilling.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated. Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Diss.

"Every page shows that Mr. Hemstock is master of his subject."—*Musical Standard*.

"Contains much useful information."—*Musical Times*.

"A practical and useful book."—*Music Trade Review*.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

THE ORCHESTRA AND THE CHOIR.

(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A Monthly Review; Musical, Dramatic, and Literary.

Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

PRACTICAL TONE LADDER: a mechanical contrivance for adapting the Immovable Doh to the Movable Tonic (thereby explaining the necessity for Sharps and Flats). Invented by Rev. C. S. Bere, Uploman, Devon, Assistant Hon. Sec., Western Counties' Musical Association, and Editor of "The Garland of Songs," &c.; and approved by Professors Ongeley, G. Macfarren, and Oakeley. To be had of the Inventor, or of Messrs. Boosey and Co., Regent Street, London. Price: Size I., 6d. each, or 4s. 6d. per dozen; Sizes II. and III. (for Classes), 4s. and 7s. 6d. each. In the press, also by the same author, "The Children's Vocal Hand-book"; publishers, BOOSEY and Co.

MUSICAL SHORTHAND, for the representation of Harmony as well as Melody. Thirteen penny stamps. J. WALLIS, 41, Star Street, Ryde, I.W.

15S. WORTH OF MUSIC for 1s. 6d., post-free. Songs or Pieces by Molloy, Rimbault, Gatty, Beethoven, Kuhe, Rubinstein, Lamothe, &c., clean and perfect. A. THISTLEWOOD, 5, Hunter's Lane, Birmingham.

NOVELLO'S

PART SONG-BOOK.

NEW NUMBERS.

443	Homeward	...	...	Henry Leslie	4d.
444	To sea! the calm is o'er (S.S.A.T.B.)	...	...	F. A. Marshall	4d.
445	Rest hath come	...	...	F. A. Marshall	2d.
446	Hymn to the Moon	...	...	Josiah Booth	4d.
447	The Brook	...	...	C. G. Reissiger	3d.
448	The Secret	...	...	C. G. Reissiger	3d.
449	Is it to odours sweet	...	...	R. Müller	3d.
450	On the water	...	...	R. de Cuvry	3d.
451	The Water-lily	...	...	N. W. Gade	2d.
452	There's one that I love (Swiss Volkslied)	...	...	F. Kücken	3d.
453	The trees are all budding (Tyrolese Volkslied)	...	...	F. Kücken	3d.
454	There sings a bird	...	...	Franz Abt	2d.
455	O world! thou art so wondrous fair (S. solo and T.B.B.)	...	...	Dr. Hiller	4d.
456	Winter Song	...	...	H. Dorn	3d.
457	The arrow and the song	...	...	W. Hay	3d.
458	Kings and Queens	...	...	Ciro Pinsuti	3d.
459	Would you ask my heart?	...	...	Ciro Pinsuti	3d.
460	The Rhine-Raft Song	...	...	Ciro Pinsuti	3d.
461	The Silent Tide	...	...	Ciro Pinsuti	3d.
462	The April time	...	...	Ciro Pinsuti	2d.
463	The Song to Pan	...	...	Ciro Pinsuti	3d.
464	Autumn is come again	...	...	F. Corder	3d.
465	My love beyond the sea	...	...	F. H. Simms	3d.
466	Lord Ullin's Daughter	...	...	Oliveria Prescott	4d.
467	Slow, slow, fresh fount	...	...	T. A. Walmisley	3d.
468	Song of wind	...	...	Gertrude Hine	4d.

London: NOVELLO, EWER and Co.

REDUCED PRICE.

Third edition, enlarged. Small 4to. Price 2s. paper cover; 3s. cloth lettered.

ANGLICAN PSALTER CHANTS

SINGLE AND DOUBLE

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., ETC.,

AND

EDWIN GEORGE MONK.

This Work contains nearly 400 Chants, which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series, suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

LONDON: NOVELLO, EWER & CO., 1, BERNERS STREET, W., AND 80 & 81, QUEEN STREET, E.C.

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 2d.; Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. 1 & 2, 1s. 6d. each, paper cover.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. 1s. 3rd Set—Hunting Quadrilles: "John Peel," &c. 1s.
2nd Set—"Humpty Dumpty." Duet, 3s.; Solo 1s. 4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School.

London: NOVELLO, EWER & CO.

NARCISSUS and ECHO. Cantata for mixed Voices, with Pianoforte Accompaniment. Words by MIRIAM ROSS. Music by EDWIN C. SUCH, Mus. Bac., Cantab. Price 3s.
London: NOVELLO, EWER and Co.

TO ORGANISTS.

THE UNIVERSAL ORGANIST, a Series of Shilling Volumes, averaging 20 to 25 pages each. Full music size:—

- No. 1. Eight Original Pieces and Arrangements—*F. Archer.*
- " 2. Ten Gavottes and Minuets of the Great Masters—*Dr. Spark.*
- " 3. Thirty-two Introductory Voluntaries (entirely new)—*Arthur Johnson.*
- " 4. Eight Original Pieces and Arrangements (second selection)—*F. Archer.*
- " 5 & 6. Lefebure Wely's Six Celebrated Offertories (Op. 34). Edited by *F. Archer.* (Double Number.)
- " 7 & 8. Batiste's Six Grand Offertories. Edited by *F. Archer.* (Special Number, price 2s. 6d.)
- " 9. Celebrated Marches, arranged by *F. Archer.*
- " 10. Arrangements—*F. Archer.*
- " 11. Arrangements—*F. Archer.*
- " 12. Arrangements—*F. Archer.*

Detailed lists of contents, free on application.

* Published by arrangement with Messrs. Ashdown and Parry.

Price One Shilling each, Nos. 7 and 8 excepted.

CUNINGHAM BOOSEY & SPRAGUE, 296, Oxford Street, W.

REDUCTION OF PRICES.

NOVELLO'S

SELECT ORGAN PIECES

Three Volumes, cloth, gilt edges, 21s. each.

108 Numbers, 1s. each.

NOVELLO'S

SHORT MELODIES FOR THE ORGAN

One Volume, cloth, gilt edges, 21s.

36 Numbers, 1s. each.

London: NOVELLO, EWER and Co.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.				s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges ...			1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges ...			0 6
3.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth ...			0 4
4.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover ...			0 3
5.	Hymns with Tunes. Demy 8vo. Cloth ...			4 0
6.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges ...			5 0
7.	Hymns only. Demy 8vo. Cloth ...			3 0
8.	Hymns only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges ...			4 0
9.	Hymns with Tunes. Treble part only. Royal 24mo ...			1 6
10.	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges ...			2 0
11.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth ...			2 6
12.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges ...			3 0
13.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges ...			10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.
A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.
Applications for permission to print the Hymns and Tunes for Church Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

No.		s. d.
1.	Limp cloth, turned in ...	2 6
2.	Cloth boards, red edges, gilt lettered ...	3 6
TONIC SOL-FA EDITION.		
3.	Limp cloth, turned in ...	2 0
4.	Cloth boards, red edges, gilt lettered ...	2 6

About 250,000 copies have already been sold.

THE BRISTOL TUNE-BOOK (Second Series),

No.		s. d.
5.	Limp cloth ...	2 6
6.	Cloth boards, red edges, gilt lettered ...	3 6
TONIC SOL-FA EDITION.		
7.	Limp cloth ...	2 0
8.	Cloth boards, red edges, gilt lettered ...	2 6

FIRST AND SECOND SERIES BOUND TOGETHER.

No.		s. d.
9.	Limp cloth ...	4 0
10.	Cloth boards, red edges, gilt lettered ...	5 0
12.	Tonic Sol-fa, cloth ...	3 0

SMALL EDITION OF THE COMPLETE WORK.

75	Tunes and Chants, providing for nearly 200 Varieties of Metre.
No. 11.	Cloth ...

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; BRISTOL: W. AND F. MORGAN; and all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 44d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BEXFIELD, Mus. Doc., Cantab.

"Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.
"A work which is an honour to its author and his countrymen."—*Orchestra*.

LONDON: NOVELLO, EWER AND CO.

BRIGHTON VOLUNTEER REVIEW.

THE HYMNS AND CHANTS sung at the GRAND MILITARY SERVICE on Easter Sunday. Dedicated, by permission, to H.S.H. Prince Edward of Saxe-Weimar, C.B. May be had of the Composer, ROBERT TAYLOR, 17, Upper Rock Gardens, Brighton. Price 3d.

TUNES, NEW AND OLD; comprising 357

Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, Paternoster Row.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.

TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

HERRING'S METRICAL TUNES, &c.

8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use. LONDON: NOVELLO, EWER AND CO.

Price 3d., or 2s. per doz.

THE NICENE CREED, in C, for Parish Choirs.

Short, easy, and without sentences in recitative, by CHARLES W. PEARCE, Mus. Bac., Cantab., F.C.O.

CONRAD HERZOG and Co., 62, Hatton Garden, E.C.

ANTHEM FOR CONSECRATION AND REOPENING OF CHURCHES

I HAVE SURELY BUILT THEE AN HOUSE

COMPOSED BY

T. TALLIS TRIMNELL.

Octavo, 4d.

LONDON: NOVELLO, EWER AND CO.

LET NOT YOUR HEART BE TROUBLED.

5th edition. Arranged by CHARLES SWAIN.

By the same Composer,

THE LORD IS MY SHEPHERD. 3rd edition. Each 4d.

LONDON: NOVELLO, EWER AND CO.

Now ready, 8vo, stitched, price 3s. net. (post-free 3s. 3d.), or ten copies for 25s.

THE VESPER PSALMS and MAGNIFICAT,

for all Sundays and Festivals throughout the year, set to Harmonised Chants for alternate singing with the Gregorian Tones. Compiled and edited by ARTHUR W. HUTTON, M.A., of the Oratory.

R. WASHBOURNE, 13, Paternoster Row, London.

CHURCH MUSIC by ALEX. S. COOPER.

Editor of "The Parochial Chant-Book" and "Parochial Psalter." NICENE CREED. Ely Prize Setting. Fourth edition. Price 4d.

Unison copy, 1d.

ATHANASIAN CREED, with appropriate Chants. Third edition. Price 3d.

UNISON CHANTS, with varied accompaniments. Second series. Price 6d.

TE DEUM. Easily arranged for Parochial use, with twenty-one different sets of Chants. Sixth edition. Reduced price, 4d.

LONDON: NOVELLO, EWER AND CO.; and WEEKES and CO.

Now ready.

BY G. H. SWIFT, Organist of the Parish Church,

Lambourne, Berks.

Full Anthem for four voices. O SING UNTO THE LORD. Price 6d.

Anthem. SHEW US THY MERCY. Treble solo and chorus. 6d.

Part-song. THOUGHTS OF HOME. 3d.

LONDON: NOVELLO, EWER AND CO.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a collection of Kyrie Eleisons, old and new.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 13d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

Price 5s., paper cover; or 7s. 6d., handsomely bound in scarlet cloth, gilt lettered, gilt bordered, and gilt edges.

THE VILLAGE ORGANIST. New Edition, complete in One Volume. 142 Pages. It contains 78 Voluntaries, all of which, except four, were composed expressly for the work by nearly all the most eminent English musicians.

All orders should be addressed to the Publishers.

London: NOVELLO EWER and Co.

WILFORD MORGAN'S GRAND MARCHES.

"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kuhe's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI

MARCHE JOYEUSE

MARCHE MILITAIRE

MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN'S semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN'S popular semi-sacred March, "CHRISTIAN THE PILGRIM," for Organ, with pedal obbligator. Post-free, 18 stamps. MORGAN and Co., 27, Charles Street, St. James's, S.W.

THE WHEAT AND TARES. Choral Hymn, suitable for Anniversaries, Sunday Schools, &c. Easy, melodious, and effective. 8vo, thick paper, 1d. per copy; 9d. per dozen. Send for specimen copy (post-free) to S. J. BRADBURN, 20, Arnot Street, Hulme, Manchester.

TWO HYMN-TUNES.—"Abide with me" and "Lord, he watch Thy Church is keeping." By Rev. ROBERT E. GAYE, M.A. Price 3d.

London: NOVELLO, EWER and Co.

THE ENTRY INTO JERUSALEM (One Shilling). By F. W. HUMBERSTONE, A.K.C.

"The rendering by the contralto of the exquisite Air, 'Come unto Him,' was one of the greatest treats of the evening."—*Coventry Standard*.

HART and Co., 54, Paternoster Row.

The Cathedral Psalter

POINTED FOR CHANTING.

Imperial 32mo, cloth	s. d.	0 9
Ditto, with Proper Psalms, cloth	1 0	
Demy 8vo, large type, with Proper Psalms, cloth	2 6	
Proper Psalms, separately. Paper cover. 32mo	0 3	
Canticles, 32mo	0 1	
Ditto, 8vo	0 3	

The Psalter, with Chants, Post 4to, cloth	5 0	
Canticles, 4to, with Chants	0 6	

THE

CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2 0	
Ditto, cloth	3 0	
Foolscap 4to, paper cover	1 0	
Ditto, cloth	1 6	

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S COLLECTION OF ONE HUNDRED AND SIXTY-FIVE RESPONSES

TO THE

COMMANDMENTS

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNEY.

Price 1s. 6d.; or in Numbers at 2d. each.

No. 1. Let your light so shine.	13. Charge them who are rich.
2. Lay not up for yourselves.	14. God is not unrighteous.
3. Whatsoever ye would that men.	15. To do good.
4. Not every one that saith unto Me.	16. Whoso hath this world's good.
5. Zaccheus stood forth.	17. Give alms of thy goods.
6. Who goeth a warfare.	18. Be merciful after thy power.
7. If we have sown.	19. He that hath pity upon the poor.
8. Do ye not know.	20. Blessed be the man.
9. He that soweth little.	21. Let your light so shine.
10. Let him that is taught in the word.	Festal Setting.
11. (While we have time.	
12. (Godliness is great riches.	

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

1. Let your light so shine.	11. While we have time.
2. Lay not up for yourselves.	12. Godliness is great riches.
3. Whatsoever ye would.	13. Charge them who are rich.
4. Not every one.	14. God is not unrighteous.
5. Zaccheus stood forth.	15. To do good.
6. Who goeth a warfare.	16. Whoso hath this world's good.
7. If we have sown.	17. Give alms of thy goods.
8. Do ye not know.	18. Be merciful after thy power.
9. He that soweth little.	19. He that hath pity.
10. Let him that is taught.	20. Blessed be the man.

Price One Shilling.

London: NOVELLO, EWER and Co.

COMPOSITIONS

BY

A. C. MACKENZIE.

ANTHEMS FOR FOUR VOICES.

	Net.
	s. d.
The blessing of the Lord	0 3
I will lay me down in peace	0 1½
The Lord gave, and the Lord hath taken away	0 2

PART-SONGS (S.A.T.B.) Op. 8.

No. 1. It is this	0 1½
" 2. How I love the festive boy	0 3
" 3. Autumn	0 1½
" 4. When Spring begets the dewy scene	0 4
" 5. The day of love	0 3
" 7. The stars are with the voyager	0 1½

PART-SONGS FOR MEN'S VOICES.

A Franklyn's dogge (Op. 8, No. 6)	0 6
Great Orpheus was a fiddler	0 6

TRIOS FOR LADIES' VOICES. Op. 22.

No. 1. Waken! waken! day is dawning	0 4
" 2. Distant bells	0 3
" 3. Come, sisters, come	0 4

SONGS.

Three Songs. Op. 17. The Poetry written by CHRISTINA

ROSSETTI:—

No. 1. The first spring day	3 0
" 2. When I am dead	3 0
" 3. A birthday	3 0
While my lady sleepeth. Serenade. Op. 12, No. 2. The words	
translated from the Spanish, by J. G. LOCKHART	3 0
In our boat. Violin and Violoncello Accompaniment	4 0
The song of love and death. From Tennyson's "Idyls of the	
King"	3 0
The Old Grenadier. Sung by Mr. Santley	4 0
Cross and Crown. Organ or Harmonium, ad lib.	4 0

Sold at half-price.

PIANOFORTE MUSIC.

SOLOS.

Five Pieces: Impromptu, Gigue, Saga, La Coquette, Evening	
in the fields	4 0
Trois Morceaux. Op. 15:—	
No. 1. Valse Sérieuse	3 0
" 2. Nocturne	4 0
" 3. Ballade	4 0
Six Compositions. Op. 20:—	
No. 1. Hymnus	2 0
" 2. Ritornello	3 0
" 3. Reminiscence	3 0
" 4. Chasse aux papillons	3 0
" 5. Réverie	3 0
" 6. Dance	3 0
Scenes in the Scottish Highlands. Three Pieces. Op. 23. each	3 0
No. 1. On the hill-side. No. 2. On the loch.	
No. 3. On the heather.	

BURNS.—Second Scotch Rhapsody. Op. 24 5 0

DUETS.

Rhapsodie Ecossaïse. Op. 21	6 0
BURNS.—Second Scotch Rhapsody. Op. 24	6 0

ORCHESTRA.

BURNS.—Second Scotch Rhapsody. Op. 24:—	
Full Score	10 0
Orchestral Parts	20 0

Sold at half-price.

London: NOVELLO, EWER and Co.

Just published.

A SECOND SET OF

TEN TRIOS for FEMALE VOICES

COMPOSED BY

CARL REINECKE

Op. 156.

Price 1s. 6d.; or, singly:—

No. 86. From Venice	3d.
" 87. When two are lovers	2d.
" 88. How quickly sorrow is gone	2d.
" 89. A Maiden's song	3d.
" 90. O grateful evening silence	2d.
" 91. Song of the Graces, from "Faust"	2d.
" 92. Song from "Mirza Schaffy"	3d.
" 93. In summer go thy love to seek	2d.
" 94. Over a grave	2d.
" 95. Snow in Spring	2d.

London: NOVELLO, EWER and Co.

NEW SONG

Sung by Mr. FRANK BOYLE

ONLY TO LOVE THEE

The Words written by EDWARD OXENFORD

THE MUSIC BY

FRANZ ABT.

Two Shillings, net.

London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHT

Song for Baritone or Bass, by

ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

Sung by Miss ADA TOLKIEN.

NEW SONG

ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

New Patriotic Song for Baritone.

Sung by Mr. THURLEY BEALE.

WHO'S FOR THE QUEEN?

Written by FRED. E. WEATHERLY, M.A.

MUSIC COMPOSED BY

GABRIEL DAVIS.

Price 4s.

London: NOVELLO, EWER and Co.

SONGS OF COUNTRY LIFE.

THE WOODMAN.—Dedicated to the Right Hon. W. E. Gladstone, M.P.

"Deserves to become popular."—*Musical Standard*.

THE CRICKETER'S SONG.—Dedicated to W. G. Grace, Esq.

"We predict that the new 'Cricketer's Song' will speedily be heard on many a green turf of Old England, as well as in the assembly-room."—*Birmingham Daily Gazette*.

COMPOSED BY

STEPHEN S. STRATTON.

Each 2s. net. NOVELLO, EWER and Co., and all Musicsellers.

SONGS

BY

SIR W. STERNDALÉ BENNETT.

TWELVE SONGS, with English and German Words. Price, s. d.
in paper cover, 2s. 6d.; cloth boards 4 6
Also separately, folio size each net 1 6

Op. 23.	Op. 35.
1. Musing 'on the roaring ocean.	7. Indian love.
2. May-dew.	8. Winter's gone.
3. Forget-me-not.	9. Dawn, gentle flower.
4. To Chloe (in sickness).	10. Castle Gordon.
5. The past.	11. As lonesome through the woods.
6. Gentle Zephyr.	12. Sing, maiden, sing.

O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria") 3 0

O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen") 2 6

WITH THE CAROL IN THE TREE (ditto) 3 0

'TIS JOLLY TO HUNT (ditto) 3 0

London: NOVELLO, EWER and Co.

NEW COMPOSITIONS, by **ALFRED J. CALDICOTT**,
Mus. Bac., Cantab. (winner of Manchester and Huddersfield
Glee Prizes):—
Part-Songs—Out on the Waters 4d.
The Haymakers 4d.
Yule 4d.
Jack and Jill 4d.
Little Jack Horner 6d.
Humpty Dumpty 6d.
Winter Days 4d.
Songs—The New Curate and Two Spoons... .. each 2s.
Post-free of the Composer, Worcester. Special terms to Societies.

POPULAR FOUR-PART SONGS BY **GABRIEL DAVIS**.
THE THREE STARS 2d.
THE KNIGHT'S RETURN (4th Edition) 2d.
GOD SAVE THE PRINCE (17th ") 2d.
THE DISTANT SEA ... (5th ") 2d.
TO THE WOODS ... (6th ") 2d.
HARK! 'TIS MUSIC ... (5th ") 2d.
THE HOUR OF REST ... (4th ") 2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition) 2d.
DAME TROT ... (") (3rd ") 2d.
WHO'S FOR THE QUEEN 3d.
London: NOVELLO, EWER and Co.

NEW PART-SONGS, by **ALFRED R. GAUL**.
THE POTTER. (Fourth Thousand).
"Thoroughly deserves all the popularity it is certain to obtain."—
Musical Times.
THE ERL-KING.
"A graphic illustration of a difficult subject. The narrative por-
tions are powerfully descriptive strains."—*Birmingham Daily Gazette*.
JACK FROST. (Fourth Thousand). Words by Edward Oxenford.
"Enthusiastically redemanded on each of ten renderings in St.
Andrew's Hall, Norwich, and the Town Hall, Birmingham."
Price 3d. each.
London: NOVELLO, EWER and Co.

L'ADIEU. Rhapsody for Pianoforte. 2nd edition.
4s. By CHARLES SWAIN.
London: ROBERT COCKS and Co., 6, New Burlington Street.

"YE FANCIE FAIRE MARCH" (for Piano).
G. NEWCOMBE. Price 1s. 6d. net.
"I have not for a long time heard a prettier or more graceful piano-
forte piece."—*Society*.
"Worthy to rank with Gounod's Marionette March for quaintness
and originality."
London: W. REEVES, 185, Fleet Street.

NEW BARITONE SONG, sung by Mr. Alfred
Moore.
FOR HOME AND RIGHT.
Words and Music by
ROBERT E. GAYE, M.A.
Two Shillings net.
BOOSEY and SPRAGUE, 296, Oxford Street, W.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, cloth gilt, 21s.

MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, cloth gilt,
12s. Cheap edition, paper cover, 5s.; cloth gilt, 8s.

BEETHOVEN'S SONATAS. Edited by AGNES
ZIMMERMANN. Cloth gilt, 21s.

MOZART'S SONATAS. Edited by AGNES ZIM-
MERMANN. Cloth gilt, 18s.

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, paper cover, 7s. 6d.; cloth gilt,
10s. 6d.

MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, paper
cover, 4s.; cloth gilt, 6s. Cheap edition, paper cover,
2s. 6d.; cloth gilt, 4s. 6d.

BEETHOVEN'S SONATAS. Edited by AGNES
ZIMMERMANN. Paper cover, 5s.; cloth gilt, 7s. 6d.

MOZART'S SONATAS. Edited by AGNES ZIM-
MERMANN. Paper cover, 3s.; cloth gilt, 5s.

London: NOVELLO, EWER and Co.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

TWO SHILLINGS AND SIXPENCE;

Or Singly, 1s. 6d. each net.

- | | |
|------------------------------------|----------------------------|
| 1. I would that my love. | 8. Can I light-hearted be? |
| 2. The passage bird. | 9. Evening song. |
| 3. Greeting. | 10. Zuleika and Hassan. |
| 4. Autumn song. | 11. The Sabbath morn. |
| 5. O wert thou in the cauld blast. | 12. The harvest field. |
| 6. The maybells and the flowers. | 13. Song from "Ruy Blas." |
| 7. My bark is bounding. | |

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

ONE SHILLING.

- | |
|-------------------------------------|
| Cloth, gilt edges 2s |
| German and English Words 2s. |
| " " Cloth, gilt edges 4s. |

London: NOVELLO, EWER and Co.

SELECT COMPOSITIONS from the **GREAT
MASTERS**, arranged for the Organ, with Pedal Obbligato, by
ARTHUR HENRY BROWN.

- No.
40. Aria, by Gluck. 1767.
41. "Sanctus" and "Hosanna" from André's Mass. Op. 43.
42. Last Chorus, from Beethoven's "Mount of Olives."
43. "He shall feed His flock," from Handel's "Messiah."
44. "Quoniam Tu solus," by Vincenzo Righini. 1788.
45. "Hallelujah" Chorus, from Handel's "Messiah."
46. "Turn Thy face," "Then shall I teach," "I will magnify Thee,"
from Anthems by J. Weldon.
47. "The heavens are telling," from Haydn's "Creation."
48. Andante and Allegretto, from Handel's Violin Sonata in A major.
49. Slow Movement from Symphony 36, by Haydn.
50. Andante con Variazioni, from Spohr's Notturmo. Op. 34.
51. "Wie nahte mir der Schlummer," by C. M. von Weber. Aria by
the Comte de St. Germain, 1760.
52. "Marche Solennelle," by Franz Schubert.
53. Adagio, from the Notturmo (Op. 34), by Louis Spohr.
54. "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
55. Overture and Minuet to "Samson," Handel, 1742.
56. "The arm of the Lord," by Haydn.
57. "Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.
58. "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
59. "Il pensier sta negli oggetti," Aria, by Haydn, 1792.
60. "Gloria in excelsis," from Mozart's 12th Mass.
61. "How lovely are the messengers," by Mendelssohn.
62. Notturmo, by Kalkbrenner.
63. Che Farò, by Chr. Gluck, 1769.
64. Aria in A flat, by Louis Spohr.
65. Cujus Animam, from Rossini's "Stabat Mater."
[Continuing.]

Price Three Shillings each, net.

Volumes I., II., and III., bound in cloth, are now ready, each con-
taining 20 numbers, price One Guinea each.

A list of the preceding numbers post-free on application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

Just published.

ST. JOHN THE EVANGELIST

A SACRED CANTATA OR CHURCH ORATORIO

The words describing incidents in the life of St. John, as illustrated
by his own writings, selected from the Scriptures by

THE REV. J. POWELL METCALFE, M.A.

THE MUSIC COMPOSED BY

PHILIP ARMES,

Mus. Doc., Oxon.

Octavo, Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

HARVEST ANTHEMS & HYMNS.

All Thy works praise Thee	E. H. Thorne	3d.
Blessed be the Name of the Lord	H. Gadsby	1½d.
Fear not, O land, be glad and rejoice	Sir J. Goss	6d.
Give unto the Lord the glory	J. F. Bridge	4d.
God said, Behold, I have given you every herb	G. A. Macfarren	6d.
I will give thanks unto Thee	E. J. Hopkins	6d.
I will give thanks unto Thee	J. Barnby	4d.
I will magnify Thee, O God	Sir J. Goss	3d.
Make melody within your hearts	Rev. F. A. J. Hervey	3d.
O how plentiful is Thy goodness	T. M. Pattison	3d.
O Lord, how manifold are Thy works	J. Barnby	1½d.
Praise the Lord, O Jerusalem	Dr. W. Hayes	4d.
Praise the Lord, O my soul	H. Lahee	1½d.
Praise ye the Lord for His goodness	G. M. Garrett	1½d.
Sing praises to God	H. W. Wareing	1½d.
The earth is the Lord's	A. Lowe	3d.
The fast'ring earth, the genial showers	J. L. Hopkins	3d.
The harvest-tide thanksgiving	J. Barnby	1½d.
The Lord hath done great things	H. Smart	4d.
The Lord is loving unto every man	G. M. Garrett	3d.
Thou visitest the earth and blessest it	W. H. Callcott	2d.
Thou visitest the earth	Dr. Greene	1½d.
While the earth remaineth	C. Swinnerton Heap	4d.
Ye shall dwell in the land	J. Stainer	1½d.

London: NOVELLO, EWER and Co.

TWELVE HYMNS WITH TUNES

FOR

HARVEST

SELECTED FROM THE HYMNARY.

PRICE ONE PENNY.

Sing to the Lord a joyful song	J. Barnby.
O Lord, the heaven Thy power displays	Sir F. Ouseley.
Father, blessing every seed-time	Dr. Dykes.
Lord, in Thy name Thy servants plead	W. Metcalf.
The wintry time hath ended	Dr. Gauntlett.
Come, ye thankful people, come	Sir George Elvey.
God, the Father, Whose creation	H. Smart.
Lord of the harvest, Thee we hail	Anonymous.
Lo, summer comes again	Rev. E. B. Whyley.
Praise, O praise our Heavenly King	German.
Summer ended, harvest o'er	J. Adcock.
O Lord of heaven, and earth, and sea	Dr. Wesley.

London: NOVELLO, EWER and Co.

FOR HARVEST.

THE JUBILEE CANTATA

(HARVEST CANTATA)

FOR SOLO VOICES, CHORUS & ORCHESTRA

COMPOSED BY

C. M. VON WEBER

Op. 58.

Edited, and the Pianoforte Accompaniment revised, by EBENEZER PROUT. The words translated from the German version of Wendt, by the Rev. J. TROUTBECK, M.A.

Octavo, 18.; Full Score, 21s.; Orchestral Parts, 15s.

London: NOVELLO, EWER and Co.

HARVEST
THANKSGIVING MARCH

FOR THE ORGAN

BY

J. BAPTISTE CALKIN.

One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

ALBERT LOWE'S HARVEST ANTHEM.—THE EARTH IS THE LORD'S. Short, easy, full, and effective. Composed expressly for Parish Choirs. Octavo, 3d.

London: NOVELLO, EWER and Co.

ALBERT LOWE'S HARVEST CAROL. HOLY IS THE SEED-TIME. Composed expressly for Harvest Festivals. Octavo, 2d.

London: NOVELLO, EWER and Co.

HARVEST ANTHEMS.

THOU VISITEST THE EARTH	3d.
WHEN THE LORD TURNED	6d.
GOD IS THE LORD	6d.

COMPOSED BY

CHARLES JOSEPH FROST.

London: NOVELLO, EWER and Co.

REDUCED PRICE.

SHORT VOLUNTARIES

FOR THE

ORGAN

ARRANGED BY

JOHN HILES.

Volumes I. to IV., cloth, Five Shillings each,

Or in 36 numbers, One Shilling each.

For Contents, see Novello and Co.'s Catalogue of Organ Music, which may be had gratis.

London: NOVELLO, EWER and Co.

JOHN SEBASTIAN BACH'S
PROGRESSIVE STUDIES

PRELIMINARY TO THE

FORTY-EIGHT PRELUDES AND FUGUES

EDITED BY

JOSIAH PITTMAN.

No. 1. Six Easy Preludes	1s.
" 2. Fifteen Inventions or Pieces, in two parts	1s.
" 3. Fifteen Symphonies or Pieces, in three parts	1s.

London: NOVELLO, EWER and Co.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S
Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

("The Well-Tempered Clavichord").

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER and Co.

NOVELLO'S
TONIC SOL-FA SERIES

TRANSLATED AND EDITED BY

W. G. McNAUGHT.

ANTHEMS, CHORUSES, PART-SONGS, &c.

Nos. 1 to 129 now ready.

ANTIGONE	MENDELSSOHN	s. d.
ATHALIE	MENDELSSOHN	1 0
CHRISTMAS CAROLS, NEW AND OLD (First Series)	STAINER & BRAMLEY	1 0
CHRISTUS	MENDELSSOHN	0 6
CRUSADERS	NIELS W. GADE	1 0
ELIJAH	MENDELSSOHN	1 6
ERL-KING'S DAUGHTER	NIELS W. GADE	0 9
GOD, THOU ART GREAT	SPOHR	0 6
HEAR MY PRAYER	MENDELSSOHN	0 3
HYMN OF PRAISE (Lobgesang)	MENDELSSOHN	1 0
LAST JUDGMENT	SPOHR	1 0
LAUDA SION ("Praise Jehovah")	MENDELSSOHN	0 9
LORD, HOW LONG WILT THOU FORGET ME (Psalm xliii)	MENDELSSOHN	0 4
LORELEY	MENDELSSOHN	0 6
MAY QUEEN	Sir W. S. BENNETT	1 0
SCHOOL ROUND BOOK		0 6
SONG FOR THE NEW YEAR	SCHUMANN	0 6
ST. CECILIA'S DAY	J. B. VAN BREE	0 9
TO THE SONS OF ART	MENDELSSOHN	0 3
THE CREATION	HAYDN	1 0
THE SLEEPING BEAUTY	H. LAHEE	0 6
THE WOMAN OF SAMARIA	Sir W. S. BENNETT	1 0
FOUR-PART SONGS (Complete) S.A.T.B.	MENDELSSOHN	1 0

LONDON: NOVELLO, EWER and Co.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY

DR. STAINER.

In issuing this series of Music Primers the Editor sees with pleasure the realisation of a desire he has long felt, to place in the hands of teachers and students of music a set of educational works of a high standard at a price so low as to render them attainable by all.

The growing interest in music generally, and rapid spread of its study, so very evident in this country, render it of the utmost importance that the student's first steps in every branch should be directed with skill and based on sound principles. The Editor has kept this object steadily in view, and he believes that each one of these Primers will prove to be as carefully constructed in detail as it is comprehensive in design.

Such a result would have been impossible but for the hearty support and sympathy of those authors, men of known ability in their special branches of art, who have embodied the results of their long and valuable experience in their respective contributions.

While gratefully acknowledging the kindness of these gentlemen, the Editor cannot but express a hope that the Primers may prove as useful to the public, and as beneficial to art, as both authors and publishers have endeavoured to make them.

NOW READY.

1. THE PIANOFORTE (2s.) - - - E. PAUER.
2. RUDIMENTS OF MUSIC (1s.) W. H. CUMMINGS.
3. THE ORGAN (2s.) - - - DR. STAINER.
4. THE HARMONIUM (2s.) - - - KING HALL.
5. SINGING (4s. *Paper boards*, 5s.) A. RANDEGGER.
6. SPEECH IN SONG (*Singer's Pronouncing Primer*) (2s.) - - - A. J. ELLIS, F.R.S.
7. MUSICAL FORMS (2s.) - - - E. PAUER.
8. HARMONY (2s.) - - - DR. STAINER.
9. COUNTERPOINT (2s.) - - - DR. BRIDGE.
10. FUGUE (2s.) - - - JAMES HIGGS.
11. SCIENTIFIC BASIS OF MUSIC (1s.) - - - DR. STONE.
13. CHURCH CHOIR TRAINING (1s.) - - - REV. J. TROUTBECK.
14. PLAIN-SONG (2s.) - - - REV. T. HELMORE.
15. INSTRUMENTATION (2s.) - - - E. PROUT.
16. ELEMENTS OF THE BEAUTIFUL IN MUSIC (1s.) - - - E. PAUER.
17. THE VIOLIN (2s.) - - - BERTHOLD TOURS.
18. TONIC SOL-FA (1s.) - - - JOHN CURWEN.
19. LANCASHIRE SOL-FA (1s.) JAMES GREENWOOD.
20. COMPOSITION (2s.) - - - DR. STAINER.
21. MUSICAL TERMS (1s.) STAINER & BARRETT.

(TO BE CONTINUED.)

ANY OF THE ABOVE MAY BE HAD, STRONGLY BOUND IN PAPER BOARDS, PRICE 6D. EACH EXTRA.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS

Edited, Corrected according to the Original Scores, and Translated into English, by

NATALIA MACFARREN, REV. J. TROUTBECK, and BERTHOLD TOURS.

Price 3s. 6d. each; or in scarlet cloth, 5s.

		Paper cover.	Scarlet cloth.
		s. d.	s. d.
FRA DIAVOLO.	AUBER. French and English words	3 6	5 0
MASANIELLO.	French and English words	3 6	5 0
FIDELIO.	BEETHOVEN. German and English words..	3 6	5 0
NORMA.	BELLINI. Italian and English words ..	3 6	5 0
LA SONNAMBULA.	Italian and English words	3 6	5 0
I PURITANI.	Italian and English words	3 6	5 0
LUCIA DI LAMMERMOOR.	DONIZETTI. Italian and English words	3 6	5 0
LUCREZIA BORGIA.	Italian and English words	3 6	5 0
LA FIGLIA DEL REGGIMENTO.	Italian and English words	3 6	5 0
MARTHA.	FLOTOW. German and English words..	3 6	5 0
IPHIGENIA IN AULIS.	GLUCK. French and English words	3 6	5 0
IPHIGENIA IN TAURIS.	French and English words	3 6	5 0
L'ETOILE DU NORD.	MEYERBEER. Italian and English words	5 0	7 6
DON GIOVANNI.	MOZART. Italian and English words	3 6	5 0
LE NOZZE DI FIGARO.	Italian and English words	3 6	5 0
DIE ZAUBERFLÖTE.	German and English words	3 6	5 0
IL SERAGLIO.	German and English words	3 6	5 0
IL BARBIERE.	ROSSINI. Italian and English words	3 6	5 0
GUILLAUME TELL.	French and English words	5 0	7 6
IL TROVATORE.	VERDI. Italian and English words	3 6	5 0
RIGOLETTO.	Italian and English words	3 6	5 0
LA TRAVIATA.	Italian and English words	3 6	5 0
ERNANI.	Italian and English words	3 6	5 0
TANNHÆUSER.	WAGNER. German and English words	3 6	5 0
LOHENGRIN.	German and English words	3 6	5 0
FLYING DUTCHMAN.	German and English words	3 6	5 0
OBERON.	WEBER. Italian and English words ..	3 6	5 0
DER FREISCHUTZ.	German and English words	3 6	5 0
PRECIOSA.	German and English words ..	1 6	3 0

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

HEINRICH HOFMANN'S COMPOSITIONS

PIANOFORTE SOLOS.

Op.		s.	d.
1.	Two Nocturnes. No. 1, in A flat; No. 2, in G ... each	3	0
2.	Two Valses Caprices. No. 1, in G; No. 2, in A flat ... each	3	0
5.	Capriccio, in A minor	4	0
6.	Polonaise, in F sharp minor	5	0
9.	Five Characteristic Pieces	5	0
	No. 1, Lied, 2s. 6d.; No. 2, Hungarian, 2s. 6d.; No. 3, Twilight, 2s. 6d.; No. 4, Elegy, 2s.; No. 5, Humoresque, 2s. 6d.		
11.	Album Leaves. Four Pieces in Two Books each	3	0
	Book I. Akrostichon. In May.		
	Book II. Dreaming. The Rivulet.		
12.	In Dreamland. Characteristic Piece	4	0
14.	Valse de Salon	4	0
16.	Hungarian Suite for Orchestra, arranged	8	0
19.	Italian Love Tale. Six Pieces each	3	0
	No. 1, Introduction; No. 2, Barcarole; No. 3, Serenade; No. 4, Duetтино; No. 5, Carnaval; No. 6, Wedding Procession.		
23.	Ländler	8	0
	No. 1, in G; No. 2, in B minor; No. 3, in G flat; No. 4, in B flat; No. 5, in F minor; No. 6, in A; No. 7, in G minor each	3	0
29.	Springtime of Love. Five Pianoforte Duets, arranged ...	6	0
30.	Selection from the Cantata "Melusina"	8	0
34.	Reminiscences. Book I.	6	0
	No. 1, The Fairy, 3s.; No. 2, Agitation, 3s.; No. 3, From Golden Days, 2s.; No. 4, Lost, 3s.; No. 5, Dance Melodies, 3s.		
37.	Reminiscences. Book II.	6	0
	No. 1, To the lute, 2s.; No. 2, The rivulet, 3s.; No. 3, Two Scandinavian melodies, 2s. 6d.; No. 4, Allemande, 2s. 6d.; No. 5, Minstrel's song, 1s. 6d.; No. 6, March of the Lancers, 3s.; No. 7, In the mill, 3s.; No. 8, Vineta, 2s.; No. 9, Puck, 3s.		
53.	Grand Funeral March, arranged	4	0
39.	Prairie Pictures. Three Pieces on Russian melodies ...	5	0
	No. 1, Vivace, A minor, 3s.; No. 2, Lento, A minor, 2s.; No. 3, Allegro, D minor, 3s.		
40.	Melodies from "Arnim." Grand Opera	8	0
	March from ditto	3	0
44.	Aennchen von Tharau. Lyric Opera, arranged	6	0
	Ditto. Fantasia, by C. Bohm	3	0
	Ditto. Overture	4	0
	Ditto. Waltz	4	0
	Ditto. March	3	0
45.	From my Diary. Twelve Pieces, in Three Books ... each	4	0
	Book I. Over the water, The last farewell, Along the brook, Under the village linden-tree.		
	Book II. Discourse, Hunting scene, The Nightingale sings, Rustic dance.		
	Book III. At parting, Snowflakes, In the forest inn, Roving bird.		
52.	The Trumpeter of Sakkingen. Six Characteristic Duets, arranged ...		
	No. 1, Young Werner's arrival, 3s.; No. 2, Gnomes, 4s.; No. 3, Confession, 4s.; No. 4, Separation, 2s.; No. 5, In Rome, 3s.; No. 6, Happy solution, 3s.		
55.	Three Pieces for Pianoforte Duet, arranged	6	0
	No. 1, Ländler, 4s.; No. 2, Springtime, 4s.; No. 3, Polonaise, 5s.		
	Silhouettes from Hungary. Seven Pieces on original Hungarian Melodies, 6s. Or in Three Books each	3	0
	Norwegian Songs and Dances. Three Books	4	0
	New Hungarian Dances. Four Books	4	0
	Ancient French Gavotte	3	0

PIANOFORTE DUETS.

Op.		s.	d.
3.	Three Characteristic Pieces	6	0
	No. 1, March; No. 2, Spinning Song; No. 3, Country Dance. each	3	0
10.	Three Characteristic Pieces	6	0
	No. 1, Fughetta; No. 2, Menuet; No. 3, Festival March each	3	0
13.	Two Pieces: No. 1, Valse, 4s.; No. 2, Marche Cosaque, 3s.		
15.	Three Characteristic Pieces, arranged	12	0
16.	Hungarian Suite, arranged	10	0
	In the Puszt, from ditto	5	0
19.	Italian Love Tale	10	0
	Book I. Introduction. Barcarole, 4s.		
	Book II. Serenade, 3s.		
	Book III. Duetтино. Carnaval, Wedding Procession, 6s.		
22.	Frithjof. Symphony, arranged	12	0
	Intermezzo, from ditto	4	0
23.	Ländler. Two Books each	6	0
	Or Seven Numbers, each 3s.:—No. 1, G; No. 2, B minor; No. 3, G flat; No. 4, B flat; No. 5, F minor; No. 6, A; No. 7, G minor.		
25.	Sestet, for strings, in E minor, arranged	12	0
28.	Dramatic Overture, arranged	6	0
29.	Springtime of Love. Five Pieces in Two Books. Book I., 5s. Book II., 7s.		
30.	Selection from "Melusina." Cantata	15	0
35.	Three Characteristic Pieces	7	0
	No. 1, Dance, 3s.; No. 2, Nocturnal Procession, 3s.; No. 3, Dance Song, 4s.		
38.	Grand Funeral March, arranged	5	0
39.	Prairie Pictures. Three Pieces on Original Russian Melodies	6	0
	No. 1, Vivace, A minor, 4s.; No. 2, Lento, A minor, 2s.; No. 3, Allegro, in D minor, 4s.		
40.	Melodies from "Arnim." Grand Opera, arranged	10	0
	March from ditto	4	0
	Dance from ditto	5	0
42.	Minnespiel. A Romance of Love. Waltzes, arranged ...	10	0
43.	On the Rhine. Four Pieces	10	0
	Book I. Excursion, The Rhine Elves, 4s.		
	Book II. The Lurley Rock, 4s.		
	Book III. Vintage Festival, 4s.		
44.	Overture to "Aennchen von Tharau." Lyric Opera ...	5	0
	Waltz from ditto	5	0
	March from ditto	5	0
45.	From my Diary. Twelve Pieces. Three Books ... each	5	0
	Book I. Over the water, The last farewell, Along the brook, Under the village linden-tree.		
	Book II. Discourse, Hunting scene, The Nightingale sings, Rustic dance.		
	Book III. At parting, Snowflakes, In the forest inn, Roving bird.		
52.	The Trumpeter of Sakkingen. Six Characteristic Pieces. Two Books each	6	0
	Book I. Young Werner's arrival, Gnomes, Confession.		
	Book II. Separation, In Rome, Happy solution.		
54.	Two Serenades each	6	0
	No. 1, Improptu, Barcarole, Dance, March;		
	No. 2, Romance, Hungarian, Humoresque, Polonaise.		
55.	Three Pieces	9	0
	No. 1, Ländler, 4s.; No. 2, Springtime, 4s.; No. 3, Polonaise, 5s.		
	Silhouettes from Hungary. Seven Pieces on Original Hungarian Melodies, 6s. Or, Three Books each	4	0
	Norwegian Songs and Dances. In Three Books each	6	0
	New Hungarian Dances. Four Books:—		
	Books I. and II., each 4s.; III. and IV., each 5s.		
	In Olden Times. Seven Pieces on Ancient Melodies. 2 Books. each	4	0
	Albion. Eight National Airs. Two Books each	4	0
	Russian Songs and Dances. Two Books each	2	0

SOLD AT HALF-PRICE.

LONDON: NOVELLO, EWER AND CO.

HEINRICH HOFMANN'S COMPOSITIONS—(Continued).

Op.	CANTATAS.	s.	d.
21.	Song of the Norns. For Female Voices, Solo and Chorus, and Orchestra:— Full Score, German words Vocal Score, English words Vocal Parts each, net	12 8 0	0 0 4
30.	"Melusina." Cantata for Solo, Chorus, and Orchestra:— Full Score Orchestral Parts Vocal Score Ditto, 8vo Vocal Parts each, net Book of Words	30 60 18 3 4 0	0 0 0 0 8 3
45.	"Cinderella." Cantata for Solo, Chorus and Orchestra:— Full Score Orchestral Parts Vocal Score, 8vo Vocal Parts each, net Book of Words	40 80 4 1 0	0 0 0 0 3

OPERAS.

7.	"Cartouche." Operetta in One Act. Vocal Score, with German words	14	0
40.	"Arnim." Grand Opera in Four Acts. Vocal Score, with German words. 8vo	12	0
44.	"Aennchen von Tharau." Lyric Opera in Three Acts. Vocal Score, with German words. 8vo	8	0

PART-SONGS.

4.	Four Two-part Songs, with Pianoforte Accompaniment No. 1, Wake! 'tis morning, 2s. No. 2, The little sweet-heart, 2s.; No. 3, The snowflakes, 2s.; No. 4, When o'er the sea, 3s.	5	0
8.	Three Quartets for Soprano, Alto, Tenor, and Bass. Vocal Score Be thou faithful, Whom God a faithful love has given, The sprig of myrtle.	1	0
17.	Champagne Song, for Male Voices, with Orchestra or Pianoforte:— Full Score, German words Vocal Score, English words	9 1	0 0
20.	Six Quartets for Male Voices. Vocal Score Roaming, Sir Cuckoo, Glorious May, In springtime, Our maxim, In dulci jubilo.	2	0
42.	"Minnespiel." A Romance of Love. Waltzes for Soprano, Contralto, Tenor, and Bass (or Chorus), with Pianoforte Duet Accompaniment:— Score Parts each	12 2	0 0
47.	Summer. Three Quartets, for Soprano, Alto, Tenor, and Bass. Vocal Score	1	0
53.	Two Quartets, for Soprano, Alto, Tenor, and Bass:— No. 1. Salve Regina. Vocal Score „ 2. Adeste fideles. Ditto	0 0	6 6

SONGS.

24.	Fünf Minnelieder. Ohne Zweifel, Verlorene Mühe, Komm mit mir, Tristan und Isolde, Unter den Linden. Five Songs, with German words and Pianoforte Accompaniment	7	0
26.	Five Songs with German words and Pianoforte Accompaniment: Rose and Nachtigall, Nachtreise, Lied von Heine, Fröhliche Fahrt, Die Meere	6	0
27.	Liedercyclus. Neue Liebe, Unterm Lindenbaum, Trennung, Vergiss mein nicht, Sehnsucht, Heimkehr, Schluss. Seven Songs with German words and Pianoforte Accompaniment	8	0
32.	Four Songs from "Kletke's Liebes, Lied and Lust," with German and English words and Pianoforte Accompaniment No. 1, The lover's garland (Liebesgruss); No. 2, The flow'et love-test (Blumenorakel); No. 3, Beloved (Geständniss); No. 4, United (Vereinigung).	3	0
33.	Frauenbilder aus Shakespeare's Dramen. Four Songs, with German and English words and Pianoforte Accompaniment No. 1, Miranda; No. 2, Ophelia; No. 3, Julia; No. 4, Desdemona.	3	0
36.	Five Songs, with German and English words and Pianoforte Accompaniment No. 1, Serenade (Ständchen); No. 2, May-time (Allein); No. 3, A Gondola Song (Gondellied); No. 4, The Troubadour's Song (Minnelied); No. 4a, The same for a deep voice; No. 5, The Dawn of Spring (Frühlings-Erwachen).	3	0

Op.	SONGS—Continued.	s.	d.
49.	Wanda. Ballad with English and German words and Pianoforte Accompaniment	5	0
51.	Five Songs with German and English words and Pianoforte Accompaniment each No. 1, Repose (Abendstille); No. 2, Cast in my heart the anchor (Wirf in mein Herz den Anker); No. 3, The Tryst (Stelldichein); No. 4, In foreign lands (In der Fremde); No. 5, A love greeting (Liebesgruss).	3	0
	The Hungarian Maiden. Song with German and English words and with Pianoforte Accompaniment, for Soprano or Tenor For Contralto or Baritone	3 3	0 0
	Cradle Song. Wiegenlied. Song with German and English words and Pianoforte Accompaniment	3	0
	Russian Lullaby. Song with German and English words and Pianoforte Accompaniment	3	0

ORCHESTRA.

15.	Three characteristic Pieces:— No. 1, Repose in the shadow of ruins; No. 2, Ballad; No. 3, On the sunny side:— Full Score Orchestral Parts	12 26	0 0
16.	Hungarian Suite, for grand Orchestra. In the Coronation room. Romance. In the Pusztá:— Full Score Orchestral Parts	14 24	0 0
19.	Duetto and Carnaval, from "Italian Love-tale":— Full Score Orchestral Parts	12 16	0 0
22.	"Frithjof." Symphony for grand Orchestra:— No. 1, Frithjof and Ingeborg; No. 2, Ingeborg's Lament; No. 3, Intermezzo; No. 4, Frithjof's Return:— Full Score Orchestral Parts	24 36	0 0
28.	Dramatic Overture:— Full Score Orchestral Parts	12 26	0 0
38.	Grand Funeral March:— Full Score Orchestral Parts	12 24	0 0
40.	March from "Arnim":— Orchestral Parts Dance from ditto:— Orchestral Parts	12 12	0 0
44.	Overture to "Aennchen von Tharau":— Full Score Orchestral Parts Waltz from ditto:— Orchestral Parts March from ditto:— Orchestral Parts	6 12 12 9	0 0 0 0
	Bilder aus Norden. From Norwegian Songs and Dances, arranged for Orchestra:— Full Score Orchestral Parts	12 12	0 0
	Two Hungarian Dances, arranged for Orchestra:— Full Score	10	0

CHAMBER MUSIC.

18.	Trio for Pianoforte, Violin, and Violoncello, in A. Score and parts	15	0
25.	Sestet for two Violins, two Tenors, and two Violoncellos, in E minor	14	0
50.	Quartet for Pianoforte, Violin, Tenor, and Violoncello	28	0

VIOLIN.

31.	Adagio from the Violoncello Concerto. Arranged by J. Lauterbach, with Orchestra With Pianoforte	5 3	0 0
39.	Prairie Pictures. On Original Russian Melodies. Arranged for Violin and Pianoforte by F. Ries. Complete Or in Three Numbers each	6 3	0 0
43.	Romance for Violoncello. Arranged for Violin and Pianoforte by F. Ries	5	0
	Selection from "Silhouettes from Hungary," for Violin and Pianoforte	5	0
	Lento from ditto. Arranged for ditto	2	
	Three Dances from "New Hungarian Dances." Arranged for Violin and Pianoforte by J. Lauterbach	7	0

VIOLONCELLO.

31.	Concerto, in D minor. With Orchestra With Pianoforte	33 16	0 0
39.	No. 2, from Prairie Pictures, arranged for Violoncello and Pianoforte, by F. Grützmacher	2	0
48.	Romance, with Pianoforte Accompaniment	5	0

SOLD AT HALF PRICE, IF NOT MARKED NET.

LONDON: NOVELLO, EWER AND CO.

HANDEL FESTIVAL SELECTION 1880.

A FEW COPIES still remaining on hand, Messrs. NOVELLO, EWER & CO.
will now supply them at
ONE SHILLING EACH.

OVERTURE Occasional Oratorio.	FIRST GRAND CONCERTO FOR ORCHESTRA.
CORONATION ANTHEM—Zadok the Priest.	CHORUS—O the pleasure of the plains "Acis and Galatea."
RECIT. & AIR—Call forth thy powers "Judas Maccabæus."	AIR—Hush, ye pretty warbling choir "
AIR—Pious Orgies "	AIR—Love in her eyes sits playing "
CHORUS—O Father, Whose Almighty power "	CHORUS—Wretched lovers "
RECIT. & AIR—Sound an alarm "	RECITATIVE—I rage, I melt, I burn "
CHORUS—We hear the pleasing, dreadful call "	AIR—O ruddier than the cherry "
AIR—Lord, to Thee each night and day .. "Theodora."	AIR—Love sounds the alarm "
CHORUS—Fixed in His everlasting seat .. "Samson."	CHORUS—Galatea, dry thy tears "
DEAD MARCH "	AIR—Verdi prati e selve amene "Alcina."
AIR—Let the bright seraphim "	CHORUS—May no rash intruder "Solomon."
CHORUS—Let their celestial concerts "	RECIT. & AIR—From mighty kings "Judas Maccabæus."
RECIT. & AIR—O voi dell' Erebo .. "Resurrection."	CHORUS—The many rend the skies "Alexander's Feast."
CHORUS—Envy, eldest-born of hell "Saul."	TRIO & CHORUS—See the conquering hero comes .. "Joshua."
AIR—O had I Jubal's lyre "Joshua."	
CHORUS—Blest be the man "Joseph."	

TO CHORAL SOCIETIES.

REDUCED TO 2S. 6D. PER VOLUME.

THE MUSICAL TIMES

In Eight Volumes, each containing 48 Choral Pieces, Sacred and Secular.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

List of Contents of each Volume may be had on application.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE

Choruses of the Oratorios, Cantatas, &c.

IN VOCAL SCORE, ESPECIALLY FOR THE USE OF CHORAL SOCIETIES.

	s. d.		s. d.
BACH'S PASSION (ST. MATTHEW)	1 0	HANDEL'S L'ALLEGRO	1 0
BEETHOVEN'S MOUNT OF OLIVES	0 6	HAYDN'S CREATION	0 8
BENNETT'S MAY QUEEN	1 0	MACFARREN'S MAY DAY	0 6
HANDEL'S MESSIAH	0 8	MENDELSSOHN'S ELIJAH	1 6
" JUDAS MACCABÆUS	0 8	" ST. PAUL	1 0
" SAMSON	0 8	" HYMN OF PRAISE	0 6
" HERCULES	1 0	ROSSINI'S STABAT MATER	0 6
" SOLOMON	1 6	SPOHR'S LAST JUDGMENT	0 6

(To be continued.)

ALL THE ABOVE WORKS MAY BE HAD IN PAPER BOARDS, PRICE 6D. EACH EXTRA.

LONDON: NOVELLO, EWER AND CO.

CARPENTER'S IMPROVED AMERICAN ORGAN and PATENT REED ACTION MANUFACTORY, WORCESTER, MASS., U.S.A.

The Professor's Organ,

THESE CELEBRATED ORGANS may be had from Agents throughout the United Kingdom and Continent.

They contain improvements in action and purity of tone not to be found in any other instruments.



15 Stops, in No. 99 Case.

TO MANUFACTURERS.

ORGAN ACTIONS of any size may be had without cases.

Four Actions can be transported at less cost than one Organ in complete case.

SPECIAL ORGANS made to order from any design, from 1 to 25 Sets of Reeds.

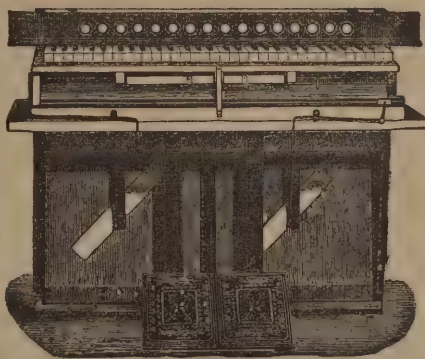
COMPLETE ORGAN ACTION READY FOR SHIPMENT.

THE PROFESSOR'S 15-STOP ORGAN contains Carpenter's Patent Divided Octave Coupler and Manual Sub-Bass, 7 Sets of Reeds (3 sets of 37 notes each, 1 set of 41 notes, 2 sets of 24 notes each, and 1 set of 13 notes), with Crescendo Knee Swell, Patent Grand Expression, and Stops as follow: Diapason, Melodia, Principal, Flute, Violoncello, Magic Flute, Ophicleide, Principal Forte, Diapason Forte, Piano, Echo, Sub-Bass, Bass Coupler, Treble Coupler, and Patent Vox Humana.

PRICE FROM 35 GUINEAS.

LONDON AGENTS:

R. COCKS & CO., 6, New Burlington St.



CHANCEL AND SCHOOL ORGANS in Solid Cases, with 10 Stops and accessories

FROM 20 GUINEAS.

THE NEW BABY ORGAN, Price SIX GUINEAS.

Applications for Agencies, complete Catalogues, Price List of 100 Styles, and Estimates for specifications, post-free, from the

WHOLESALE MANAGER,

CARE OF

Mr. J. A. MATTHEWS,
9, NORTH PLACE, CHELTENHAM.

THE SMITH AMERICAN ORGAN COMPANY,

BOSTON, U.S.A.

London Depot, 57, Holborn Viaduct, E.C.

The attention of the Trade is invited to the manifold advantages in PURCHASING DIRECT FROM THE MANUFACTURERS at First Cost, thereby avoiding the heavy intermediate profits of London Wholesale Agents.

Uniform prices quoted in Boston or London.

CATALOGUES AND PRICE LISTS ON APPLICATION.

MELBOURNE EXHIBITION, 1881.

CHALLEN & SON

HAVE BEEN ADJUDGED THE

FIRST PRIZE

FOR UPRIGHT IRON-FRAME PIANOS.

MELBOURNE, March, 1881.

We, the undersigned Jurors for Musical Instruments at the Melbourne International Exhibition, have no hesitation in certifying that Messrs. Challen & Son, of London, have obtained the highest number of points for Cottage Pianos, in the British Court.

The award was based on the excellence of the quality, combined with the cheapness and solidity of the instruments exhibited, which we consider to be well adapted to the requirements of the Colonies.

LÉON CARON,

Chairman.

L. MOONEN,

Vice-Chairman,

ANTONIO GIAMMONA,

WILLIAM ANDERSON,

THOMAS MORANT,

GUSTAV GERLACH,

C. T. PLUNKET,

JULIUS LIEDE.

May be obtained from all Musicsellers. Illustrated Lists and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.

No.
462

THE

Price
3d.

MUSICAL TIMES

AUGUST 1, 1881

HOPKINSON'S PIANOFORTES.

PRIZE MEDALS: LONDON, 1851; PARIS, 1855; LONDON, 1862; DUBLIN, 1865; WAKEFIELD, 1865; YORK, 1868; DUBLIN, 1872; LEEDS, 1875; SOUTH AFRICA, 1877; YORK, 1879; AND AT THE

PARIS EXHIBITION, 1878,

the highest distinction was conferred upon Messrs. HOPKINSON by the Musical Jurors—viz., the only Gold Medal awarded to any British Manufacturer.

MESSRS. HOPKINSON, therefore, feel fairly entitled to repeat the opinions expressed in the year 1845, by the most celebrated Pianists and Musicians then living—viz., THALBERG, Sir JULIUS BENEDICT, Madame DULCKEN, Sir HENRY BISHOP, and others, as still being correct—that their Pianofortes are "*unsurpassed in tone and touch by those of any other maker.*"

Since these opinions were expressed, the leading musical judges in all parts of the world have confirmed them.

Messrs. H. having also, after carefully conducted experiments, introduced improvements of great value, with confidence invite the Trade, Professors, and the Musical Public, specially to inspect and judge of their Metal-framed Grand and Cottage Pianofortes, which they believe to deserve the eulogium passed upon them by the President of the Musical Jurors at Paris, 1878, that—

"THEY ARE FAULTLESS."

WAREROOMS—235, REGENT STREET, LONDON, W.

MANUFACTORY—FITZROY ROAD, PRIMROSE HILL, N.W.

NOTE.—As many persons are not aware at how moderate a price they can obtain Instruments of such proved and undoubted excellence, they are invited to apply for Illustrated Lists.

CHAPPELL AND CO.'S

IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.
35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.
18 TO 225 GUINEAS.

ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

Steam Pianoforte Works—CHALK FARM ROAD, N.W.

TO ORGANISTS, CHOIRMASTERS, AND THE CLERGY.

PEDAL ORGANS. CHANCEL ORGANS.

NEW AND SECOND-HAND.

PEDAL ORGAN, with 2 manuals, 23 stops, full pedal compass, 30 notes and accessories (style 800).

Price 160 Guineas.

Suitable for a congregation of 500 people.

PEDAL ORGAN, with 1 manual, 17 stops, and full pedal compass, 30 notes and accessories (style 432).

Price 80 Guineas.

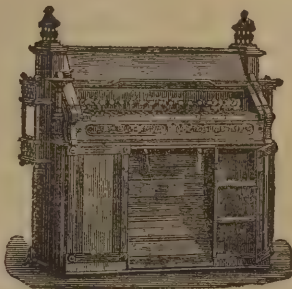
Suitable for organ practice.

PEDAL ORGAN, with 1 manual, 9 stops, and pedal compass, 27 notes and accessories (style 410).

Price 60 Guineas.

Suitable for a congregation of 300 people.

LIBERAL DISCOUNT
FOR CASH.



New Illustrated Catalogue
Post-free.

CHANCEL ORGAN, with 1 manual, 15 stops, and ventrillo chest (style 501).

Price 110 Guineas.

The most powerful organ with 1 manual.

CHANCEL ORGAN, with 1 manual, 13 stops, and accessories (style 431).

Price 50 Guineas.

Suitable for a congregation of 300 people. Used by Moody and Sankey.

CHANCEL ORGAN, with 12 stops and Venetian organ swell (style 350).

Price 38 Guineas.

Suitable for a congregation of 200 people.

CHANCEL ORGAN, with 8 stops, including 2 couplers (style 108).

Price 23 Guineas.

Suitable for a congregation of 100 people.

MASON & HAMLIN ORGAN COMPANY, 37, Great Marlborough Street, London, W.

MADAME PATEY'S VOCAL TUTOR

FOR SOPRANO, M.-SOPRANO, & CONTRALTO. PRICE 4s. NET.

"Madame Patey writes so clearly and sensibly, avoiding technical jargon, that her 'Tutor' can be recommended in the strongest terms to the notice of teachers."—*Music Trades Review*.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP. Cantata. Words by LONG-FELLOW. Composed for the Leeds Festival, 1880, by JOHN FRANCIS BARNETT. Price, Paper, 6s. net; Cloth, 8s.

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

GIDEON. Oratorio. By W. G. CUSINS. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

THREE JOVIAL HUNTMEN. Words by R. CALDECOTT. Music by THOMAS ANDERTON. Performed at Birmingham, April 29, 1881. Price 2s. net.

JUST PUBLISHED.

MARY STUART. Dramatic Cantata. For Four Solo Voices and Chorus. Words by F. E. WEATHERLY. Music by JOSEPH L. ROECKEL. Performed at Bristol, June 1, 1881. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

LORD LOVELL. Humorous Cantata. For Four Solo Voices and Chorus. By GEORGE FOX. Price, Vocal Score, 2s. 6d. net.

IN THE PRESS.

RUTH. Sacred Cantata. By JOSEPH L. ROECKEL.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 462.—Vol. 22.
Registered for transmission abroad.

AUGUST 1, 1881.

Price 3d.; Post-free, 4d.
Annual Subscription, Postage-free, 4s.

THE MADRIGAL SOCIETY.—The decision of the Judges in the recent Prize Competition was made known last month, the prize of Ten Guineas being awarded to Mr. Frank L. Moir, for his Madrigal entitled "Grief." Three other compositions were highly commended.

J. EDWARD STREET, Hon. Sec.
Freemasons' Tavern, July 18, 1881.

FREE VACANCIES in a resident Country Choir for two **LEADING TREBLES.** Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SALISBURY CATHEDRAL.—**BOYS** possessing good **TREBLE VOICES** are **WANTED** for the Choir of this Cathedral. They will be educated, boarded, and partly clothed, at the Cathedral School. Boys between the age of nine and ten preferred. The trial will take place on August 9. Applications to be sent in to the Organist, Mr. B. Luard Selby, The Close, Salisbury.

ST. MICHAEL'S COLLEGE, Tenbury.—The Examination for the **TWO VACANT PROBATIONERSHIPS** will take place in London towards the end of August. For further particulars apply to the Rev. J. Hampton, Tenbury.

BOYS' VOICES WANTED. Must be able to read. Apply at St. Mary-at-Hill Church, Eastcheap, City, on Fridays and Sundays.

FREE EDUCATION.—Patron, G. F. Luttrell, Esq.—Several **VACANCIES** at Michaelmas in Choir School for boys with good voices. Education (by Graduate) comprises classical and modern languages, in addition to English subjects. Small sum only payable for board, &c. J. Warriner, Principal, Dunster.

ALTO. £12. WANTED, for All Saints' Church, Paddington. Letter to Ernest Winchester, 44, Charlwood Street, S.W. The Tenor and Bass appointments are made.

ALTO WANTED, for Southwell Collegiate Church, Notts. Full Cathedral service, twice daily, three on Sunday. Must be a communicant. Salary, £60. Applications, with testimonials, to be sent in before the 9th inst., to the Organist, A. Marriott, Vicars Court, Southwell.

A FIRST-CLASS SOLO TENOR, of eight years' Cathedral experience, desires an appointment for Sunday duty, in or near London. Could also attend one or two services in the week. Undeniable testimonials as to voice and ability. Address, S. Balfour, 42, Shelgate Road, Clapham Junction.

ROCHESTER CATHEDRAL.—LAY CLERK **WANTED** with a Heavy **BASS** voice (not Baritone); good experience in sight-reading and solo-singing, and thorough knowledge of Cathedral music. Stipend, £80 per annum. Applicants must state their age and last engagement, and send their testimonials to the Rev. W. H. Nutter, Precentor, The Precincts, Rochester, before August 21. N.B.—Rochester is thirty miles, by London, Chatham and Dover Railway or North Kent Railway, from London.

ORGANIST and CHOIRMASTER WANTED. Good stipend, and opening for tuition. Applicants not selected must not expect replies. Write only. John Pooley, 3, The Terrace, Clapham Park Road, London, S.W.

WANTED, ORGANIST for a Country Church. Surplised choir. There is a good opening in the neighbourhood for an able man. Vicar, Hensingham, Whitehaven.

ORGANIST WANTED, for the Walworth Wesleyan Chapel, Camberwell Road. Salary, £20. Applications to be sent to J. F. P., 3, Springfield Villas, Grosvenor Park, Camberwell, S.E.

ORGANIST DISENGAGED. Is thoroughly competent and painstaking. Moderate salary. Or would Deputise. Usual terms. X., Hayfield Cottage, Rosebank Road, Bow.

A LADY ORGANIST desires an **APPOINTMENT**, or would act as Deputy during the summer months, North London District preferred. C., 38, Farleigh Road, Stoke Newington Road, N.

A PROFESSIONAL Gentleman (Associate in Music, Trinity College, London), desires an **APPOINTMENT** as **ORGANIST and CHOIRMASTER** at a Church in Bath or the surrounding district. Eighteen years' experience in present parish. Family arrangements necessitate change of locality. The highest references (clerical and musical) given. Apply, in the first instance, to Mrs. Fisher, 39, Bathwick Street, Bath.

ORGANIST and CHOIRMASTER (married). Large experience in all branches—theoretical and practical. Can supply one or two churches. Testimonials from and references to eminent musicians, clergymen, and head-masters of two colleges. Viola, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGAN STUDENT wishes **Sunday afternoon** duty. Would undertake afternoon choir. Children's service not objected to. F. M. Squire, 142, Balls Pond Road, N.

MR. A. M. COLCHESTER (Organist of St. Augustine's, Highbury) will be at liberty to **DEPUTISE** during the month of August. 31, Poets Road, Highbury New Park.

AN ORGANIST requires a **RE-ENGAGEMENT.** Good Choirmaster. Reference from present engagement. Satisfactory reasons for leaving. Address, Organist, 595, Old Kent Road, S.E.

ORGANIST and CHOIRMASTER (18), now at a country church, desires a **RE-ENGAGEMENT**, either as Assistant to a Cathedral Organist or at a Parish Church. Five years' experience in choral services. Testimonials from Mus. Doc., Mus. Bac., professional gentlemen, and the clergy. Apply, Musicus, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN ORGANIST of 13 years' Cathedral experience desires an **APPOINTMENT** in or near London. Highest references and testimonials. Address, Beta, 33, Guilford Street, Russell Square, W.C.

WANTED, by the Session of the Presbyterian Church, Canterbury, an ORGANIST to play a fine new instrument. For terms apply, with references, to Rev. J. Edgar Henry, M.A., 2, Dane John Grove, Canterbury.

ORGANIST and CHOIRMASTER WANTED, for Royal Garrison Church, Portsmouth. Choral services. Salary, £50. Address, Rev. C. Assheton Craven, Southsea, Hants.

WANTED, at Michaelmas, a really efficient CHOIRTRAINER and ORGANIST. Three services on Sunday; one in week. Two choir practices a week. Stipend, £50. Competitive trial on organ and in choir-training. Special testimonials as to Christian character. Apply to Rev. J. G. Dixon, St. George's Rectory, Birmingham.

WANTED, for a Gentleman, at present in London, an **ENGAGEMENT**, in town or country, at a good school, public or private. Was formerly Master of Music at Uppingham School, and before that Professor of Violoncello at the Cologne Conservatoire. References: Charles Hallé, Esq., and Edward Hecht, Esq., Fallowfield, Manchester, to whom all communications may be addressed.

TO SCHOOLS AND PRIVATE FAMILIES.— A **YOUNG LADY**, aged 22, a Medalist of the Royal Academy of Music, and one who, at the Society of Arts' Examination by Dr. Hullah, obtained the highest number of marks ever given for singing, and likewise a first-class certificate for pianoforte, is desirous of obtaining non-resident engagements in London and the neighbourhood for teaching **SINGING, PIANOFORTE, and HARMONY.** Address, M. M., 164, Regent Street, London, W.

PIANO LESSONS.—A Young Lady (four years' student of R.A.M.) gives **PIANOFORTE LESSONS** in Schools or Families in London or suburbs. Harmony Lessons also given. Address, Miss C., 15, Dover Street, W.

WANTED, PIANOFORTE DUET PRACTICE, once a week, after nine p.m. Neighbourhood, Kensington Park Road. Italian given in exchange. B. B., Housekeeper, 15, Great Winchester Street.

A MUS. DOC. requires a **Non-Resident ARTICLED PUPIL**, who would give a portion of his time in exchange for a good musical training. Address, Mus. Doc., Novello, Ewer and Co., 1, Berners Street, London, W.

DR. ALLISON instructed by Post Candidates who passed **RECENT UNIVERSITY EXAMINATIONS** for the **DEGREES** of **MUS. DOC.** and **MUS. BAC.** (Oxford, Cambridge, and Dublin). Also "*Passed with Honours*" Royal Academy of Music Local Examinations, University Senior Local, F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by Post for *Licentiate* of the *Royal Academy of Music*, and for the Local Examinations in Subject I., or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte-playing. Preparation (personally or by Post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

PROFESSIONAL NOTICES.

MISS EVA FARBSTEIN (Soprano).

Pupil of Signor Arditì, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios. 54, Duchess Road, Edgbaston, Birmingham.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MRS. BELLAMY (Soprano).

For Oratorio and Ballad Concerts, Western Cottage, Hunter's Lane, Birmingham.

MISS MARGARET BUNTINE, R.A.M. (Soprano).
Concerts, Oratorios, &c., address, 7, Burns Terrace, Ayr, until Oct. 1.

MISS AGNES HILLOCKS (Soprano).

For Concerts, Lessons, &c., address, 127, Stoke Newington Road, N.

MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London.

THE MISSES YATES (Soprano and Contralto).

Pupils of Signor Randegger, London, and Mons. Wartel, Paris. Address, Dr. Yates, Newcastle, Staffordshire.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. HENRY BEAUMONT

(Principal Tenor, Huddersfield Parish Church).
For Oratorios, Concerts, &c., address, William Street, Huddersfield.

MR. J. SHAKESPEARE ROBINSON (Tenor).

For Oratorios, Concerts, &c., address, care of Mr. Hallard, 58, Hutton Street, Nchells Park Road, Birmingham.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

MR. WILLIAM BARTIN

(Principal Bass, Huddersfield Parish Church).
For Oratorios, Concerts, &c., address, Dalton, Huddersfield.

MR. HOWARD LEES (Bass).

For Concerts, Oratorios, &c., address, Delph, Manchester.

MR. EDWARD GRIME (Basso).

For Oratorios, Concerts, Operatic Recitals, &c., address, St. Helens, Lancashire.

MISS GERTRUDE FERRABEE, R.A.M.

Accompanist. For Oratorios, Ballad Concerts, Soirée, Matinées, &c., address, 14, Philbeach Gardens, South Kensington, S.W.

MR. FREDERIC W. CLARKE, Mus. B., Oxon.

(Solo Pianist.)

For Concert Engagements and Lessons in Pianoforte-Playing, Harmony, and Composition, address, 7, Wigmore St., Cavendish Sq., W.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

MR. J. R. GRIFFITHS (Organist, &c.) REMOVED
from Highgate to No. 1, Gilbert Road, Kennington Road, S.E.

THE HARP.—Miss LOCKWOOD, Harpist to the Carl Rosa Opera Company, and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. F. J. HOLLAND, Chairman.

LONDON ORGAN SCHOOL AND COLLEGE OF MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp. SCOTSON CLARK, Mus. B., Principal.

DR. BENTLEY (St. Ann's Street, Manchester).
Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

MR. F. C. ATKINSON, Mus. Bac., Organist of Norwich Cathedral, gives instruction in HARMONY and COUNTERPOINT by post. Upper Close, Norwich.

DR. CORBETT gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgnorth, Salop.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

TUITION by CORRESPONDENCE for all Musical Examinations. Established 1871. No fee required until the specific qualification sought has been obtained. Address, Mr. James Jennings, Deptford, London.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

HERR EMIL BEHNKE gives LESSONS in VOCAL PHYSIOLOGY, in LARYNGOSCOPY, and in VOICE PRODUCTION and CULTIVATION, with special regard to BREATHING and to a proper use of the REGISTERS. He has successfully treated singers and speakers suffering from the results of false training. Herr Behnke will also be glad to arrange with Choral Societies, &c. (in town or country), for the delivery of his highly popular and practical lecture on "The Human Voice as a Musical Instrument: its Mechanism and Management." Terms and testimonials on application to 35, Talgarth Road, West Kensington, W.

PUPILS for PIANO WANTED, by good Pianiste, certificated. Terms, £3 3s. per annum; to schools, £2 2s. Also Appointment as Organist or Assistant; well qualified. C. E. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

LADIES' SCHOOL.—Beethoven House, Northampton.—Principal: Mrs. BROOK SAMPSON. Visiting Masters, Resident English and Foreign Governesses. Pupils have been most successful in the Cambridge Local and other Examinations. Ladies are prepared for the Examinations of the Royal Academy of Music by Mr. Brook Sampson, Mus. Bac., Oxon., F.C.O. Large playground and tennis-lawn attached to the house. Vacancy for a Musical Student.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN PRACTICE—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Ellenbergh's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C. ORGANS (HILL and SON). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN PRACTICE on 4-Manual Organ; 40 stops. Terms, 2s. per hour. Twelve hours for one guinea (inclusive). Address, Proprietor, Lancaster Hall, 133, Lancaster Road, Notting Hill, W.

ORGAN LESSONS with Practice. Excellent opportunity for making rapid progress. St. Saviour's, Camberwell, or at Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, S.E.

THE BRITISH GLEE UNION (Established 1875). Mr. SIDNEY BARNBY (Alto), Mr. HENRY PARKIN (Tenor), Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso). A Soprano provided. For Concerts, Dinners, &c., address, H. Prenton, 6, Fasset Square, Dalston, London.

MR. THOMAS HARPER'S CONCERT PARTY (Miss Agnes Larkcom, Miss Clara Myers, Mr. T. W. Hanson, Mr. Winn, and Mr. T. Harper, Trumpet and Cornet) may be engaged for Oratorios, Miscellaneous and Ballad Concerts, after the 6th inst. 25, Brecknock Crescent, N.W.

MR. JOSEF CANTOR'S CONCERT COMPANY, open to ENGAGEMENTS for Oratorio, Sacred or Secular Concerts, &c., &c. Secretaries of Musical Societies, Glee Clubs, and Entrepreneurs generally are invited to send for Mr. Cantor's new prospectus, containing artists of acknowledged excellence only. Specimen programmes forwarded on application. Address, 28, Church Street, Liverpool.

MR. and MADAME EDWYN FRITH'S
ORATORIO, OPERATIC, and BALLAD CONCERT
TOURING PARTIES (under Royal Patronage, 1880). Organised for the purpose of supplying all Secretaries and Entrepreneurs generally with competent artists of all positions and branches in the profession, at "en route" consecutive date terms, thus reducing travelling and other expenses to a mere fraction by combined operation. Greatly enlarged New Prospectus now ready, containing over 100 artists' names to select from. Engagements settled for various parties: Scarborough Spa, August 1; Newcastle-on-Tyne, 1; Whitby, 2; Bridlington, 2; York, 3; Great Malvern, 4, 5; Scarborough Aquarium, 9; Southport Winter Gardens, 25, 26, 27; Kendal, October 3; Lancaster, 4; Preston, 5; Blackburn, 6; Burnley, 7; Manchester, 8. Cheltenham and Gloucester early in December. Frome, Falkirk, Newark, Crewe, Folkestone, Worcester, Rye, Exeter, Plymouth, North Tawton, Wellington (Salop), Stourport, Welshpool, Nantwich, Stafford, Witney, Reading, Newcastle-on-Tyne, Doncaster, Edinburgh, Middlesborough, Harrogate, Buxton, Yarmouth, Blackpool, Altrincham, Sheffield, Oldham, Belfast, Hereford, Walsall, Shrewsbury, Wrexham, Windermere, Glasgow, Smethwick, Inverness, Greenock, Teignmouth, Torquay, Trowbridge, Bideford, Falmouth, Redruth, &c., &c., all pending for various dates. Vacancies for **RESIDENT** and other **VOCAL PUPILS**; introductions when competent. Address, Yealm House, 73, Netherwood Road, West Kensington Park, W.

THE EPIKLEIS! (Pooley Patent) an aid to Pianists for the slow shake and other exercises, does not touch the hand, and is simply placed, covering the keys under the unoccupied fingers. Highest testimonials. By post, 4s.; Handbook, 1s. John Pooley, 3, The Terrace, Clapham Park Road, S.W. P.O.O. to Clapham Common.

PIANO TUNER, for India; one who can Regulate and Repair; required to leave England in October. Address letters, India, care of Messrs. Aldridge and Co., 4, East India Avenue, London, E.C., to await arrival of principal, who will be in England in August to give interview.

FIRST-CLASS PIANOFORTE TUNER
WANTED; one who understands Harmoniums and American Organs preferred. None but experienced and steady men need apply. Address, full particulars, photo., &c., H. F. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED for the Principal Music Business in one of the Largest Towns in the North of England, an **APPRENTICE**. Would be taught tuning and have opportunity of acquiring a general knowledge of the business. Premium required. Apply, by letter only, to C. F. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, an intellectual Young Man, of good address, as **PIANOFORTE TUNER** for a permanency. Must be from a good house and able to tune fairly well. C. E. Godfrey's Music Warehouse, Palmerston Road, Southsea.

TUNERS.—Some First-class Hands required. Send full particulars as to age, experience, salary required, where previously employed, with copies of testimonials and photograph to Cramer, Wood and Co., 4, Westmoreland Street, Dublin.

PIANOFORTE (Fine) TUNER, 20 years' experience from an eminent firm, desires a permanent **ENGAGEMENT**. Worn instruments skillfully repaired in tone and touch. Good salary expected. South or West of England preferred. Address, Tunist, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FIRST-CLASS TUNER desires **SITUATION**. Understands Harmoniums and American Organs. Could manage business if required. Wages, 50s. per week. Address, C. A. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and HARMONIUM TUNER, REGULATOR, &c., thoroughly efficient, practical, and steady, wishes a permanent **RE-ENGAGEMENT**. 17 years' experience; first-class references, &c. A. A., care of Housekeeper, 40, Queen Victoria Street, London, E.C.

A FIRST-CLASS TUNER (Broadwood's) seeks **ENGAGEMENT**. Testimonials and reference to present employer. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER, 23, requires **SITUATION**. From Cramer's. Salary very moderate. A. W., 6, Wellesley Villas, West Green, Tottenham.

TUNER and REPAIRER.—A good firm **TUNER** is open to **ENGAGE**. Well up in American Organs and Harmoniums. Age 37. T. R., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER.—**WANTED**, a **SITUATION** as above, from Collard and Collard's; also has a knowledge of country work. Good references. Address to J. W., 12, Upper James Street, Camden Town, N.W.

TO THE MUSIC TRADE.—An experienced Pianoforte, Harmonium, and American Organ **TUNER** is open to **ENGAGE**. Has a thorough knowledge of all kinds of repairs. First-class references. Salary required, 50s. per week. Would manage a branch business or go abroad. Address, W. R., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AS First-class TUNER. Thoroughly efficient; steady and experienced. On or near the Coast. Testimonials. Address, A. J., 17, Eversholt Street, Camden Town, N.W.

TUNER WANTED, with knowledge of repairs preferred. Good references required. State salary. Address, Messrs. Adlam, 16, Clarence Square, Brighton.

WANTED, by a Broadwood **PIANOFORTE TUNER**, who thoroughly understands Harmoniums and American Organs, a **SITUATION** in the Country. Address, A. E. R., 63, North Street, Castle Fields, Shrewsbury.

WANTED, at Worcester, a good **PIANOFORTE TUNER**. Apply, inclosing carte and testimonials as to character and ability, to Wm. Orme, Musiceller, Derby.

WANTED, a Young Man of respectability, with good manners and address and a knowledge of the Sheet Music Trade, to act as **COUNTER HAND** in a large **MUSIC WAREHOUSE**. One who could try a piano nicely and occasionally assist at piano sales preferred. Address, in own handwriting, giving reference, age, salary required, &c., Pigott and Co., 112, Grafton Street, Dublin.

FIRST-CLASS COUNTER HAND Required for the Sheet Music Department in a large establishment. Send full particulars with copies of testimonials and photograph to Cramer, Wood and Co., 4, Westmoreland Street, Dublin.

ADVERTISER is open to a **RE-ENGAGEMENT** as **MANAGER** or **ASSISTANT**. 15 years' practical experience in all branches of the trade; good salesman, &c. Excellent references. Musicus, care of Mr. Langstein, 31, Charing Cross, London, W.C.

WANTED, a **SITUATION** as **ASSISTANT** in Music Warehouse (England or Colonies). Thorough knowledge of catalogues, and well up in book-keeping. Is desirous of improving in tuning. Address, K. E., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

YOUNG LADY requires **RE-ENGAGEMENT** (about September) in a first-class Music Repository. Good Pianist, plays well at sight. Can also play organ and teach piano. Seaside preferred. Apply to M. E. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MUSIC and PIANOFORTE SALESMAN (Sixteen years' experience), desires a re-engagement, town or country. Thorough book-keeper, and plays piano fairly. Address, J. T. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG MAN, who has completed his apprenticeship as **PIANOFORTE TUNER**, seeks regular **EMPLOYMENT**. Understands Harmoniums. Good references and a good character. Address, Mr. W. Debenham, Banham Commercial School, Attleborough, Norfolk.

WANTED, a **SITUATION** in a Music Warehouse as **ASSISTANT** or **SALESMAN** of Pianos, Harmoniums, &c.; small goods if required. Can tune and show off well the above, also pedal organs. Knows wholesale and retail trade well. X. Y., Music Warehouse, Lyham Road, Brixton.

WANTED a **JUNIOR ASSISTANT** in the Sheet Music Department. Send terms, references, photograph, and full particulars. W. Duck and Co., Musicellers, Bath.

WANTED, at Derby, a Young Man about 25, as **ASSISTANT** in a Pianoforte and General Music Warehouse. He must know the sheet music trade, be a good pianist, able to show off instruments, and be a good salesman. Apply, inclosing carte, and testimonials as to character and ability, to Wm. Orme, Musiceller, Derby.

PARTNER WANTED in the **PIANOFORTE and MUSIC TRADE**. Old-established business (twenty-seven years' standing) in the South of London; about £1,500, or the business to be disposed of. Two Tuners kept. Principals only treated with. No agents. By letter, to M. R., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and MUSIC BUSINESS, with large **HIRING and TUNING** connection, in a flourishing and rapidly increasing Cathedral City in the West of England, for immediate disposal, through the illness of the principal partner. Price for the whole, about £2,500, or arrangements would be made for a partner. For further particulars apply to B. J. T., Brinsmead Works, Grafton Road, Kentish Town, N.W.

HIRING, TUNING, and GENERAL MUSIC BUSINESS for **SALE** on liberal terms. Well established and profitable; would suit a professional musician or experienced tuner. Good opening for an Organist and Tuner. Address, H. T. F., 6, Lovaine Row, Tynemouth, Northumberland.

WANTED to **PURCHASE**, a small **TUNING CONNECTION** in Town or Country; Advertiser would tune on commission. Address, A. B., 57, Caversham Road, N.W.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

TO AMATEURS and PROFESSORS about to **PUBLISH**.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glee, Madrigals, Organ Music, Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

WANTED, an OFFER for Seven or Eight Copies of MARCELLO'S PSALMS, folio size, in good condition; also, folio size, Full Band Copy of Handel's Oratorio, "Solomon." Apply, stating terms, J. W. Beaumont, Clarendon Street, Wakefield.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application.

London: B. WILLIAMS, 60, Paternoster Row.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS.

London: B. WILLIAMS, 60 Paternoster Row, E.C.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their MONTHLY SALES of MUSICAL PROPERTY on the following dates:—

Tuesday, Aug. 16. Tuesday, Oct. 18. Tuesday, Dec. 20.
Sept. — Nov. 22.

* * Instruments (or particulars of same) intended for insertion in any of the above, should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

IMPORTANT NOTICE.—Owing to the DISSOLUTION of PARTNERSHIP in their firm, Messrs KELLY and CO. will offer their entire stock for Sale by Auction, on WEDNESDAY, October 5 next. This will be an advantageous opportunity for country dealers, professors, and the public at large.

MELBOURNE EXHIBITION, 1881.—FIRST PRIZE to BORD'S PIANOS on SALE, with 25 per cent. discount for cash, or on the three-years hire system, 15s. per month. Illustrated Lists free, of CHAS. STILES and CO., 42, Southampton Row, Holborn, London, W.C. Second-hand Pianos on the three years system, 10s. 6d. per month. Pianos exchanged.

FOR PRACTICE in the HOLIDAYS.—Use HORN'S REGULATING DIGITORIUM. Sold by Weekes and Co., 14, Hanover Street, W.; Hays, Royal Exchange Buildings, and 26, Old Bond Street; Mills, 60, Moorgate Street, E.C.

ORGAN FOR SALE.—The Organ now in use in the Church of St. Mary Magdalene, Taunton, is for SALE. It contains: 3 manuals, from CC to F, 4½ octaves, and 2½ octaves of pedals; 16 ft. open, from CCC to F; also 3 composition pedals and 3 couplers. Great Organ, 11 stops; Choir Organ, 5 stops; Swell Organ, 7 stops. N.B.—The stops for the most part are of full compass, and the diapasons are choice. All expenses attending the removal of the instrument to be borne by the purchaser. Further particulars can be obtained of the Organist, R. Bailey, Esq., Weirfield House, Taunton. The Organ can be inspected on application to the Vicar, the Rev. Samuel Adams, M.A., or to the Organist.

ORGAN for SALE.—The ORGAN now in St. Paul's Church, Clapham, to be SOLD very cheap. It has three manuals, and was built by the late J. C. Bishop, of Marylebone Road, London. There are 7 stops in the great, 5 in the swell, 4 in the choir, and 1 in the pedals; dimensions, 9 ft. wide, 12 ft. high, and 7 ft. 6 in. deep. For price and cards to view apply to Forster and Andrews, Hull.

ORGAN for SALE or HIRE. A bargain. Two manuals, CC, 9 stops in great, 7 in swell, 16-ft. pedal open pipes, 3 couplers, spotted metal pipes. A modern Organ, the case and various parts nearly new. Price 150 guineas. Now in use in Christ Church, Enfield, near London. To be sold on account of having a 40-stop new Organ building by ALFRED MONK. Apply, 6, Sussex Terrace, Great College Street, Camden Town, London. Also a 36-stop 3-manual Organ, a 20-stop 2-manual, and 18-stop 2-manual Organs for Sale.

WANTED, for the Chapel attached to a Public Institution, a Second-hand two-manual CC ORGAN with independent pedal. Full compass of manual and pedal organs indispensable. Size of organ chamber, 16 feet wide by 10 feet deep, 11 feet 6 inches at front and 8 feet at back. From £80 to £100 would be given for an instrument in good order. Address in first instance to M. D., Messrs. Mackey, Mackey and Co., 1, Bouverie Street, Fleet Street, London.

Carpenter's Improved American Organ & Patent Reed Action Manufactory,

WORCESTER, MASS., U.S.A.

Agents throughout the United Kingdom.

The LIBRARY ORGAN, 13 stops, sub-bass, and grand expression 28 Guineas.

The POPULAR ORGAN, 13 stops, patent divided octave coupler and grand expression, 34 Guineas.

The GRAND ORCHESTRAL ORGAN, 17 stops, and all the latest inventions. The most perfect instrument manufactured, 55 Guineas.

SCHOOL ORGANS, in solid walnut cases, from 10 Guineas.

Organ Actions may be had without cases, and fitted in any convenient place.

For catalogues, trade terms, and applications for agencies, address, Mr. J. A. Matthews, Wholesale Manager, 9, North Place, Cheltenham.

CHURCH ORGAN for SALE; 2 manuals; 6 stops in great organ, 5 in swell organ; pedal bourdon, 30 notes; 3 couplers, spotted metal pipes, bushed action, decorated front pipes, neat varnished case. CREDIT GIVEN for one-half if required. W. Beales, Organ Builder, Waterloo Place, Bromell's Road, Clapham. Formerly with Lewis and Co.

FOR SALE, excellent CHAMBER ORGAN, by WALKER, 6 stops, viz., hautboy, fifteenth, principal, open diapason, stopped diapason, treble, and bass; swell and two composition pedals. Sold in consequence of owner's death. Suitable for small Church or Chapel. Price and all particulars of Hankinson and Lane, Bournemouth.

FOR SALE, an ORGAN by BEVINGTON and SONS, in good order, and very suitable for a small Church or Chapel; 1 manual, 6 stops, 1 octave of pedals. Full particulars on application to Nathaniel Walton, Alston, Cumberland.

TO ORGAN BUILDERS and OTHERS.—

ORGAN WANTED (new or second-hand) for place of worship. Two manuals, pedals, altogether about 13 or 14 stops. Full particulars to W. G., Gazette Office, Tiverton, Devon.

WANTED, New or Second-hand Church ORGAN, Two manuals and pedals, say 12 sounding stops. State full particulars, &c., to E. W. Conbrough, Blaneield, near Glasgow.

LARGE ORGAN HARMONIUM for SALE.

Has three rows of keys and independent pedal board up to F, with couplers, swell, &c., complete. Price £35. Cost upwards of £100. For particulars apply to Mr. Alfred Phillips, 3, Manor Terrace, Kilburn, N.W.

SHORT IRON OVERSTRUNG GRAND.—The

Organist and Music-Master of St. Thomas, Charterhouse, is desirous of DISPOSING of the above. Full compass; nearly new; magnificent tone. Will take a good cottage, with or without pedal attachment, in part payment. S. Rushton, 12, Digby Road, Brownswood Park, N.

SILVER FLUTE, by RUDAL, CARTE & Co., 1867 Patent, with extra D and D sharp shakes. Equal to new. For SALE, a great bargain. Apply to A. P., 3, Promenade Terrace, Cheltenham.

FOR SALE or EXCHANGE, a magnificent

Stradivarius VIOLIN, in fine condition. Warranted genuine (Hill's certificate). Mr. Davis, Eastfield House, Cotham, Bristol.

FOR SALE, two Italian VIOLINS, in double case, and bows, in fine condition and grand tone. JOSEPH GUARNERUS fils, ANDREAS and NICHOLAS AMATI (grand). Offers wanted. J. D., Eastfield House, Cotham Brow, Bristol.

VIOLIN STRINGS.—Shippers and the trade supplied with the finest Italian Violin Strings imported; unequalled for tone and durability. Three Firsts, E, sent (as sample) post-free for 13 stamps. Alphonse Cary, Importer of Violin Strings, Bord's Pianos, &c., Newbury, Berks. (Late of Kentish Town, N.W.)

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

THROAT IRRITATION.—Soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use EPPS'S GLYCERINE JUJUBES. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps and Co., Homoeopathic Chemists, London." A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm. Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin-Rest; also his improved String Gauge.

39, WARWICK ST., REGENT ST., LONDON, W.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

BUTLER'S MUSICAL INSTRUMENTS.

Viols, Guitars, and Banjos.
Flutes, Clarinets, and Flageolots.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

MALEY, YOUNG & OLDFKNOW,
ORGAN BUILDERS,
KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first-class.
Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,
ORGAN BUILDERS,
BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. Moore's, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Viols, Concertinas, &c. 29, Minorities, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minorities, London. PRACTICE can be had on a complete Instrument.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered) for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings are not permitted in this advertisement, but may be had from the Inventor, J. STUTTAFORD, 41, Rathbone Place, W. Trade supplied.

NEW MUSIC-ENGRAVING
(STEAM PRINTING)

EXHIBITED IN

PARIS, VIENNA, and PHILADELPHIA.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SPECIMENS and ESTIMATE

will be sent post-free on receipt of manuscript.

SONG, PIANO PIECE, &c. Engraving, Printing, and Paper:—

4 Pages, including Title, 100 Copies (Folio) ... £1 8 0

The following 100 Copies ... 0 4 0

ANTHEM, PART-SONG, KYRIE, HYMN, &c.:—

4 Pages, including Heading, 100 Copies (Octavo) ... 1 2 0

The following 100 Copies ... 0 2 0

OPERA, CHORUS, BAND-PART, &c.; Sacred Music of any kind; BOOK with ILLUSTRATIONS; TITLES with Views, in colours, highly ornamental; COPYING old Books, Manuscripts, Drawings, &c., by Photography and Patent Processes.

The most perfect Machinery and a large well-trained Musical Staff enable us to supply even the largest orders within the shortest time.

PATENT PAPER TYPE COMPANY,

62, HATTON GARDEN, LONDON, E.C.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

BRISTOL.

MR. J. HAMILTON,

6, CHESTERTON TERRACE, CITY ROAD,

MANUFACTURER OF

Pedals and Action for Pianofortes,

Begs to inform Organists, Organ Students, and others that his invention for attaching PEDALS to PIANOFORTES is so useful that it has earned the approbation of over a thousand members of the musical profession. For a small outlay the great pleasure of playing organ music (from Bach's Grand Fugues to the late Henry Smart's beautiful movements) at home can be obtained. This action is easily attached to any kind of Pianoforte in a short time, as it is all sent complete with printed instructions "How to attach."

A Set of Straight Pedals (CC to F, 30 notes), with action and printed instructions, price £4 4s.

Or Radiating and Concave Pedal Board (CC to F, 30 notes), with action and printed instructions, price £5 5s.

Agents are required for every town and district.

Send for prices to the profession and trade; also for testimonials. Orders accompanied with cheque or P.O. order will receive immediate attention.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

£5 WORTH OF MUSIC for 5s., by Beethoven, Kuhe, Heller, Sydney Smith, Rubinstein, Spindler, Lamothe, Mendelssohn, &c., clean and perfect. Mr. A. THISTLEWOOD, 5, Hunter's Lane, Birmingham.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

- No. 1. ORGAN AND HARMONIUM MUSIC.
- " 2. SACRED MUSIC WITH ENGLISH WORDS.
- " 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.
- " 4. MUSIC FOR THE PIANOFORTE.
- " 5. SECULAR VOCAL MUSIC.
- " 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

NEW MUSIC

FOR

VIOLIN AND PIANOFORTE

BÜCHLER, F.—Op. 23. Kleine Wanderbilder. Complete ... s. d.
Singly: No. 1, 2s.; No. 2, 3s.; No. 3, 3s.; No. 4, 2s.;
No. 5, 2s.

ERSFELD, CH.—Op. 13. Pensée Mélancolique et Méditation
Pastorale ... 3 0

GRÄDENER, H.—Op. 9. Five Intermezzi. Complete ... 6 0
Singly: No. 1, 4s.; No. 2, 4s.; No. 3, 4s.; No. 4, 5s.;
No. 5, 3s.

HOLLÄNDER, B.—Op. 6. Suite, in D ... 15 0
Singly: No. 1, Prelude, 3s.; No. 2, Gavotte, 4s.; No. 3,
Romanze, 3s.; No. 4, Intermezzo, 4s.; No. 5, Aria,
3s.; No. 6, Tambourin, 4s.

SAURET, E.—Op. 12. Romance sans paroles ... 6 0
Sold at half-price.

London: NOVELLO, EWER and Co.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical
Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of
Concerts, Secretaries of Institutions, and Entrepreneurs
generally that he is prepared to arrange for large or small parties
of artists of all positions in the profession, and for Concert Tours. All
details of management undertaken without the slightest trouble to
those favouring Mr. Stedman with their wishes. Terms upon
application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that
he has established a REGISTRY of ORGANISTS, CHOIR-
MEN, and CHORISTERS seeking APPOINTMENTS, which is
open to their inspection, and they are invited either to call, or to write
stating their requirements. From his personal knowledge of the
qualifications of Organists and Singers, Mr. Stedman is able to give
the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO
CHOIR-BOYS for Church Festivals, Choral Weddings, Con-
certs, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all
the necessary details) for Banquets of City Companies, Masonic
Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS
and ORCHESTRAS for the performance of Oratorios and
Cantatas.

MR. STEDMAN will be happy to advise his
clients upon all professional matters, confidential or otherwise,
either by letter or personally by previous appointment at his Offices,
12, Berners Street, London, W.

REDUCED PRICE, THREE SHILLINGS.

HANDEL'S MESSIAH

ARRANGED FOR THE PIANOFORTE BY

BERTHOLD TOURS.

London: NOVELLO, EWER and Co.

PIANOFORTE MUSIC

COMPOSED BY

OLIVER KING.

	s.	d.
LEGENDE... ..	3	0
IMPROMPTU-CAPRICE	3	0
BERCEUSE—MEDITATION ET VALSE	5	0
IMPROVISATION	3	0
SERENADE	3	0
BARCAROLE	4	0
NOCTURNE	4	0

Sold at half-price.

London: NOVELLO, EWER and Co.

NEW COMPOSITIONS

FOR THE

ORGAN

BY

GUSTAV MERKEL.

Op.		s.	d.
141.	Concertsatz in E flat minor	4	0
146.	Twenty-five Short and Easy Preludes	3	0

Sold at half-price.

London: NOVELLO, EWER and Co.

NICODEMUS

A SACRED CANTATA

For Chorus, with Soprano and Tenor Solos

THE WORDS SELECTED BY THE

REV. G. WILLOUGHBY BARRETT, M.A.,

Precentor of Norwich.

THE MUSIC COMPOSED BY

FRANCIS EDWARD GLADSTONE,

Mus. Doc.

The Second Edition is now ready, price 2s.

"The music, taken as a whole, is thoroughly satisfactory. It is very
melodious, and uniformly well written."—*Guardian*.

"The music is thoughtful, original, and scholarly."—*Morning Post*.

"The choruses are excellently written and very pleasing, and Dr.
Gladstone may be complimented on being able to compose fugues
which are clever without being dry."—*Athenæum*.

"Praise should also be accorded to the capital part-writing and the
orchestration."—*Figaro*.

"There is not a dull bar in the work from the first to the last."—
Monthly Musical Record.

"Well planned, dramatic, cleverly orchestrated, and decidedly
effective in the concert room."—*Musical Opinion*.

"'Nicodemus' will expand the composer's reputation. Everywhere
its tokens of earnest feeling are undeniable."—*Musical Standard*.

"The recitatives have been most minutely studied, and by their
masterly treatment have dispersed all difficulties of contrast."—*Eastern
Daily Press*.

London: WEEKES and Co., 16, Hanover Street, W.

PRICE ONE SHILLING.

THE ENTRY INTO JERUSALEM. A Sacred
Cantata, composed by F. W. HUMBERSTONE.

This work will be found suitable for Choral Societies and Classes in
the intermediate stage, the music being of a melodious character.
String parts can be had, price 1s. 6d. each. Wind parts may be hired.

OPINIONS.

"The performance was an entire success, and the applause at the
close was loud and long, showing that the audience had thoroughly
enjoyed and appreciated the beauties of the composition."—*Coventry
Standard*. "The whole work is carefully and feelingly written, both
in regard to the composition of the music and the selection of the
words."—*Coventry Times*. "The audience, which was large, testified
their appreciation by the applause they gave both during the perfor-
mance and at its close."—*Leamington Spa Courier*. "Several hymns
are introduced with good effect."—*Christian World*. "If the whole
work be equal to the aria, 'Jesu, the very thought is sweet,' MORE
WILL BE HEARD OF IT."—*Dover Express*.

London: HART and Co., 54, Paternoster Row.

EASY HARVEST ANTHEMS, &c.—Praise the
Lord, O Jerusalem, 2d.; O Lord, our Governour, 2d.; Praise
the Lord, O my soul, 2d.; With heart and voice, 1d.; Come, join our
glad thanksgiving, 1d.; How good is He, the giver, 1d.; Ye sons of
Britain, 2d.; Hurrah for the glory (Part-song), 1d. The above Eight
post-free for twelve stamps. HART and Co., 54, Paternoster Row.

Music Edition. Price 6d. In Tonic Sol-fa, 3d.

A Reading to accompany the Work, 2d.

THE GOLDEN SHEAF. A Cantata. Where
music is a feature in Harvest Festivities, there is no work so
suitable as the "Golden Sheaf." The music is not difficult, is very
melodious, and takes about an hour in performance, or with the reading
about an hour and a half. HART and Co., 54, Paternoster Row.

Will be published early in August, price 1d.

TE DEUM in G. Set to music in a simple form.
By G. W. MARTIN. Specimen, post-free, for three halfpenny
stamps. HART and Co., 54, Paternoster Row.

NEW PART-MUSIC.—NATURE'S QUEEN.
Composed (in short score) by the late G. W. MARTIN. His last
composition. Price 6d. per dozen.

HE WHO'D WIN MUST WOO. Music (in short score), by T.
CRAMPTON. Price 6d. per dozen.

The following in full Vocal Score. S.A.T.B.:—

THE MIDNIGHT SERENADE (Humorous). 1d.

AWAY TO THE WEST. 1d.

LAUGHING CHORUS. 1d.

THE HOP-PICKERS. 1d.

London: HART and Co., 54, Paternoster Row.

MUSIC PRINTING.—Authors' works produced
in the very best style, far cheaper and on more advantageous
conditions than by the new processes now extensively advertised.
Estimates for every class of work on application.

London: HART and Co., 54, Paternoster Row.

ORIGINAL

Compositions for the Organ

By E. SILAS.

No.		s.	d.
1.	Allegro Moderato	1	0
2.	Andante	1	0
3.	Prelude	1	0
4.	Andante	1	0
5.	Fantasia	1	6
6.	Pastorale	1	0
7.	Canzonetta	1	0
8.	Andante, in C	1	0
	Melody, in C	1	0
9.	Introduction and Fugue	1	0
10.	Prelude, in D	1	0
	Fugue, in C minor	1	0
11.	March, in B flat	1	0
12.	Sonata, in F	2	6
13.	Minuetto, in F	1	0
14.	Fantasia on St. Ann's Tune	1	6
15.	Melody, in E minor	1	0

Nos. 8 to 15 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL

Compositions for the Organ

By FREDERIC ARCHER.

No.		s.	d.
1.	Andante, in D	1	0
2.	Andante, in F	1	0
3.	Andante, in A	1	0
4.	Concert Variations	2	0
5.	Allegretto, in E, and Prelude, in G	1	0
6.	Motivo, in B flat, and Fugue, in D minor	1	0
7.	Marche Triomphale	1	6
8.	Allemande	1	0

Nos. 5 to 8 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL

Compositions for the Organ

By HENRY SMART.

No.		s.	d.
1.	Choral, with Variations	1	6
2.	Two Trios	1	6
3.	Grand Solemn March	2	0
4.	Andante, No. 1, in G major	1	6
5.	Andante, No. 2, in A major	1	6
6.	Andante, No. 3, in E minor	1	6
7.	Six short and easy pieces, Nos. 1 and 2	1	6
8.	" " " 3 " 4	1	6
9.	" " " 5 " 6	1	6
10.	Air with Variations and Finale Fugato	3	0
11.	Twelve Short and Easy Pieces in various styles, Nos. 1 to 4	2	6
12.	" " " 5 " 8	2	6
13.	" " " 9 " 12	2	6
14.	Prelude, in A, and Postlude, in C	1	0
15.	Prelude, in Eb; Introductory Voluntary, in Bb; Andante } Grazioso	1	6
16.	Postlude, in D	1	6
17.	Twelve Short Interludes	1	6
18.	March, in G	1	0
19.	Easy Preludes: No. 1, in F; No. 2, in G	1	0
20.	Minuet, in C	1	6
21.	Festive March, in D	1	6
22.	Postlude, in E flat	1	6

Nos. 14 to 22 from the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

ORIGINAL

Compositions for the Organ

By J. BAPTISTE CALKIN.

No.		s.	d.
1.	Andante (varied)	1	0
2.	Hommage à Mozart	2	0
	Choral Fugue	2	0
3.	Marche Religieuse	2	0
	Allegretto	2	0
4.	Andante espressivo	2	0
	Organ Study on Pleyel's Hymn-Tune	2	0
	Hommage à Haydn	2	0
5.	Allegretto Religioso	2	0
	Minuet and Trio	2	0
6.	Festive March	2	0
	Hommage à Mendelssohn	2	0
7.	Harvest Thanksgiving March	1	6
	Two-part Song without words	1	6
8.	Minuetto (from the <i>Organist's Quarterly Journal</i>)	1	0

London: NOVELLO, EWER and Co.

THE WIDOW OF NAIN

SACRED CANTATA

FOR SOLI VOICES, AND CHORUS

BY

ALFRED J. CALDICOTT, Mus. Bac., Cantab.

(TO BE PERFORMED AT THE WORCESTER FESTIVAL,
SEPTEMBER 7)

Piano Score, paper, 38.; boards, 48.

Post-free of the Composer, Worcester.

Just published.

SALVATOR MUNDI

(SAVIOUR OF THE WORLD)

A SACRED CANTATA

The words written and arranged by FREDERICK E. WEATHERLY, M.A.

THE MUSIC COMPOSED BY

ARTHUR E. DYER, Mus. Doc.

This work is especially suitable for Church Festivals, for which the following special arrangements of the accompaniments have been made, and may be had on loan from the publishers:—

Organ, with Harp, Trombones, Horns, Trumpets, and Drums; or
Organ and Harp;

Organ, Harp, and Drums;

Organ, Harp, Drums, and Trombones.

The orchestral parts and full score may also be hired.

London: NOVELLO, EWER and Co.

Just published.

SCENES FROM SHELLEY'S

PROMETHEUS UNBOUND

SET TO MUSIC BY

C. HUBERT H. PARRY.

Price Three Shillings.

London: NOVELLO, EWER and Co.

Compositions for the Pianoforte

BY

AGNES ZIMMERMANN.

	s.	d.
Suite for Pianoforte. Op. 22... ..	10	6
Or, singly: Prelude, 3s.; Mazurka, 3s.; Scherzo, 4s.; March, 4s.		
Suite pour Piano, Violon, et Violoncelle. Op. 19	15	0
Sonate für Pianoforte und Violon. Op. 16	15	0
Second Sonata for Pianoforte and Violon. Op. 21... ..	15	0
Third Sonata for Pianoforte and Violon. Op. 23	15	0
Mazurka. Op. 11	3	0
Bolero. Op. 9	2	0
Gavotte. Op. 14	2	0
Gavotte. Arranged for the Organ by W. J. Westbrook	net	1 6
Barcarole. Op. 8	3	0
Two Pieces—No. 1. Twilight. No. 2. Sunshine	each	3 0
Marche. Op. 13	2	6
March. Arranged for Organ by J. Stainer	net	1 6
Drei Clavierstücke—No. 1. Caprice. No. 2. Auf dem Wasser.		
No. 3. Scherzo	each	3 0
Spring Melody	2	0
Gavotte in E minor. Op. 20	3	0
Canon, Sarabande, and Gigue	4	0

ARRANGEMENTS.

Menuetto from Haydn's Quartet in D minor	3	0
Corelli's Sonata in E major, composed for the Violin, arranged for Piano Solo	3	0
Bourrée in E♭, by J. S. Bach	2	6
Bourrée in C, by J. S. Bach	2	6
Gavotte in G, by J. S. Bach	2	6
Second Concerto. Composed for the Harpsichord or Organ, by G. F. Handel	5	0
No. 4 of R. Schumann's Skizzen für den Pedal Flügel (Sketches for the Pedal Piano)	3	0
Allegretto alla polacca, from Beethoven's Serenade, Op. 8, for Violin, Viola, and Violoncello	3	0
Scherzo from Beethoven's Trio, for Violin, Viola, and Violon- cello, Op. 9, No. 1	3	0
Menuetto from ditto, ditto, Op. 9, No. 2	3	0
Menuetto from Schubert's Quartet, Op. 29	3	0

Sold at half-price.

LONDON: NOVELLO, EWER and Co.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.

The next Local Examinations in Elementary Musical Knowledge will take place on FRIDAY, December 2, 1881 (as well as in June, 1882), and will be open to persons of either sex.

National Prizes of the value of £5 and £3 will be open to Candidates in each Division, Senior and Junior. Adjudicator, Sir JULIUS BENEDICT. The Examiners are also prepared to undertake the adjudication of certain Local Prizes.

The Local Examinations are conducted as follows: The Examination Papers, inclosed in a sealed packet, are opened by the Local Secretary in the presence of the Candidates, and at the close of the Examination the work of the Candidates is placed in a cover, sealed up in their presence, and sent the same day to the College.

The Examinations are conducted in two Divisions, Senior and Junior. The Examination Paper in the Senior Division is devoted to Elementary Theory with a few historical questions. The Examination Paper in the Junior Division is limited to questions in notation, time, clefs, signatures, scales, terms, &c., and (in the Honours Section only) one or two easy historical questions will be set. Candidates may take their choice of entering for the Senior or Junior Division, without consideration of age. Candidates born before December 2, 1864, are not eligible for Prizes or other Honours in the Junior Division, but may obtain ordinary certificates with "special mention."

The Regulations, with a List of Local Centres and Secretaries, may be had of the Secretary, Trinity College, London, W.

CLASSES AND LECTURES.

MICHAELMAS TERM will commence on SEPTEMBER 26, when new students can be received.

SUBJECTS: Harmony, Counterpoint, Canon and Fugue, Form, Orchestration, Acoustics, Organ, Pianoforte, Harmonium, Solo Singing, Violin, Violoncello, Flute, Oboe, Clarinet, Harp, Choral Singing, Figured-Bass Playing, Elements of Music, Physiology of the Vocal and Aural Organs, Musical History, Choral Service Class for Clergy, Orchestral Class.

There are EVENING as well as Day Classes, and Separate Classes for Ladies.

Prospectuses, containing full particulars as to fees and names of Professors and Lecturers, as well as Forms of Application for Students, may be obtained from the Secretary, Trinity College, Mandeville Place, Manchester Square, W.

HIGHER MUSICAL EXAMINATIONS FOR WOMEN AND FOR TECHNICAL SKILL IN MUSIC.

NOTICE is hereby given that the following ALTERATIONS in the Regulations for the PRACTICAL Division have been made, and will take effect at the Examinations in January, 1882:—

1.—In the PIANOFORTE Section the requirements will be: (a) the performance of one or more Standard Compositions, one to be selected by the Candidate and approved by the Board, and others to be selected by the Board and announced at least three months before the date of the Examination; (b) the performance at sight of various passages of more or less difficulty, selected by the Examiners; (c) Accompanying the voice; (d) questions on the Structure or Form of any piece played by the Candidate, and on Musical Theory or Grammar; while for a Certificate in the First Division the following will be required in addition: (e) transposition at sight from one key into any other keys named by the Examiners; (f) playing at sight from a Figured Bass, and harmonising a given Melody; (g) questions on the various Musical Forms employed by classical composers. Candidates who pass in the First Division of this Section, and also in either Division of the HARMONY Section, may, subject in each case to the approval of the Board, be admitted to the Class of Associate-Pianists of the College.

2.—In the ORGAN Section the requirements will be respectively similar to those for the Pianoforte, with the addition that Candidates in the First Division will be tested in playing at sight from a four-part vocal score in the proper clefs. Those who pass in the First Division, and also in the HARMONY Section, may, subject in each case to the approval of the Board, be admitted to the Class of Organ-Associates of the College.

3.—The VOCAL Section will include: (a) the performance of one Solo selected by the Board and previously announced; (b) one Solo to be selected by the Candidate and approved by the Board; while for a First Division Certificate the following will be indispensable: (c) singing at sight; (d) questions on Voice Production and Training, on Musical Theory or Grammar, and on the Form or Construction of Vocal Music. Those who pass in the First Division, and also in the HARMONY Section, may, subject in each case to the discretion of the Board, be admitted to the Class of Associate-Vocalists of the College.

4.—Candidates who have passed in the First Division in either Pianoforte-playing, Organ-playing, or Solo-singing, may present such Certificate as a substitute for Divisions i. and ii. of Section B in the Examination for the Grade of Student or Associate in Music of the College.

5.—Candidates who have passed in the First Division in either Harmony or Counterpoint will be exempt from further examination in that subject on presenting themselves for the Diploma of Associate in Music of the College.

6.—The Examination Fee in each Section is One Guinea, except that for the First Division in the Pianoforte, Organ, and Vocal Sections the fee in each case will be Two Guineas.

There will be no fees in future for Certificates.

July, 1881.

BY ORDER OF THE ACADEMICAL BOARD.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

NOVELLO, EWER AND CO.'S PIANOFORTE ALBUMS

EDITED BY BERTHOLD TOURS.

PRICE ONE SHILLING EACH.

1. COMPOSITIONS BY BACH.
2. COMPOSITIONS BY BACH.
3. COMPOSITIONS BY BACH.
4. COMPOSITIONS BY HANDEL.
5. COMPOSITIONS BY HANDEL.
6. COMPOSITIONS BY HANDEL.

London: NOVELLO, EWER and Co.

Just published.
TO BE PERFORMED AT THE WORCESTER FESTIVAL

THE BRIDE

A CANTATA

Translated from the German of R. Hamerling

COMPOSED BY

A. C. MACKENZIE.

Op. 25.

Price One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

THE LEGEND OF FAIR MELUSINE

A CANTATA FOR SOLO, CHORUS, & ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, octavo, 3s.; Vocal Parts, octavo, 8d. each; Orchestral Parts, 3os.; Full Score, 3os.

London: NOVELLO, EWER and Co.

SONG OF THE NORNS

A CANTATA FOR

FEMALE VOICES, SOLO, CHORUS, & ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, folio, 4s.; Vocal Parts, each, 4d.; Full Score, 6s.

London: NOVELLO, EWER and Co.

CINDERELLA

A LEGEND

FOR SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, octavo, 4s.; Vocal Parts, octavo, each 1s.; Full Score, 4os. Orchestral Parts, 4os.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1881.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

If it were necessary to strengthen our oft-repeated assertion that the days of Italian Opera in this country are numbered, we might point to the fact that the companies assembled at our lyrical establishments do not now contain vocalists at all competent to sing pure Italian music as it should be sung. In the palmy days of opera at the Haymarket, and even later, when a large number of the vocalists were transferred to Covent Garden, the works, whatever may have been thought of their abstract merits, were rendered, mainly by Italians, in a style which gave a factitious importance to the music; and many persons, therefore, would flock to the theatre to hear the singers who cared but little for what they sang. We have now, however, passed from Italian Opera to Opera in Italian; and this in England becomes an absurdity so evident to all thinking persons that the only wonder is how a sufficient number of fashionable people still come forward to support it. It has been said that it generally takes the same time for an undertaking to die out as it did to establish it. If this be really true, let us be thankful that a short period sufficed for Italian Opera to take firm root in this country, for just as long may we fervently hope that it will take to decline.

The season at the Royal Italian Opera has thoroughly confirmed the truth of the foregoing remarks. Rubinstein's "Il Demonio" is essentially a German opera; and Mozart's "Die Entführung aus dem Serail," with the Italian recitatives in place of the original dialogue, is a complete burlesque upon the composer's design, the exquisite music, however, making it welcome even in so absurd a disguise. The prospectus promised us these two works, and the promise has been faithfully kept. Criticisms upon both these operas have appeared in our columns; but in this summary of the season we cannot refrain from again bearing testimony to the admirable singing of Madame Albani and M. Lassalle in Rubinstein's work, and of Madame Sembrich in that of Mozart. More artistic performances than these have rarely been heard on the lyric stage, and it is gratifying to find that, even by the proverbially cold audiences at this establishment, they have been thoroughly appreciated. Boito's "Mefistofele," we were told, would be produced "if time should permit"; and as we presume that it was absolutely necessary—for the vocalists, if not for the audience—to play the usual round of hackneyed operas, we may, of course, conclude that "time would not permit." Madame Fursch-Madier, Signor Mierzwinsky, Signor Sante Athos, and M. Soula Croix are the only newcomers who have retained their places during the season; but the lady has the highest claims to our regard, and we may probably find that she will be included in the company next year. Madame Sembrich has fairly established herself as a *prima donna* of the true school of vocalisation; and as Mesdames Adelina Patti, Albani, and Trebelli have also appeared in their favourite parts, it will be seen that the company has been unusually strong in the female department. The new Conductor, M. Dupont, has proved himself thoroughly efficient, many of the works under his direction, indeed, being given

with more certainty and precision than usual at this establishment; and his duties have been shared by Signor Bevignani, whose zeal and steadiness are too well known to need our commendation.

At Her Majesty's Theatre the only novelty of the season was given on the last night of the subscription; but, considering the weakness of the work, it may be that this was a cunning device of the lessee to cover its inevitable failure. We can scarcely believe that "Il Rinnegato" was selected as a representative opera of the day, and must imagine, therefore, that there are other reasons why it was performed. That these reasons have nothing whatever to do with art is, we think, too obvious to be doubted; and we have only to hope, therefore, that the Baron Bódog D'Orczy, Mr. Mapleson, and the subscribers to the Opera season are satisfied. The promise in the prospectus that Madame Christine Nilsson would undertake the character of *Semiramide*, in Rossini's opera, was, we are happy to say, not fulfilled; for, considering the number of parts with which this excellent artist is now identified, we should be extremely sorry to find that she had made even a comparative failure. Mdlle. Adalgisa Gabbi scarcely produced the effect evidently expected by the lessee; and the main attraction of the season has therefore been Madame Nilsson, who, especially in Boito's "Mefistofele," has materially advanced her high reputation both as a singer and an actress. Madame Tremelli, too, is gradually gaining ground in public estimation, and Mdle. Anna de Belocca, Mdle. Minnie Hauk, and Madame Ilma di Murska have also been instrumental in helping the lessee through a most uneventful season. A good word must, however, be said for Mdle. Emma Juch, who, although inexperienced on the stage, sings well, and is extremely painstaking. Signor Novara, who made his *début* as *Mephistopheles*, in Gounod's "Faust," gave much of his music with good effect, but his acting of the part, though original in conception, was scarcely to the taste of the audience. Signor Faccio, who was mentioned in the prospectus as joint conductor with Signor Ardit, has not made his appearance, and the arduous duties of the season have been entirely sustained by the last-named artist with much credit to himself and benefit to the establishment.

Grateful for past favours, if not for those lately received, all music lovers looked on with sorrow at the recent dissensions in the councils of the Philharmonic Society; and the resignation of many of the Directors, and even of the Treasurer and Secretary, seemed at one time to threaten the extinction of an institution which in the early days of musical art in this country was mainly instrumental in nursing it into healthy life. Clearly it was necessary that numerous reforms should be instituted; and when the prospectus was issued with new names in the management, it was at once seen that some departure from the old lines was decided upon. Six concerts, instead of eight, were announced, and there were to be two rehearsals for each performance, although it had been formerly declared, in reply to numerous critical remarks, that no more than one could possibly be obtained. This was a step in the right direction; and when it was likewise found that some compositions but little known in England—Berlioz "Romeo and Juliet" Symphony amongst the number—were to be included in the programme of the season, and also works by British composers, there seemed to be some hope of the commencement of a new lease of existence for the Society. The result has been most encouraging. The majority of the performances, although still leaving much to be desired,

have been far superior to anything heard at these Concerts for some years, and great credit is due for the untiring zeal displayed by Mr. Cusins, the Conductor, in the endeavour to secure a worthy rendering of Berlioz' difficult Symphony. Next year we hope to record further progress; for so many rivals are now in the field that activity in the management, even of so old an institution as the Philharmonic Society, can alone protect it from decay.

The Crystal Palace Concerts have thoroughly sustained their high position during the season, and although the supply of modern German music may be thought by many to be slightly in excess of the demand, there can be little doubt that compensation has at least been partially made by the exceptionally fine performance of compositions which everybody must welcome with pleasure. It is difficult to bear success, and we must not be surprised, therefore, that in consequence of the popularity of the Saturday Winter Concerts, the Crystal Palace authorities also instituted a series for the summer; but we much question whether this is a wise step. The performances were especially intended to attract an audience to the concert-room at Sydenham at a time when outdoor pleasures were undesirable; but when the Crystal Palace becomes a blaze of floral beauty, and the temptation of walking in the grounds is really almost too much to resist, whatever music is given should be of a lighter character, and we shall scarcely be surprised, therefore, if the experiment of presenting important works at this time of the year were not to be repeated.

The series of Richter Concerts have again been one of the important features of the season, more especially when—in consequence of the falling off in the attendances, if not of the friendly advice of musical critics—the Director resolved to make his programmes more generally interesting. Before Herr Richter came to this country we were accustomed to hear thoroughly satisfactory performances of the standard works; and, knowing the reputation of the German Conductor for expounding the subtleties of the modern compositions of his most gifted countrymen, we naturally expected that his programmes would include many of these, and thus have a special character to distinguish them from the ordinary orchestral concerts of the metropolis. Gradually this truth has been perceived and acted upon; and not only have several of the compositions of the great operatic reformer, Wagner, been given, but next year the solo singers and chorus of the German Opera are promised, in order that the true effect of the Wagnerian selections may be more fully realised. This is as it should be; and we are quite certain that, with such excellent materials, the Richter Concerts must command a large and influential patronage.

The Concerts given during the season by M. Lamoureux, Conductor of the Grand-Opéra, Paris, were interesting as showing what "Young France" is now doing in musical composition; and, although many could not but be struck with the conviction that "Old France" has set a pattern which scarcely seems worthily followed, many works were given at least worthy of a hearing. All these were noticed by us at the time of their performance; and we have now only to add an expression of hope that M. Lamoureux will again pay us a visit next year with some works which may fairly be considered as representative of the genius of his countrymen.

Apart from the Pianoforte Recitals of Mr. Charles Hallé—which included the whole of Beethoven's Sonatas and Bach's forty-eight Preludes and Fugues

—we have to thank him for continuing his revival of Berlioz' works by producing "L'Enfance du Christ," with a thoroughly efficient orchestra, chorus, and solo singers. There is no doubt a "fashion" in music, for during much of the season Berlioz became the rage—even the usually steady-going Philharmonic Society performing his "Romeo and Juliet" Symphony—but we can scarcely imagine that this will last more than any other fashion; and it becomes a question whether even next season there will be any earnest demand for his music. Meantime every credit is due to Mr. Hallé, who has spared no trouble to bring to the front an artist who, although almost initiating what is often termed the "music of the future," has hitherto been so neglected as to be scarcely known even to those who frantically uphold the works of Wagner and his disciples.

That the support accorded to musical performances depends upon their intrinsic quality, and not upon the locality in which they are given, has been evidenced by the success of the Sacred Harmonic Society's concerts this season at St. James's Hall. So firmly had Exeter Hall been associated with this Society that there were not wanting persons who—with ominous predictions of certain failure if the same artists sang in any other room—anticipated with satisfaction the dissolution of the Society, in order that their rigid notion of the "fitness of things" might not be disturbed. But the migration took place, and Sir Michael Costa, loyally retaining his post as Conductor, at once proceeded with the necessary task of adapting his orchestra and chorus to the new hall; and urged, or at least yielded to the desire for, the occasional introduction of less familiar works into the programmes. So far from diminishing the effect of the concerts by lessening the amount of physical force displayed by vocalists and instrumentalists at Exeter Hall, we are inclined to believe that the alteration was a distinct improvement; and even if a return to the old locality should ever be made, there can be little doubt that quality, instead of quantity, will now be the principal thought in engaging the executants. Accident, rather than design, has effected a very desirable reform in this time-honoured Society; and all who desire the healthy progress of music in this country will join with us in hoping that time will but strengthen an institution which has already done so much to spread a knowledge of the standard oratorios of the great masters.

There is not the slightest sign of any decline either in the attendance or the quality of the performances at the Monday Popular Concerts. Formed for the special purpose of presenting high-class chamber compositions, with the best executants procurable, they have steadily preserved their character; and, although presenting but little novelty, there can be no doubt that they are annually looked forward to with much interest by the fast-increasing audiences who really love music for its own sake.

The Bach Choir, under the conductorship of Mr. Otto Goldschmidt, maintains its high reputation, and attracts large and appreciative audiences, not only on account of the excellence of its performances, but because it does not limit its programmes to the works of the one great artist whose Mass in B minor called the Society into existence. The Musical Union, despite the retirement of Mr. Ella, continues to assemble select audiences to hear the best specimens of Chamber Music, and the new Director, M. Lasserre, still preserves the character of an association which has always prided itself upon appealing rather to an exclusive circle of amateurs than to the general music-loving public. The London Musical Society, although an amateur institution, has done

much service in bringing forward works but little known; and as its object is fame and not profit, there can be no doubt of its continuing its career of usefulness. The Royal Albert Hall Choral Society, the rehearsals and performances of which are entirely under the able conductorship of Mr. Barnby; the Borough of Hackney Choral Association (which, aided by the zealous exertions of its Conductor, Mr. Ebenezer Prout, still advances in public estimation); the Hampstead Choral Society, so excellently directed by its founder, Mr. Willem Coenen; the Highbury Philharmonic Society, which, since Dr. Bridge's appointment as Conductor, has made remarkable progress; and other Societies too numerous to mention, have fairly earned the good opinion of all who believe with us that the musical education of the people is best effected by constantly placing before them those works which have raised the art to its present high position.

Mention must also be made of the excellent Orchestral Concerts of Mr. Ganz, who seems resolved to make a name as a conductor of high-class music, to whatever school it may belong. Amongst the unfamiliar works included in his programmes was Gluck's "Orpheus," the many beauties of which, even in a concert-room, appealed with irresistible force to a large and deeply interested audience.

Everybody will join with us in sincerely regretting that Mr. Sims Reeves's Farewell Oratorio performances were partially shorn of their interest by the non-appearance of the retiring tenor at some of the most popular of the concerts. That his absence was caused by circumstances utterly beyond his control, we need scarcely say; for, even after the operation he was compelled to undergo, he had firmly resolved to fulfil his engagement, and nothing but a relapse which incapacitated him from singing kept him away. That we shall again hear him in some of the Oratorios which he has rendered doubly attractive by his exquisite vocalisation may however be confidently relied upon; and we earnestly hope not only that he will be enabled to enter with renewed vigour upon the series of concerts which he announces at some future period, but that he may be induced to reconsider his determination of taking farewell of a public over which he still exercises so powerful an artistic influence.

Douglas Jerrold, in describing the "lion" of a certain *coterie* who had unexpectedly been supplanted by a rival, tells us that "his mane came out by handfuls." We do not say that any such catastrophe can have occurred to Dr. Von Bülow, but certainly Rubinstein has been the hero of the season, in spite of the Doctor's presence amongst us. Whatever may critically be said of Rubinstein's pianoforte performances, there can be no doubt of his power to impress an audience with the distinct individuality of his readings; and the remarkable success of his Recitals may be accepted as a proof that English people are not so apathetic as some impressionable Germans have accused them of being. In an account of the Pianoforte Recitals given in the metropolis, however, it must not be forgotten that other less sensational artists—Mr. Charles Hallé (already mentioned), Miss Agnes Zimmermann, and Madame Sophie Menter amongst the number—have most eloquently expounded the works of the great composers of the world, and that their position before the public seems in no respect diminished by the advent of the disciples of what may be termed the "impulsive school." If indeed it is admitted that a pianist must have advanced to a "high development" who can fully comprehend and display his composer, then we can only assume that he believes he has advanced to a "higher

development" when he soars beyond his composer and displays himself.

The obituary of the year includes three names of eminence in the art—Offenbach, the composer; Henri Vieuxtemps, the violinist and composer; and M. Lemmens, the well known organist and contributor to the repertory of the organ and the church. Offenbach had no doubt already written his best, although his operas continued to appeal to those who were carried away by catching tunes and lively choruses; Vieuxtemps had long before his decease been disabled from playing, but he has produced many works for his instrument which are much cherished by violinists; and M. Lemmens, although a good organist, may probably be more remembered as a composer than an executant.

The movement for providing good concerts for the people at a merely nominal rate of admission still progresses, and we are glad to find that many persons of wealth and position are energetically aiding the good cause. The "Twopenny Concerts," under the direction of Mr. Ridley Prentice, have been successful far beyond the most sanguine anticipations of their promoters, and, considering the high-class music given, few will, we imagine, be now inclined to doubt the truth of the theory steadily advocated in these columns, that the taste of the general public has been, as a rule, invariably underrated whenever popular musical entertainments have been instituted.

Amongst the events of the season may be mentioned the inauguration of examinations by the Royal Academy of Music, the results of which have been most successful. Both in the metropolis and in the provinces the high standing of the old-established institution seems to have been thoroughly appreciated; and the *prestige* of passing an examination by its professors has stimulated many students to submit to a severer test than has hitherto been instituted for the general public.

The appointment of Dr. Stainer as Principal of the National Training School for Music at South Kensington, on the resignation of Mr. Arthur Sullivan, must give the utmost satisfaction both to the students and the authorities of the institution, not only on account of his high position in the profession, but because he had for some time previously so ably carried on the duties of the office during Mr. Sullivan's absence.

If we would judge dispassionately of the artistic results of the last season it must be remembered that the mixture of styles, whether of composers or executants, placed before our audiences during that period attracts a larger number of listeners than could possibly be appealed to were our programmes more cut to a pattern, however admirable that pattern may be. Persons thus learn to discriminate between good and bad; and although it may be true that at some performances many who come to applaud remain to scoff, it is also true that many who come to scoff remain to applaud. We could cite innumerable instances where talent has been expected but not found, and as many where it has been found, but not expected; the moral to be deduced being that the more liberally our musical institutions are conducted the more is our chance increased of truly gauging the amount of musical power existing around us. On the whole, then, we are content with the progress the art is making in England, and sincerely believe that music, although many years ago regarded as an exotic in this country, has now taken root here so vigorously as to defy the effects of the few excrescences which from time to time grow around it.

CLEMENT MAROT AND THE HUGUENOT PSALTER.

III.

(Continued from page 348.)

MAROT appears to have spent about three months in Savoy, and arrived at Geneva towards the end of November, 1542. Here he found his thirty psalms already employed in the service of the Church, but with a text which Calvin then, no doubt for the first time, discovered to be spurious. Proposals were soon made to the poet to continue his translations, and even King Francis seems to have intimated his wishes to Marot to the same effect.* The work was accordingly commenced, and in August, 1543, Marot published his "Cinquante Pseaumes," containing—with an epistle to the ladies of France, and another to the King—a revised edition of the thirty psalms, twenty new ones (of which the Song of Simeon was counted as one), the Commandments, the Articles of Faith, the Lord's Prayer, the Salutation of the Virgin, and Prayers before and after meat. The new psalms were 18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, and 138, which with the Song of Simeon make up the number of fifty. It will be observed that the five psalms translated by Calvin in 1539 (25, 36, 46, 91, and 138) are here replaced by new versions, and now disappear from the Genevan psalter, although they were retained in a new edition of the Strasburg psalter, published in 1545. No edition of the psalms with music, printed in 1543, or the three following years, is known to exist. We first find the melodies of the new psalms in the harmonized psalter published by Bourgeois in 1547, but it is perfectly certain that they were in use for some time before, and were no doubt selected and arranged soon after the completion of Marot's translations.

Of Marot's intercourse with Calvin during his stay at Geneva almost nothing is known. Neither in his writings ever speaks of the other,† and even in the preface to the psalter Calvin makes no allusion to Marot. Nor is this surprising. Except in their adherence to the reformed doctrines the two men had nothing in common. Autocratic by nature, Calvin tolerated no dissent either in faith or discipline. Unbending in his logic and confident in the absolute truth of his premises, he pushed his conclusions to their extreme limits, without regard to their practical results; and, consistent in his own asceticism, had no sympathy for the contradictions, still less for the weaknesses, of human nature. To Marot, outspoken, genial, and tolerant, the iron fetters which then bound Geneva must have been unendurable; his relations with Calvin could never have been cordial, and his associates were chiefly among those to whom the tyranny of the reformer and the Council were odious. One of these friends was cited before the Council in December, on a charge of having, in his own house, played at dice with Marot. The dice, it turned out, were used for a game of backgammon. About two months before this, Calvin, who was anxious that the translation of the whole Psalter should be completed, applied to the Council to give Marot an engagement for the purpose, but that parsimonious body refused to grant the necessary remuneration. In such an atmosphere Marot could not live, and soon afterwards returned to Savoy. A short poem, addressed to the King, which he then wrote, and in which he expressed his opinion that Geneva was exactly the reverse of Paradise, must have been highly displeasing to Calvin and the fanatical party who looked on their city as a foretaste of the New Jerusalem. Accordingly, Marot's

character has suffered equally at the hands of his friends and his foes. "Beza," says Mr. Morley,* "spoke afterwards quite honestly and truly the voice of the church of Calvin on this subject. 'Clément Marot,' he says, 'after his return from Italy to the Court, was very much hated by the Sorbonne for translating very happily thirty psalms of David into the French tongue, which are dedicated to the King, who thought them worthy to be printed. But he was forced to make his escape, and retreated to Geneva, where he translated twenty more of them. He had always been bred up in a very bad school, and could not live in subjection to the reformation of the Gospel, and therefore he went and spent the rest of his days in Piedmont, which was then in the possession of the King, where he lived in some security under the favour of the governor.' Beza,"† Mr. Morley adds, "is quite right; Marot had sought a reformation in the spirit of the Church, and an abatement of its fleshly corruptions; but he could not live in subjection to a reformation of the Gospel." On the other hand, the more widely spread the influence of Marot's psalms became, the more bitter grew the enmity of the opposite party to his memory, but the assertion of Cajet, fifty years after Marot's death, that he had suffered corporal punishment at Geneva for immoral conduct, has been completely refuted by M. Douen, and must be classed with the still later inventions of Lenglet-Dufresnoy.

Marot's career was now drawing to a close. He seems to have abandoned all hope of obtaining permission to return to France, a favour which he could only have purchased by the sacrifice of his principles. While at Chambéry he produced a few poetical pieces, including one on the birth of the Dauphin's eldest son, afterwards Francis II., another on the victory gained by the French at Cériseles in April, 1544. He then removed to Turin, where he died after a short illness, in the month of August following. His remains were interred in the church of St. John, with every mark of respect from the members of the French government then established at Turin, and a poetical epitaph, written by his friend Lyon Jamet, was placed over the spot where at last he found repose.

The death of Marot left the psalter unfinished, and several versifiers soon attempted to supplement his work, but with small success. The translations of Aurigny, Brinzel, and others, completing the psalter, were published in 1550, those of Poictevin and others in 1557; whence misconceptions have arisen respecting the date at which the genuine Genevan psalter was finished. These versions, however, failed to secure acceptance by the Church, and we may pass them by without further notice. From the loss of most of the early editions of the Genevan psalter, it is difficult to follow its bibliography with precision; but one, if not two, editions containing Calvin's enlarged preface, dated June 10, were certainly published in 1543, before the appearance of the "Cinquante Pseaumes" in the month of August. Bovet supposes that these editions contained the whole number of fifty psalms, but Douen gives reasons which seem to us probable, though not, perhaps, quite conclusive, for thinking that they were but reprints of the psalms already in use.‡ However this may be, there can be no doubt that some months later an edition of the fifty psalms appeared, with melodies prefixed, and we can only hope that a copy of it may yet come to light.

* Clément Marot, II., 62.

† Beza, it will be noticed, did not arrive in Geneva for five years after Marot had left it and consequently had no personal knowledge of him.

‡ Possibly, however, with the revised text. May we even venture to suspect that, although the "Cinquante Pseaumes" did not appear until August, 1543, some of the new psalms may be found in these June editions, if a copy of either of them is ever discovered?

* The King appears to have still maintained some friendly intercourse with Marot.

† Calvin barely mentions Marot twice in his letters.

The psalter published at Strasburg in 1545, of which we have already spoken, was an enlarged edition of the pseudo-Roman psalter of 1542. As it does not directly belong to the Genevan series we need only add that it contains ten of Marot's new psalms, with tunes attached, and that, of its forty-eight melodies, twenty, including the ten set to the new psalms, are said by those who have seen them to resemble the tunes of Geneva. At the end of the volume is a "Salutation à Jésus Christ" commencing "Je te salue, mon certain Redempteur." This hymn,* which has been sometimes ascribed to Calvin, but is not in his manner, is supposed by M. Douen to be possibly by Jean Garnier, then minister of the French congregation at Strasburg, by whom the psalter of 1545 was doubtless edited. Returning to the Genevan psalter, we find that the earliest edition now known to us, containing the fifty psalms with music, is that published by Louis Bourgeois in 1547, in which the tunes are harmonized in four parts. We will notice this work more fully hereafter, and, omitting any further reference to editions of Marot's psalms containing the words only, we may close our review of the publications of this period with the "Pseaumes cinquante de David, mis en vers françois par Clément Marot." Lyon, 1549. This edition—the only one belonging to the regular series of Genevan psalters with music, published between 1542 and 1554, that has come down to us—discloses the fact that the tunes had undergone considerable modifications between 1543 and 1549. In seventeen instances they are more or less altered, while six new melodies appear, superseding those of 1542.

As regards the psalms it contained, the Geneva psalter remained for six years exactly as Marot left it in 1543. However desirous Calvin may have been to see the work completed, he does not seem to have found among the productions of Marot's successors anything to satisfy his judgment until Théodore de Bèze, or Beza, arrived in Geneva on October 24, 1548. This eminent man, who was afterwards to succeed Calvin as head of the Reformed Church, was born at Vezelay in Burgundy, on June 24, 1519. After receiving a liberal education under the celebrated Wolmar, he was destined by his father to the profession of law, but, as Marot had done before him, soon abandoned his studies for lighter forms of literature, and plunged into all the dissipations that characterized the society of the time. At last a severe illness, which nearly proved fatal, effected a complete revolution in his mind, and at the age of twenty-nine he embraced the reformed tenets, the principles of which he had in early life imbibed from Wolmar. He then at once left France for Geneva. On his arrival at the Protestant capital Beza at first projected the establishment there of a printing-office, in partnership with his friend Jean Crespin, but in the following year, at the request of Calvin, accepted the chair of Greek in the University of Lausanne. Before, however, Beza left Geneva to enter on his new duties, Calvin, who happened one day to enter his room during his absence from home, saw lying upon the table a sheet of paper containing a translation of the sixteenth psalm.† Taking this away without the author's knowledge, Calvin showed it to his friends, and at once urged Beza to undertake the completion of the French psalter. Beza acceded to this request, and commenced the work on his arrival at Lausanne. It progressed, however, but slowly; and in June, 1551, Calvin wrote to Viret to ask Beza to send to him immediately whatever psalms had been then completed. Beza

complied, and in the course of the year there appeared "Trente-quatre pseumes de David, nouvellement mis en rime francoise au plus pres de l'hebreu, par Th. de Besze de Vezelay en Bourgogne. Geneue, Jehan Crespin." The psalms contained in this volume are 16, 17, 20, 21, 26, 27, 28, 29, 30, 31, 34, 35, 39, 40, 41, 42, 44, 47, 73, 90, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 131, 132, 133, and 134. A few months previously, in March, 1551, Beza had applied to the Council of Geneva for permission to print his psalms,* as well as for the exclusive privilege of selling them. The minute in the register of the Council says:—

Le Seigneur de Besse a présenté vne supplication requerant par icelle luy permettre faire imprimer le reste des Seaulmes de David, et les a fait mettre en notes de musique; aussi qui nulz en puissent vendre que luy. . . . Arrêté que luy soit outroyée sa dicte requeste pour la terme de troys ans prochains des auiorduy.

The expression "le reste" seems to imply that Beza then contemplated an early completion of his work, which, however, was not brought to a close for ten years later. The statement that the new psalms were already set to music is explained by an important minute of Council of July 28, 1552, which M. Douen has published for the first time.‡ From this minute it appears that Guillaume Franc was then engaged in preparing a psalter for use at Lausanne, of which we will speak hereafter. In 1552 the thirty-four psalms of Beza were added to the forty-nine of Marot, and published under the title of the "Pseumes octante-trois."† No musical edition of the psalter of this year has survived, but it is certain that tunes were adapted at Geneva to the new psalms immediately after their publication. The earliest edition of the eighty-three psalms with tunes that has come down to us is dated 1554, and at the end of the volume six more psalms by Beza are added, being 52, 57, 63, 64, 65, and 111. Of these the first four are without tunes, the last two are adapted to the melodies of psalms 72 and 24 respectively.§ The next edition is without date, but may be assigned with probability to the year 1555. It contains one additional psalm, 67; the 63rd is adapted to the tune of the 17th, the 64th to that of the 5th, the new psalm (the 67th) to that of the 33rd, and the 52nd and 57th alone remained unprovided with a melody until 1562.

The progress of the psalter was again suspended during several years. New editions of the ninety psalms issued from the press, but it was not until after Beza's return from Lausanne in 1558 that the work was finished, nor until 1562, just twenty years from the appearance of the first edition, that the complete psalter was published at Geneva.||

The psalms now added were the sixty which until then remained untranslated. To thirty-eight of these (48, 49, 54, 55, 56, 58, 59, 60, 61, 74, 75, 80, 81, 83, 84, 85, 87, 88, 89, 92, 93, 94, 96, 97, 99, 102, 105, 106, 112, 135, 136, 141, 145, 146, 147, 148, 149, 150) proper tunes were assigned, while the remainder were directed to be sung to the tunes of other psalms, viz., 53 to the

* There was then no printing-press at Lausanne.

† Vol. I., p. 612.

‡ "Pseumes octante trois de David mix en rime Francoise. A scauor, quarante neuf par Clement Marot avec le Cantique de Simeon et les dix commandemens. Et trente quatre par Theodore de Besze de Vezelay en Bourgogne. Geneue, Jacques Berjon, 1552." Without tunes.

§ The figures as given by M. Douen are probably misprinted.

|| Les Pseumes mis en rime francoise par Clement Marot et Theodore de Beze. . . . Geneue, Antoine Dauodeau et Lucas de Mortiere, pour Antoine Vincent, 1562. With tunes. Douen quotes no less than twenty-three other editions printed in the same year, at other presses, for Antoine Vincent. The date of one of these, attached to a Bible, is however, doubtful. Eight were printed at Geneva, three at Lyon, five at Paris, one at Saint-Lô, one at Caen, and five without name of place. Of the above, two (besides the one already noticed) are attached to Bibles, two to New Testaments, and one is in tablature for the lute. All with tunes. We may also add the harmonized psalms of Jambe-de-Fer, and the sixteen psalms published by Goudimel in four parts. These two editions will be noticed hereafter. The total number of recorded editions, of one sort or another, published in 1562, is twenty-six.

* An English version (Thou art the King of mercy and of grace) is by Mrs. Elizabeth Lee Smith, of New York. The hymn has been translated into German by Dr. Stähelin of Basel.

† Bovey: Hist. du psautier, p. 25.

tune of 14, 62 to 24, 66 to 118, 68 to 36, 69 to 51, 70 to 17, 71 to 31, 76 to 30, 77 to 86, 78 to 90, 82 to 46, 95 to 24, 98 to 118, 100 to 131, 108 to 60, 109 to 28, 116 to 74, 117 to 127, 139 to 30, 140 to the Commandments tune, 142 to 131, and 144 to 18. 52 and 57 were also now fitted with tunes, and thus we find the psalms, together with the Commandments and the Song of Simeon, sung to 125 distinct melodies.

The history of these melodies was a matter of small interest to the reformers of the time, but afterwards, when the Genevan psalms had attained a wide popularity, writers began to enquire into the origin and authorship of the tunes to which they were sung.* Facts being wanting, conjecture took their place, and these tunes were assigned to various musicians of the time, several of whom had published harmonized editions of the Genevan psalter. Among these editions that of Goudimel held the foremost place; and this fact, coupled with the belief that his death in the massacres of 1572 was attributable to the assistance his musical ability had given to the Protestant cause, led many writers to believe him the author of all, or of some at least, of the melodies which he harmonized. Florimond de Rémond, himself a member of the Reformed Church up to 1566, speaks of Goudimel and Bourgeois as the musicians whom Calvin employed as the musical editors of his psalter; others assign the melodies to Claudin Le Jeune, others to Guillaume Franc. The claim set up for Goudimel, adopted though it has been by so many authorities, is easily refuted, even without reference to the facts ascertained by recent investigations. Goudimel did not join the reformers until after the eighty-three psalms were published in 1551; he never visited Geneva, nor is there the slightest trace of any communication having ever passed between him and Calvin. Claudin Le Jeune was but a child when the early editions of the Genevan psalter appeared, and thus the only pretensions that remain for consideration are those of Bourgeois and Franc.

If it be asked how it came to pass that such uncertainty should exist respecting the musical history of the Genevan psalter, it is not difficult to find an answer. Curiosity on the subject was aroused only at a later time, when the facts had become obscured. Even an account given by Beza is manifestly inaccurate. To Calvin and his Church the tunes were merely vehicles for the expression of the psalms, while the musician by whom they were arranged would never think that his professional reputation was much interested in work of such a nature.† His duty consisted in supplying each psalm with a fitting tune, and he took his materials from any source that best suited his purpose. A composer of that time concerned himself little with the production of original melodies, in the modern sense of the word; to him harmony was everything, and the tune but a theme on which he might expend his science and invention. Hence, when the Genevan tunes became popular, we find a number of musicians displaying their learning and taste by harmonizing them either in simple counterpoint or as motets. In Germany, in the case of the early chorales, the same course was pursued by a long line of composers, culminating in Johann Sebastian Bach; but one important point of difference between the Lutheran and Calvinistic churches must never be lost sight of. While Germany was constantly increasing her stock of hymns and chorales, and in the course of time‡ admitted

the use of harmony in public worship, France and Switzerland firmly rejected any addition to the simple melody, and adhered exclusively to the metrical psalter with its tunes as finally settled in 1562. The tunes themselves, a few excepted, cannot be regarded as original. Some, no doubt of German descent, were adopted from the Strasburg psalter of 1539, some can be traced to popular melodies still preserved in old collections of national songs, and some seem to have been constructed by ringing the changes on a few simple musical phrases. Of this practice the tune of the 134th Psalm, known in England as the "Old Hundreth," is a good example. Its component parts are found over and over again in various combinations, and, while one of the most effective, it is also perhaps one of the least original tunes in the Genevan psalter.

We have now to consider the claims of Bourgeois and Franc to the editorship of this work, and the reasons assigned by M. Douen for giving judgment in favour of the former.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 351).

BERLIOZ had not long returned to Paris before he was requested by M. Pillet, director of the Grand-Opéra, to assist him in placing Weber's "Der Freischütz" on that world-famous stage. It was of course necessary to set the dialogue of the German work in recitative, and this particular task Berlioz accepted, after some hesitation caused by his pronounced reverence for an author's design. We have a part, at least, of the conversation between composer and *impresario* with reference to the subject:—

"B. I am not sure that one ought to add to 'Freischütz' the recitatives you ask of me, but as that is a condition without which it cannot be represented at the Opéra, and as, if I do not write them you will confide the task to some one else, less familiar, perhaps, with Weber than I am, and certainly less devoted than myself to the glorification of his masterpiece, I accept your offer on one condition: that 'Freischütz' shall be played just as it is, with nothing changed either in drama or music.

"P. That is precisely my intention. Do you think me capable of renewing the scandals of 'Robin des Bois'?"

"B. Very good: in that case I will set about the work. How do you intend to distribute the parts?"

"P. I shall give *Agatha* to Madame Stoltz, *Annette* to Mdlle. Dobré, and Duprez will take *Max*.

"B. I say 'No.'

"P. Why not?"

"B. You will know soon.

"P. Bouché will make an excellent *Caspar*.

"B. And whom have you for the *Hermit*?"

"P. Oh! that's a useless part, which only adds to the length of the work. I intend to take it away altogether.

"B. Only that? It is thus that you mean to respect 'Freischütz,' and not to imitate M. Castil-Blaze! We are far from being agreed. Allow me to retire; I cannot possibly mix myself up with this new *correction*.

"P. Mon Dieu! You are thorough in your opinions. Well, we will keep the *Hermit*—we will keep everything, I give you my word."

Berlioz found his extreme reverence for the original somewhat inconvenient, since the "uncut" dialogue, put into recitative, stretched out to an enormous length; and, as usual, he had great difficulty in

* We may estimate the value of some of these writers as authorities from the fact that one of them confounds Claude Goudimel with Claudin Le Jeune. He says, "l'incomparable musicien Gaudimel (*sic*) si connu de tous sous le nom de Claudin le Jeune!"

† Not a single psalter of the time, containing the melodies only, gives the editor's name.

‡ Melodies alone were used at first.

making the leading artists show any respect whatever to the composer. Duprez insisted upon such extraordinary transpositions that the part was taken away from him, and Madame Stoltz injured *Agatha's* second air by singing it in F instead of A flat. "There is," says Berlioz, "a fourth part of real difficulty, another fourth of ignorance, and a good half of caprice in all this unwillingness of singers to render their parts as they are written." The inevitable ballet was another obstacle in the way of Berlioz at the Grand-Opéra. Powerless to hinder its introduction into "Der Freischütz," the master scored for orchestra "L'Invitation à la Valse," but this did not satisfy the dancers, who thought to gain their end by asking Berlioz, through the manager, to add the Ball scene in his "Symphonie Fantastique" and the Fête music from his "Roméo et Juliette." Of this he would not hear, but ultimately consented to introduce selections from "Preciosa" and "Oberon." We may add that during the subsequent absence of Berlioz from Paris, the manager worked his will upon Weber's opera, and so cut it about that Castil-Blaze and "Robin des Bois" lost their bad pre-eminence in favour of Pillet and the new version. On this the indignant author of the recitatives exclaims, "And how they perform that which remains! What singers! what a conductor! what lazy sleepiness in the movements! what discordance in the ensembles! what a heavy, stupid, and revolting interpretation from beginning to end! Be, then, an inventor, a torch-bearer, an inspired man, a genius, to suffer torture, spitting, and abuse. Unmannerly hucksters! While waiting the whip of a new Messiah able to chase you from the temple, rest assured that every one in Europe who possesses the least artistic sentiment entertains for you the most profound contempt." It must be owned that in the lowest depths of anguish Berlioz was able to relieve himself by a vigorous expression of opinion.

"Der Freischütz" fairly launched on the Grand-Opéra stage, our master seems to have had no resource but his *feuilletons*. This he bewails most pitifully. We have already seen with how much labour he used the critical pen, but the task of wielding that of a *feuilletonist* was agony. On this matter his remarks are worth quoting at length:—

"The critic (I suppose him honest and intelligent) writes only if he has an idea, if he would throw light upon a question, combat a system, or bestow praise and blame. Then he has reasons which he believes sufficient for expressing his views, and awarding censure or eulogium. The unhappy *feuilletonist*, obliged to write upon everything within the domain of his *feuilleton* (sad domain, swamp full of locusts and toads!), desires only to finish the task imposed upon him; he has very often no opinion upon the subjects about which he is compelled to discourse; they excite neither his anger nor his admiration; they are not. However, needs must that he pretend to believe in their existence, to have a reason for giving them his attention, and taking part for or against. Most of my brethren know how to do this without pain, and even with a charming facility. For myself, when I set about it, I do so with efforts not less prolonged than distressing. I was once shut up in my room for three entire days, trying to write a *feuilleton* on the Opéra-Comique, and without the power to begin it. I could not remember the work of which I had to speak (a week after the first performance I had forgotten the name of it for ever), but the tortures that I endured during those three days before achieving the first three lines of my article—*certainly*! I can recall them well. My head seemed ready to split asunder. I felt as though burning ashes were in my veins. At one time I remained leaning upon my table, holding my head

with both hands; at another I marched with long steps up and down the room, like a soldier doing sentry in a cold of fifty-five degrees. I stood at the window looking at the surrounding gardens; the heights of Montmartre, the setting sun—forthwith reverie carried me a thousand leagues from my accursed *opéra-comique*. And when I returned, and my eyes fell upon the title written at the head of a sheet of paper still white, and obstinately waiting the other words with which I was bound to cover it, I felt overwhelmed with despair. I had a guitar leaning against my table—with a single kick I split it. On the mantelpiece two pistols looked at me with their round eyes—I contemplated them a long time. Then I began to strike my head with my fists. Finally, like a schoolboy who cannot do his lessons, I wept with furious indignation, tearing my hair. The salt water coming from my eyes seemed to solace me a little. I turned the muzzles of my observant pistols to the wall. I felt pity for my innocent guitar, and taking it up asked of it some chords, which were given without spite. My son, aged six, at that moment knocked at the door—in consequence of my bad temper I had unjustly censured him that morning. As I did not open, he cried, 'Father, wilt thou be friends?' and I, running to the door: 'Yes, my son, let us be friends. Come.' I took him on my knees, rested his blonde head upon my breast, and both of us went to sleep. I then gave up all hope of beginning my article: it was the evening of the third day. On the morrow I succeeded, I do not know how, in writing I do not know what upon I do not know whom. . . . That is fifteen years ago, and my torture still endures. Extermination! And to be always thus! Let them give me scores to write, orchestras to conduct, rehearsals to direct; let them make me remain eight hours, ten hours even, *bâton* in hand; to exercise choristers without accompaniment, myself taking up their points while beating time, till I spit blood and cramp stops my arm; let them make me carry desks, double-basses, harps, take down platforms, nail planks, like a commissionaire or a carpenter; let them next oblige me, by way of repose, to correct engravers' and copyists' faults all night; I have done it; I do it; I will do it; that belongs to my musical life, and I bear all without complaint—without even dreaming of complaint—as the huntsman endures cold, heat, hunger, thirst, the sun, showers, dust, mud, and the thousand fatigues of the chase. But eternally to *feuilletonise* for a living; to write nothings about nothings; to bestow tedious eulogies upon insupportable sillinesses; to speak this evening of a great master and to-morrow of an idiot with the same seriousness, in the same language; to employ one's time, intelligence, courage, patience at this work, with the certainty of not being able to serve the art by destroying abuses, removing prejudices, enlightening opinion, purifying public taste, and putting men and things in their right place. Oh! this is the height of humiliation. Better far be—a republican minister of finance."

No quotation could possibly throw more light than the foregoing upon the intense susceptibility of Berlioz' organisation. He was like an *Æolian* harp, so delicately strung that the faintest breath set him in vibration; while a disturbance that would have barely moved an average man threw him into convulsions. We saw him, some time ago, behaving like a madman under a love disappointment, but that could to some extent be understood. Not so the torture which wrung from him cries of anguish because he could not get an article fairly under weigh. We must not suppose, however, that the pain was unreal. "The heart knoweth its own bitterness," and of many forms of human suffering

it may truly be said, "the stranger meddleth not therein."

In 1844 came a diversion from *feuilleton* writing. An industrial exhibition was held that year in Paris, and towards the close of its period Berlioz heard from Strauss, the dance composer, a suggestion that the building should be utilised for monster concerts. The idea seemed feasible, and the two musicians proceeded to work it out, after the usual contest with French officialism, in the shape of a Prefect who saw plots against the State in the most innocent of projects. A thousand and twenty-two executants having been engaged, and the programme drawn up, rehearsals began, and our master was again in his element. He tells us that he met every section of the orchestra separately, and went through the Scherzo of Beethoven's C minor Symphony with thirty-six double-basses some eighteen or twenty times. The great day came, and with it a crowd which surged over the barriers and filled every available place, delighting the heart of Berlioz with, at all events, an assurance against loss. Then the one thousand and twenty-two began, and we are told that the *ensemble* was miraculous:—

"The grandest effects were produced by the overture to 'Freischütz,' the Andante played by twenty-four horns; by the prayer from 'Moïse,' which was encored, and in which the twenty-five harpists, instead of arpeggios in simple notes played arpeggios formed of chords in four parts, thus quadrupling the number of strings in vibration, and giving the effect of a hundred harps; by the 'Hymn to France,' which was also redemanded, but which I declined to repeat; and finally by the Benediction of the Daggers from 'Les Huguenots,' which electrified the audience. I had twenty times doubled the soli of this great piece, so that eighty bass voices were employed for the four parts of the three monks and *St. Bris*. The impression produced upon the executants and the auditors nearest the orchestra passed all experience. As for myself, I was seized, in conducting, with such a nervous trembling that my teeth chattered as though I had a violent access of fever. Despite the non-sonority of the building, a musical effect comparable with that has not often been heard, and I was sorry that Meyerbeer could not be present to witness it. The terrible piece, which one might describe as written with electric fluid by a gigantic voltaic battery, seemed accompanied by flashes of lightning and sung by tempests."

The nervous excitability of Berlioz may be guessed when he goes on to say:—

"I was in such a state after this scene that it was necessary to suspend the concert for some time. They brought me some punch and clothes, and then, forming on the platform a small chamber with a dozen harps in their cases, I could, by stooping a little, undress and change even my shirt before the public without being seen."

The concert, though enormously successful, did not pass off without an untoward incident, which Berlioz may be allowed to describe:—

"As for the chorus from 'Charles VI.' . . . it made a special effect. It awoke the stupid instinct of opposition always fermenting among the people of Paris, and at the well-known refrain,

Guerre aux tyrans, jamais en France,
Jamais l'Anglais ne regnera!

three parts of the audience began to sing with the chorus. This was the protest of plebeianism and grotesque nationalism against the policy followed at that time by King Louis-Philippe, and it appeared to justify the attitude of the Prefect of Police towards the festival."

The result was inevitable. Berlioz soon received an invitation to present himself before the authorities, charged with having clandestinely introduced the obnoxious chorus into his programme. Of this he quickly cleared himself, but thenceforth the censorship kept an eye on concert 'schemes,' and no piece could be performed without its sanction.

Strauss having followed Berlioz with a concert of dance music, the partners reckoned up their gains, and our master found himself in possession of 800 francs! This little sum he was called upon immediately to spend in search of the health which labour and worry had taken away. A medical friend came to see him, and recoiled at his altered appearance:—

"D. Ah! *ça!* What is the matter, Berlioz? You are as yellow as an old parchment! All your features bear the expression of fatigue and extraordinary irritation!"

"B. You speak of irritation. What should irritate me? You attended the festival. You know how it went off. I have had the pleasure of paying 4,000 francs to *MM. les percepteurs du droit des hospices*, and I have 800 francs left. What ought I to complain of? Is not this according to rule and order?"

(The doctor feels his pulse.)

"D. My dear fellow, you are going to have typhoid fever. You must be bled."

"B. Well, don't let us wait till to-morrow. Bleed me."

(The doctor bleeds him.)

"D. Now, do me the pleasure to leave Paris at once. Go to Hyères, Cannes, Nice, where you will, only go to the south to breathe the sea air, and think no longer of matters that inflame your blood, and excite your nervous system, already so irritable. Adieu, and don't hesitate."

Berlioz took his friend's advice, went to Nice, spent his 800 francs, recovered health, and, returning to Paris, resumed his labours not only as the Sisyphus of *feuilletonists*, but as the conductor of monster concerts, the director of the Théâtre Franconi instituting a series of performances in his Cirque. Concerning this enterprise the master's autobiography is reticent. Owing to acoustical defects, the music made but little impression, the expenses were enormous, and the receipts not in proportion—result, failure. So, once more disappointed, and worn out with excessive labour, Berlioz went south to recruit his health, finding the wherewithal to pay expenses in the receipts of a concert given at Marseilles and another at Lyons.

At the period now under review the published letters of the master addressed to his son Louis begin, and these may on no account be neglected, owing to the light they necessarily throw upon the writer's innermost feeling and character. The first is undated, but is supposed to have been written near the end of 1845, at which time Louis was a pupil of the Lycée National, Rouen.

"My dear Louis,—Thy mother is a little better, but she is still obliged to keep her bed and refrain from speaking. The least emotion beyond common would be fatal. Wherefore do not write to her such a letter as the last thou didst address to me. Nothing is more distressing than to see thee condemn thyself to inaction and sadness. Thou wilt be eighteen without the power to enter upon any career whatever. I have no fortune; thou wilt have no estate; upon what are we to live? Thou speakest to me always of being a sailor; thou hast then the desire to leave me; because, once upon the sea, God knows when I shall behold thee again. If I were free, entirely independent, I would set out with thee, and we would go together to tempt fortune in the Indies or any-

where else; but to travel one must be in easy circumstances, and having so little I must remain in France. Besides, my career as a composer fixes me in Europe, and if I left the Old World for the New I should have to abandon it entirely. I speak to thee now as almost a man. Thou wilt reflect and thou wilt comprehend. To sum up, let what will happen I shall be always thy best friend, and the *only one* entirely devoted to thee and full of unalterable affection. I know that thou lovest me, and that consoles me for all. Nevertheless, it would be very sad if at twenty thou wert useless to thyself and to the world. I send thee some envelopes to write to thy aunts. My sister Nancy speaks to me of thee; I send thee her letter. There is no lack of black wax. How shall I send thee some? One does not put sticks of wax in the post. Tell me more about thy teeth. Have they carefully cleaned them? Adieu, dear child. I embrace thee with all my soul."

For particulars concerning the second visit of Berlioz to the south of France we must turn to his "Les Grotesques de la Musique," where they appear in a short series of letters to "MM. Académiciens libres." The master had hopes of a good concert in Marseilles, that town having been, he declares, the first in France to understand Beethoven. "They played and admired the last quartets of Beethoven in Marseilles, while we in Paris were still treating the sublime author of those extraordinary compositions as a fool." In the end he was not disappointed. Nearly 800 persons attended, and Berlioz was for a time the hero of the town. What the people, as distinct from connoisseurs, said of him he learned one day through the agency of a garrulous omnibus-driver by whose side he sat. The driver had talked largely about Rachel, Félicien David, and other celebrities who had visited the town; and as Berlioz listened he touched by chance the horn as it swung in its place:—

"D. Ah! that knows you.

"B. What! why do you suppose horns know me?

"D. *Farceur!* do you think I am ignorant; it is you who gives the grand concerts of which everybody is speaking.

"B. Ah! how did you find that out?

"D. *Parbleu!* M. le conducteur, who is an amateur and has been to the theatre, told me.

"B. Well, since they speak of my concerts, what do they say of them? Let me know somewhat of these conversations, you who know all.

"D. Oh! I heard them well the other evening when the Trotebas gave you a serenade. The Rue de Paradis was so full nearly up to the Bourse that we asked if there was an extraordinary sale of coffee on, or if Monseigneur the archbishop gave his benediction. Not at all; they were doing honour to you. Then I heard what the amateurs said during the serenade. There was one, M. Himturn, who had come from Nismes to hear your music, he kept exclaiming, 'And the Hymn to France! and the Pilgrims' March!!' 'What pilgrims?' cried another, 'I haven't seen any pilgrims.' 'And the *Cinq Mai!* and the Adagio of the Symphony!!' No doubt he adores you out-and-out. Further on, a lady said to her daughter, 'Thou hast no heart, Rose; thou canst comprehend nothing of that; play contredanses.' But the most excited were two dealers in log-wood. They made more noise than the Trotebas. 'Yes, we must condemn all these vagaries. What! If he had had his way he would have put a cannon in his orchestra.' 'Go along; a cannon?' 'Certainly, a cannon; there is in the programme a piece called *Pièce de campagne*. It was at least a twelve-pounder he wanted to regale us with.' 'My dear fellow, you don't understand. That which you call a *pièce de campagne* is no doubt the *Scène aux Champs*, the Adagio

of the Symphony. You are playing upon the words of the title.' 'Well, if there isn't a cannon, there is thunder at least, and at the end one must be a fool not to recognise the rolling of the thunder of God.' 'Quite right, that's what he wished; it is very poetic, and moved me much.' 'Don't tell me, poetic! If it was a walk in the country that he sought to put in music he succeeded very badly. Is it natural? Why that thunder? Do I go to my country house when it thunders?'"

Thus the garrulous coachman, Berlioz listening with eager ears and aching sides to the *vox populi* at second-hand.

When preparing a concert at Lyons, where the late M. Georges Hainl rendered valuable assistance, Berlioz met by chance his old guitar-master, Dorant, who had just arrived from Vienna. A pleasant incident resulted. "I am with you" said Dorant; "what instrument shall I play: violin, bass, clarinet, or ophicleide?" "Ah! dear master, it is easy to see that you don't know me. You will play the violin. Have I ever too many violins? Has any one ever enough?" "Very good; but I shall be a total stranger in the midst of your great orchestra, where I know nobody." "Make yourself easy, I will introduce you." All having assembled for rehearsal, Berlioz kept his word to the "dear master," "Gentlemen, I have the honour to present to you a very able professor of Vienna, M. Dorant; he has among you a grateful pupil, that pupil is myself. You will very soon conclude, perhaps, that I do him little credit; however, will you receive M. Dorant as though you thought the contrary, and as he deserves?" A round of applause followed, and Berlioz adds that he experienced a singular emotion in conducting the *Marche au Supplice* and *Scène aux Champs* as performed by, amongst the rest, his old guitar-master, whom he had not seen for twenty years. Another singular experience at this concert was the playing of the harp part by M. Hainl, who had never before essayed the classic instrument. M. Hainl succeeded perfectly, but, as the part contained only two notes, and as all the strings near C and G were removed to avoid mistake, the result is scarcely surprising. The Lyons enterprise did not prove remunerative, Berlioz receiving little more than a serenade and two anonymous letters; one full of abuse, the other from a "wounded amateur," who said, "One can be a great artist and also polite. The mouse can sometimes annoy the lion."

On returning home our master was requested by the authorities of Lille to compose music for some words written by Jules Janin to celebrate the completion of the Great Northern Railway. Lille, about to put itself *en fête*, and eat and drink largely, thought, says Berlioz, that a little music would encourage both festivity and digestion. The task was soon accomplished, and in good time the composer went down to the favoured town, rehearsed his piece, and got everything ready for the grand event. At that moment the captain of the artillery of the National Guard requested an interview:—

"C. I come, sir, to consult you on the subject of the pieces.

"B. Ah! Is there to be a dramatic performance? I did not know it; but it does not concern me.

"C. I beg your pardon, sir, the matter in question is the pieces of cannon!

"B. Ah! *mon Dieu*, and what have I to do with those —?

"C. You have to make an astounding effect in your work. Besides, you cannot help yourself; the cannon are in the programme; the public expect their cannon, and we must not refuse them.

"B. But how is your chorus made up?

"C. Our chorus?"

"B. Yes; your park. What are your pieces, and how many have you?"

"C. We have ten twelve-pounders.

"B. Pooh! that's very feeble. Can't you give me some twenty-fours?"

"C. *Mon Dieu!* we have only six twenty-fours.

"B. Well, give me these six principals and the ten choristers; next we will arrange all the mass of voices on the bank of the great moat near the esplanade, as close as possible to the military orchestra on the platform. Monsieur the captain will be good enough to keep his eye upon us. I will have a fire-work man at my side, and at the moment the princes arrive a rocket will go up, and then you will blaze off the ten choristers successively. Then we shall begin the performance of the piece, and you will have time to reload. Towards the end, another rocket will be fired, you will count four seconds, and at the fifth you will be good enough so to strike a grand chord all together with your ten chorister twelve-pounders, and the six principals of twenty-four, as that the *ensemble* of your voices shall coincide exactly with the last instrumental chord. Do you understand?"

"C. Perfectly, sir; that will go of itself. You can count upon it."

As the officer retired he was heard to say, "Tis magnificent; only musicians can have such ideas."

In due course the time came, the princes (De Montpensier and D'Aumale) arrived; all Lille was assembled, and Berlioz stood *bâton* in hand with a fire-work man by his side, when up ran the captain, panting for breath: "For heaven's sake, M. Berlioz, don't give the signal yet, our men have forgotten the matches, and one has gone to the arsenal for them. Give me only five minutes." Five minutes passed; then seven, and Berlioz received an intimation that the princes were waiting. "Go on," said he to the pyrotechnist, "and so much the worse for the choristers if they are not ready to light them up." The rocket flew heavenwards, but the cannon held their peace. The captain had not yet found his matches. Still Berlioz hoped for a master-stroke at the final chord. All would be right then, and confidently he gave the signal for the second rocket, which soared into the sky like its predecessor—with no better effect. The cannon, principals and choristers, all remained silent, and the good people of Lille dispersed, says Berlioz, "fully persuaded that the two rockets, of which they had heard the noise and seen the sparks, were simply a new orchestral effect invented by me, and agreeable enough to the eye."

(To be continued.)

WHY THE GREEKS MADE NO ADVANCE IN HARMONY.*

MANY reasons have been suggested why the ancient Greeks made no advance in what the moderns understand by harmony—that is, polyphony. To begin with, music differs in one important respect from other fine arts. It is largely assisted by physical science and mechanical appliances and skill, in which the ancients made relatively small progress. Moreover, in some regards, music resembles a language that at an early stage may be made the medium of commanding efforts of genius, but remains, nevertheless, barbarous, and requires centuries to attain, not only polish and style, but that suggestiveness and wealth of meaning which entertains the cultivated mind, independently of the ideas directly conveyed.

With the ancients, as we all know, music was a ministering muse to her sisters, poetry and the drama. Not that she was younger, but weaker; and would, under any circumstances, require a longer period to develop.

Irrespectively of the natural process of development, it has been thought that there were certain fundamental reasons why the Greeks made little progress in harmony.

They were admittedly an exquisitely sensitive people, and lived at a period, and under a moral and religious *régime*, in which the pleasures of the senses were cultivated for their own sake and made the basis of a worship. It is assumed that quality of tone, to us a mere material of the art, had for them an essential significance. Hence Plato has condemned the flute as immoral. To us, the musical interval we call a major third is, under particular conditions in regard to average power and register in the instrument, more or less agreeable. To the Greeks it was unpleasing, under most conditions, and in just or in pythagorean intonation. Their exceeding sensibility induced them, it is thought, to confine the use of such intervals—or, indeed, of any interval in harmony, except the octave and unison—to what we should now call the *ritornello* or interlude of the accompanying instruments; very often stringed instruments of the harp family, and probably weak even of their kind, on which the *nuances* of harmony would be undistinguishable. A major third, delivered with the strong *timbre* of the human voice, and particularly male voices, would, it is supposed, have been intolerable to the Greeks.

This very common solution—this physiological solution of the question—is pronounced by the author of "*Perchè i Greci Antichi, &c.*," to be "superficial." Signor Gamucci appears to be a disciple of Professor Abramo Basevi, whose investigations in regard to what harmonists understand by "auxiliaries" were noticed by Helmholtz, who adopted independently, and in a slightly different signification, the terms *sensation* and *perception*, the principles of which underlie the technical system of Basevi. In place of these terms, Signor Gamucci adopts the words, "physiological" and "psychological."

With a certain sense of weariness one is obliged to confess that all these terms are only verbal substitutes for *sensibility* and *intelligence* Fétis employed in his theory of tonality; or for the terms *euphonic* and *dynamic*, employed by musical theorists time out of mind. Basevi himself recognises the gradual development of the principles he adopts, and, whilst justly claiming the merit of his own labour and insight in regard to their special application, he gives a faithful epitome of the theories of his predecessors, most of whom, either expressly or by implication, acknowledged the "insufficiency," as Signor Gamucci would say, "of a theory of music exclusively physiological." And so far, Signor Gamucci is entirely agreed with the modern scientific theorists who admit at once that these questions of dissonances and scales are matters of *habit*, and that the raw musical sensation is modified by memory and perception. But, says Signor Gamucci, whilst Helmholtz adopts the terms *sensation* and *perception*, he only appeals to æsthetics and musical expression when his physiological theories begin to fail him.

The remark is quite fair; but, of course, Helmholtz and his imitators, taking up one side of the question, would naturally be inclined to force the bearing of physical facts. Signor Gamucci asks the pertinent question, "Are we to assume that the present progress in harmony is a growth of blind habit, or is it that the actual state of modern harmony only consolidates the effects of habit?" It cannot be sup-

* "*Perchè i Greci Antichi non progredirono nell' armonia.*" Baldassare Gamucci. Firenze, 1881.

posed, as he says, that the physical organisation of modern ears differs from that of the Greeks; and if it be a question of artistic sentiment—that is of the æsthetic sense of beauty—in which, as Helmholtz insists, the Greeks must be accepted as unsurpassable models, they ought to have been the first to attain the advancement we find only in modern harmony.

As an alternative in the question, Signor Gamucci seems to imagine that between the physiological theory, which is admittedly insufficient to account for the evolution of music, and the æsthetical theory adopted as a *pis-aller* by Helmholtz, there is a well-determined place for a special *psychological theory*, independent of æsthetics.

Signor Gamucci's essay is written in the easy conversational style of the day, without scientific pretence, but it is to be feared that the literary element in its composition induces him to create theories from words rather than facts. We were particularly anxious to discover what the special and intermediate psychological theory might be; and we cannot say that it turns up anywhere in an intelligible and neatly defined form. By gradual inference we are led to assume that the "psychological theory" is only after all a resetting of the old principle of *tonality*. In our search for the theory we were carried, as a matter of course, under the guidance of an Italian of the present time, to Schelling and the German æstheticians. But, after a dip into objectivities and subjectivities, we were plunged without warning into the "speech-theory" of Herbert Spencer; and, apparently in complete innocence on the part of Signor Gamucci, that objections had been raised to any such theories of the origin of music. He is of opinion that so much was music with the Greeks a question of sensation and imitation, that it may be said they ascribed to sounds in music an office similar to that of the contortions of the body in the dance. "Every sound," he says, "was considered in itself alone as a possible imitation of a possible inflexion of voice, responding to an emotion of the mind. By degrees the sounds became the object of psychological operations, by dint of which they appeared to have a tendency to group, or, so to speak, organise themselves."

The latter part of this description points plainly to the embryonic principle of tonality, represented, as Signor Gamucci admits, in the tetrachord of the Greek system; and, in the same shape, it still survives as the basis of the modern system of technical harmony. The real question then, to be solved, is "Why the ancient Greeks made no advance in the development of this psychological principle of tonality?" The answer, we suppose, is that the main condition of the advance was the employment of harmony, which has the power of unsettling or of completely changing the tonality of any melodic passage; whereas, with the Greeks, not only were harmonic intervals in most cases repugnant to their subtle appreciation of the pleasures of sensation, but if "every inflexion of voice responded to an emotion of the mind," certain inflexions of sound would remain inviolable and unalterable, as representing a particular *mood*; which Signor Gamucci, unknowingly following an opinion already suggested by Addison, thinks was named after a particular tribe—such as Dorian, Æolian, &c.—to whose mode of speech it corresponded in regard to vocal inflexion, as in the various provincial dialects of all countries.

No doubt this inviolability and fixation of the Greek mode, not only in respect to the endings of the octave scales, or in the more musical sense in which they can still be utilised, but in regard to the political, moral, and educational purposes to which they were applied, is the most obscure and also the most

interesting part of the question. Signor Gamucci, with his views in regard to the primitive and physiological state of the Greek musical mind, its intense sensibility and oriental proneness to symbolise and personify—for we must not forget that Greek music, like Greek philosophy, was exotic—is evidently amongst those who cannot credit the apparently fabulous effects attributed to the ancient modes, unless the means employed was something more than what we understand by musical.

There is, however, a little to be said on the other side. These marvellous effects are not peculiar to Greek history and Greek modes, or even to ancient history. There are certain traditions, more or less well founded, of similar effects, and even of mania, being produced by the minstrelsy of the early ages; but always amongst a rude people, or in the cases of heroes of a strong volitional, not to say brutish, nature. Modern and collegiate superstitions, in regard to the fellow-countrymen of Homer and Thucydides, may blind us as to the true nature of the Greeks. Admitting their extraordinary gifts, and the rude freshness of their sensations, there seems to be no particular necessity to search for extra-musical means in accounting for the marvellous effects of the modes. Those effects are, after all, not much more marvellous than the effects of a bagpipe on a modern Caledonian, the Dorian and true Spartan of the British Islands. And, with most people, it may be said that not all the "Dead Marches" of Handel, or the funeral marches of Chopin and Beethoven combined, can be compared, for one instant, in solemnity of effect, to the simply intoned *miserere*, providing the *mise-en-scène* is appropriate. This is a question of association, and remotely of sensation; for the lively imagination is fed by sensation. When we are told by Signor Gamucci that the psychological element was relatively absent in Greek music, we understand that it is the æsthetical element which ultimately leads to the gratification of the mere sense of beauty; and represents a degree of development following the physiological state of pure sensation and direct imitation. When an art is, to a certain extent, independent of sensation, and even of forms of beauty, estimated only for their own sake, the psychological element prevails, and the forms of art are estimated for the art's sake. In regard to music, it is doubtful if the Greeks ever attained even the æsthetical stage; and in that view of the case we can, perhaps, faintly understand why the absence of the psychological element prevented them from adopting, not only developments in harmony, but, as far as we can conceive of their musical attainments, anything like extended forms in any shape. We are rather inclined to be satisfied with the physiological theory in its simplest form, without any aid from the negative psychological theory. We can imagine that an ancient Greek, on hearing a symphony of Beethoven's, might gradually cull some meaning from the chaos of sound, could he be induced to stay and tolerate the absolute discords of the orchestra. There is, indeed, no necessity to travel back mentally to the age of Pericles to find Signor Gamucci's primitive and physiological state of development. In our own vaunted times, there are numbers to whom music is mainly a question of intonation, sensation, and direct pleasure. To them the dissonances in Wagner's music are abhorrent, and its dramatic meaning an enigma.

As we are told to expect wisdom from a multitude of councillors, there can be no doubt that we should in the present day be thoroughly acquainted both with the theory and practice of music; for the number of artists who, by virtue of their talents,

have earned their right to be looked up to as guides is not only very large, but constantly increasing. But it must not be forgotten that there is a vast difference between matters of opinion and matters of fact. Grammarians may disagree as to the derivation of a word, and musical theorists may disagree as to the derivation of a chord, but the word and the chord mean the same to all. Passages may be recited, too, by two persons equally skilled in elocution, and works may be performed by two artists equally great as pianists, but the main principles of the recitation or performance are the same, and the expressed intention of the author is in each case strictly observed. Many modern executants, however, appear to be striving to convince us that composers were really not such good judges of their own intentions as those who interpret them. Hence we have the compositions of the great writers altered to meet the requirements of great pianists, and even editions published with passages printed, not, as it may be presumed, according to the manner in which the composer might have played them, but as the editor would play them himself. Some portions of the works of Beethoven we have heard performed and seen engraved, as we happen to know, in direct opposition to the composer's intention. Notes expressly intended to be bound are repeated; *pianos* are played *forte*, and *fortes* are played *piano*; a *crescendo* is transformed into a *diminuendo*, and a *diminuendo* into a *crescendo*; showy ornamental passages are inserted throughout pieces in no respect suited for such treatment; and a performer is freely forgiven for playing wrong notes in consideration of the extraordinary manner in which he plays the right ones. In no subject but music, we contend, could such unwarrantable innovations be tolerated; and those who resolutely refuse to learn of these teachers are the very best friends of the healthy progress of the art.

THE number of letters we constantly receive from earnest, zealous, and evidently talented young musical aspirants may be accepted as an undeniable proof of a growing want for sound education in the art, either gratuitous or within the means of those with very limited resources. Of course it will be urged that there are already many scholarships at various institutions which may be competed for without introduction, the successful candidate receiving free instruction for a limited period; but it must be remembered that these are prizes bestowed only upon those with such exceptional gifts as will enable them to make a name in the world of art, and thus justify the wisdom of the election. But there are also students not advanced enough, or perhaps not old enough, to gain a scholarship who might, with careful instruction, even raise themselves far above those who do gain it; and these are the persons for whom we plead, because we know that they have no means of pleading for themselves. In a communication received during the past month from a young lady who has already high testimonials of her musical powers, we are asked whether there is any possibility of cultivating those powers without encountering the large outlay necessary to procure a first-rate education from accredited professors. We do not print her letter because it is her express wish that we should not do so; but may say that her case is quite strong enough to press upon the consideration of wealthy patrons whether scholarships for those who will assuredly become good, if not great musicians, might not be instituted with benefit to general artistic progress. "I am utterly unable to obtain my heart's desire in becoming an Academy student," writes the correspondent to whom we have referred; and, alluding to the Mendelssohn Scholarship, she

says, "no doubt it is foolishly ambitious of me to dream of that," so that here we have at least two important requisites in a student—enthusiasm and modesty.

So much has been said upon the subject of "encores" that we care not to reopen the question. The system is certainly on the decline; but it must be some time, we fear, before it is entirely abolished. Those, however, in the habit of frequenting the Opera must assuredly agree with us that the habit of showing appreciation of a vocalist's powers by covering the stage with bouquets is even more absurd than that of requesting her to sing a composition over again, for not only is it as effectual a stop to the action of the opera, but it makes her appear more ridiculous by compelling her either to deposit them one by one upon any chair or table which happens to be near, or to sweep them up in her arms and carry them off to the wing. Again, it often happens that when a bouquet is thrown between two ladies there is a division of opinion as to whom it was intended for; and although this causes some pretty little by-play before the audience, we cannot say what expressions of jealous feeling the incident may give rise to in the green-room. Our readers then will, we are sure, be glad to hear that bouquet-throwing has been abolished in the Royal Theatre at Munich; and we sincerely hope that so salutary an edict will have its effect upon other establishments. It is good that the listeners at an operatic performance should, at certain appropriate intervals, show their estimate of a singer even by calling her before the curtain at the conclusion of an act; but to destroy the dramatic effect of a work by forcing her to grope about the stage after bouquets—many of which we happen to know are by no means spontaneous tributes of admiration from the audience—is a positive offence to all real music-lovers; and we should feel much indebted to the authorities of the Munich establishment for setting us so excellent an example.

It is certainly an undoubted sign of the progress of music when we find that the terms especially belonging to the art are gradually creeping in to give titles to works which have not the slightest relation to sound. No doubt Mr. Whistler could scarcely define the kind of paintings which his peculiar talent prompted him to place before the public without having recourse to those words which were presumed to be exclusively confined to the description of musical compositions; and, considering how artists in colour and artists in sound naturally sympathise with each other, he may be forgiven for this act of appropriation. But there is a point at which the use of such terms becomes an abuse; and we could not therefore but feel a shock on reading in a periodical a short time since a description of a "Symphony in Red Brick." As we think it by no means unlikely that we may soon hear of an Overture in Terra-cotta, or a Fantasia in Portland Stone, it appears time to protest against such an absurd misappropriation of words; and, whilst on the subject, also to call attention to the fashion which has lately obtained of giving semi-musical titles to literary works. We have on a former occasion mentioned several books to which the names of well-known songs have been affixed by their authors; and although it does not appear that the contents of these productions have much relation to their titles, the practice still goes on. But, to crown all, now appears a novel called "Four Crotchets to a Bar." What this can mean we will not stop to inquire; but if authors christen their works with musical titles, may it not become the custom for composers to christen theirs with lite-

rary titles? Who knows but we may have an orchestral composition called "Sense and Sensibility," or a Sonata called "Mrs. Halliburton's Troubles"?

THE proceedings at Brighton, in connection with the competition of Orphéon Societies, next month, promise to be interesting, if not particularly valuable, in their bearing upon English music. It is stated that more than sixty Societies located in France, Belgium, and Switzerland have accepted the invitation of the Committee, and that these bodies will descend upon Brighton to the number of nearly 3,000 souls. We hope that they will not be disappointed, and our belief accords with our hope, since the arrangements are in experienced hands, well accustomed to the work abroad. According to present intention, the Societies will arrive in Brighton on Monday, September 5, and open the competitions on Tuesday, continuing them till Wednesday afternoon. The work will be done simultaneously in five places; and in the afternoon of each day certain selected choirs will give a concert, at which the co-operation of M. Gounod, M. Saint-Saëns, and other eminent musicians is promised. On the evening of Wednesday a torchlight procession will take place preparatory to the distribution of prizes; and Thursday is to be devoted to an open-air Fête and Ball in the Pavilion, at both of which the foreign visitors will be guests. Some surprise has been expressed at the exclusion of English Societies from the *concours*; but we are able to state on the best authority that this has arisen from the difficulty of classifying them. The Orphéon bodies, accustomed to such rivalry, can be handicapped at once on their public "form"; not so the English choirs, whose status would necessarily have to be arbitrarily determined.

HER MAJESTY'S THEATRE.

THE Baron Bódog D'Orczy's Opera "Il Rinnegato," produced on the 9th ult., although unquestionably doomed, after a most deceptive success, to that undisturbed repose enjoyed by the operas of those many noble amateurs who have by some means obtained a place before the public, is not to be despised as a good, honest piece of workmanship. We cannot but respect a composer who brings to his task sound musicianship, earnestness of purpose, and a powerful will to carry out that purpose to a legitimate conclusion; but some respect is also due to those who have to listen; and we are not overstating the fact when we say that anything more tedious, dreary, and positively uninteresting was never submitted to an operatic audience. For nearly four hours the principal characters continued to drag on a series of recitatives—in many places accompanied by some very excellent instrumentation—and though, as we have already said, even those most weary might acknowledge that in all this there was consistence of design, a few bars of positively defined melody would have been most gratefully accepted had the inexorable Baron so graciously willed it. The story is particularly unpleasant: *Barnabas*, the Renegade, is a Hungarian; and when Hungary is under Turkish rule, in order to obtain possession of *Dora*, niece of the Governor, he tears the cross from his breast and becomes a Mussulman. Then he stabs his rival, pursues *Dora*, who is about to take the veil, repents his apostasy, and at length is very properly strangled by the Turks. All this is mixed up with some supernatural effects, which seem only introduced for the sake of making the libretto a little less dreary, a "choir of angels" in the concluding scene being a decided relief from the sombre tone which pervades the Opera. It is scarcely fair to make Wagner responsible for the many colourless works which have lately been placed upon the lyric stage; but there can be no question that composers like the Baron

D'Orczy would have written infinitely better operas had they never heard of the great reformer's tenets. The overture is a weak imitation of the introduction to "Lohengrin," and the long dramatic recitatives which are carried through the work remind us how unsafe it is for a composer to forsake the old school of opera unless he have genius enough to act with equal success upon the theories of a new one. Let us however mention that the ballet music, with the Hungarian and Turkish dances, was quite refreshing after the dulness of the dramatic portion of the work; and that the interpolated air sung by *Dora* received, as it deserved, a decisive encore. Signor Galassi was excellent in the ungrateful part of *Barnabas*, and Mdlle. Juch sang the whole of the music of *Dora* with much effect, her want of histrionic power being but little felt in so inanimate a character. Mdlle. Tremelli was everything that could be desired as the mother of the Renegade; *Barnabas's* rival *Elemer* was well supported by Signor Ravelli, and the rest of the characters were efficiently represented by Signori Novara, Rinaldini, Runcio, Monti, and Grozzi. The Opera was conducted by the composer, who was called forward the usual number of times, and "Il Rinnegato" will no doubt be added to the *répertoire* of the establishment, to be placed upon the stage next season should inquiries be made for it "at the box office." The subscription closed on the night of the production of the new Opera; but extra nights, at cheap prices, have been given, the establishment finally closing on the 22nd ult.

ROYAL ITALIAN OPERA.

THE performance of Meyerbeer's "Roberto il Diavolo" enabled Madame Fürsch-Madier to appear as *Alice*, and, if not to increase, at least to fully sustain her reputation. As *Roberto* Signor Mierzwinsky displayed much declamatory power, and indeed was heard to greater advantage than in any of his former characters, the music appearing to exhibit the very best portions of his voice. The revival of Hérold's Opera "Le Pré aux Clercs" confirmed our impression that, charmingly melodious as the music is, it is not suited for so large a stage as that of the Royal Italian Opera. Madame Albani was of course everything that could be desired in the character of *Queen Isabella*, and M. Soulacroix was a decided acquisition in the part of *Mergy*, his singing and acting throughout most thoroughly realising the intention of the composer. The principal soprano had what were strangely termed "gala nights" towards the end of the season, which concluded on the 23rd ult., the other members of the company, we presume, kindly consenting to be placed in the background on these important occasions.

LONDON MUSICAL SOCIETY.

THE second Concert of the season was given at St. James's Hall on June 30, under the conductorship of Mr. Joseph Barnby, the programme comprising Schumann's Cantata "The Pilgrimage of the Rose," Goetz's "Nœnia," Gounod's "Gallia," and Liszt's Pianoforte Concerto in E flat, performed by Herr Reisenauer. The melodious Cantata of Schumann shows the composer in his very happiest frame of mind; and we sincerely hope that, after this excellent performance of the work, choral societies may be stimulated into admitting it permanently into their *répertoire*, not only on account of its intrinsic beauty, but because it presents no undue executive difficulties either for soloists, choir, or orchestra. The principal vocalists were the Viscountess Folkestone, Miss Trevena, Miss Vivian, Mr. Charles Wade, and Mr. Thorndike; and although we are aware that amateurs invite not criticism upon their efforts, we cannot refrain from warmly commending the intelligent and refined singing of the Viscountess Folkestone in the part of the *Rose Maiden*. Goetz's "Nœnia" is beginning to receive the attention it deserves, and on this occasion the choruses were given with remarkable precision and dramatic feeling; but we cannot agree with the system of assigning that portion evidently intended to be sung by the separate divisions of the choir to solo voices. Not only do we see no warrant

for this in the score, but we do not think that the effect is good. Gounod's "Gallia"—a fine work, too rarely heard—was admirably given, the Viscountess Folkestone singing the soprano solo with much success. Not even the good playing of Herr Reisenauer could reconcile us to Liszt's Concerto, which, although containing many effective and showy passages for the principal instrument, we cannot agree with Mr. Hubert Parry (who analyses the composition in the programme) is a "brilliant and well-balanced work." There was a large and highly appreciative audience.

ROYAL ACADEMY OF MUSIC.

AN interesting orchestral Concert was given by the students of this institution at St. James's Hall on the 1st ult., when a Pianoforte Concerto by Mr. George J. Bennett (Balfé Scholar), excellently played by Miss M. Willett, a "Te Deum" by Mr. W. Sewell (Novello Scholar), and a Part-song for female voices, called "Winter," by Mr. Ernest Ford, gave ample evidence, not only of the talent for composition existing in the Academy, but of the admirable manner in which that talent is directed. The choral music was efficiently sung under the direction of Mr. W. Shakespeare, who conducted the Concert with his accustomed ability, and the solo performers—the Misses Ellis, Gyde, and Evans (pianoforte); and Mr. Frank Arnold (violin)—acquitted themselves with much credit to themselves and their professors. The vocalists were the Misses Cornish, Myers, Woolley, Thudichum, Spencer, Jones, Clements, and Shackell, Messrs. B. Davies and L. Williams, all of whom were highly effective. M. Sainton kindly led the orchestra on the occasion.

HERR RUBINSTEIN AND MADAME MENTER.

THESE great artists, after being each a distinct centre of attraction, came together at Willis's Rooms on the 1st ult., when a Concert d'Invitation was given by the agents of Herr Bechstein, whose pianofortes were introduced to this country not long ago by Dr. Hans von Bülow. A large number of professors and amateurs attended, and the occasion was made a great success by unique rivalry and not less singular skill. A great feature was the association of both artists in works for two pianos, or for one instrument *à quatre mains*. To the first class belonged a Fantasia (Op. 73) by Herr Rubinstein, and to the second a selection from the same master's "Bal Costumé." Without desiring to prejudice the Fantasia, we may say that the "Bal Costumé" carried off the honours. It is a work in twenty sections, each descriptive of a pair of characters; as, for example, "Sauvage et Indienne," "Troubadour et Dame." The idea must be pronounced a happy one, especially for Herr Rubinstein, whom it enabled to display all his skill in characteristic and descriptive music. We quite expect to find selections from this varied and picturesque work become popular, and there was but one opinion as to the charm of those played by the composer and his fair associate. How they were played it is quite superfluous to tell. Subsequently, Madame Menter introduced Tausig's arrangement of Weber's "L'Invitation à la Valse," Herr Rubinstein following with Beethoven's Sonata, Op. 109, and Schumann's "Carnival," which he gave with astounding effect. So ended one of the most remarkable *réunions* of a season destined to take historic rank.

Concerning the last two recitals of Herr Rubinstein and the final one given by Madame Menter not much need be said, since they presented no new feature. Both artists played their best, fatigued as they must have been, and both had reason to be satisfied with the reward of their efforts in the form of large audiences and enthusiastic applause.

A HIGH DAY IN YORK MINSTER.

(BY OUR SPECIAL CORRESPONDENT.)

THE placidity which becomes so venerable a city as York—and is, as a rule, enjoyed by that ancient place—was somewhat ruffled on Thursday, the 7th ult. Then might have

been seen moving into the town, throughout the morning hours, unwonted bands of men, women, and boys, speaking excitedly in every shade of northern dialect, and spreading themselves through the streets before, by-and-by, converging upon the glorious Minster. They were exceedingly peaceful people, whom York welcomed with as loud an acclaim as its bells could give. Nothing was to be feared from them—not even, as we shall presently see, false notes: they were armed only with books, and marshalled solely by clergymen. Altogether, therefore, was the occasion one of harmonious procedure—a gathering as innocent in its aspect as in its purpose. But who were these harmless disturbers of the old town's somnolency? They were certain church choirs belonging to the dioceses of York, Ripon, and Durham, and they met for a grand festival in the Minster, partly at the instance, and in a great measure through the exertions of the Rev. J. Powell Metcalfe, M.A., whose name will not be read here for the first time in connection with good work done on behalf of Church Song. I am indebted to Mr. Metcalfe for a list of the parishes which, mainly through the efforts of the clergy, sent representatives to York, and I reproduce it to show the wide-spread interest manifested. From York diocese came the choirs of the Minster, Beverley (St. Mary's), Bramham, Dunnington, Middlesborough (St. John's), Scarborough (St. Martin's and St. Mary's), and Selby (Abbey); from Ripon diocese, those of Ripon (Cathedral), Armley, Bolton Abbey, Bramley, Huddersfield, Keighley, Knaresborough, Leeds (All Souls, parish church, St. George's), and Wakefield (parish church and Holy Trinity); from Durham diocese, those of Durham (Cathedral), Alnwick, Morpeth, and Newcastle (St. Peter's and St. Nicholas). In the large body thus constituted were 410 trebles, 59 sopranos, 102 altos, 39 contraltos, 147 tenors, and 158 basses; making a grand aggregate of 915 voices—not soft southern voices, *bien entendu*, but big resonant northern ones, adapted to make the "welkin" ring, much more to startle the sleepest echo reposing in the obscurest corner of the Minster. No slight task had these people gathered to perform. It involved something more than getting through a chant, a psalm-tune, and an easy anthem, since the *pièce de résistance* was nothing less than a new Church Oratorio, "St. John the Evangelist," composed for the occasion by Dr. Armes, organist of Durham Cathedral. Yet the utmost confidence in the ability of the singers was shown by those responsible for the success of the enterprise. It goes without saying that the choirs had been studying the music separately for some little time; but there was, at first sight, an appearance of risk in trusting to a single brief and hurried rehearsal. The danger, however, was much more in seeming than in reality. The managers knew perfectly well what they were about, and their complete justification will appear in the course of my remarks.

As the time for the Festival Service drew nigh, the Minster precincts put on a lively aspect. At first in twos and threes, and then in a stream, the members of the choirs, all wearing badges, passed through the door leading to the Lady Chapel, while a crowd of the good citizens of York besieged each of the entrances that gave access to unreserved places. Here let me say that the attendance of the public was by no means embarrassing in point of numbers. Few people seemed to have come from the country round, and the inhabitants of the town who had leisure or inclination to be present were not in strength sufficient to fill more than a part of the large available space. While a corps of wand-bearing and obliging stewards attended to these, and the sopranos of the choir marshalled themselves as near as possible to the seats reserved for their male associates, a surpliced procession formed itself in the Lady Chapel. This was done so expeditiously and well, that very few minutes had passed after the appointed time before the leading singers, passing to the north of the choir, appeared in the nave. No attempt at a processional hymn invited disaster at the outset. Owing to the conformation of the building, it could not have succeeded without precautions out of all proportion to any possible results, and the choirs did well to march to the sound of a voluntary played by the organist, Dr. Monk. The voluntary in question was clever, regarded as a study in suspensions; and, looking at the fact that the Minster organ is, by comparison with the edifice it serves, a puny thing,

ANTHEM.

Composed by GEORGE RAYLEIGH VICARS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Slowly and with much expression.

SOPRANO.
ALTO.
TENOR.
BASS.

Lord, for Thy ten - der mer - cies' sake, .. lay not our sins to our

Lord, for Thy ten - der mer - cies' sake, .. lay not our sins to our

Lord, for Thy ten - der mer - cies' sake, .. lay not our sins to our

Lord, for Thy ten - der mer - cies' sake, .. lay not our sins to our

ORGAN.
(ad lib.)

Slowly and with much expression.

p

charge, but for - give that is past, for - give that is past, and give us grace, and

charge, but for - give that is past, for - give that is past, give us grace,

charge, but for - give that is past, for - give that is past, give us grace,

charge, but for - give that is past, for - give that is past, give us grace,

pp

rall.

give us grace to a - mend our sin - ful lives, to a - mend our sin - ful lives.

give us grace to a - mend our sin - ful lives, to a - mend our sin - ful lives.

give us grace to a - mend our sin - ful lives, to a - mend our sin - ful lives.

give us grace to a - mend our sin - ful lives, to a - mend our sin - ful lives.

rall.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'a tempo' at the beginning and end, with 'pp' (pianissimo) dynamics. The score consists of three systems of staves. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line, which includes a 'rall.' (rallentando) section followed by a return to 'a tempo'. The piano accompaniment is written in a grand staff (treble and bass clef) and provides harmonic support for the vocal parts.

Lord, for Thy ten - der mer - cies' sake, . . . lay not our sins to our charge, but for -

Lord, for Thy ten - der mer - cies' sake, . . . lay not our sins to our charge, but for -

Lord, for Thy ten - der mer - cies' sake, . . . lay not our sins to our charge, but for -

Lord, for Thy ten - der mer - cies' sake, lay not our sins to our charge, but for -
a tempo.

- give that is past, for - give that is past, and give us grace, and give us

- give that is past, for - give that is past, give us grace, and give us

- give that is past, for - give that is past, give us grace, and give us

- give that is past, for - give that is past, give us grace, and give us

grace to a - mend our sin - ful lives, to a - mend our sin - ful lives; to de -

grace to a - mend our sin - ful lives, our sin - ful lives; to de -

grace to a - mend our sin - ful lives, our . sin - ful lives; to de -

grace to a - mend our sin - ful lives, our . sin - ful lives; to de -

- cline from sin, and in - cline to vir - tue, that we may walk with a per - fect

heart be - fore Thee now and ev - er - more, that we may

walk . . with a per - fect heart be - fore Thee now and ev - er -

I am not prepared to say that Dr. Monk could have made any better use of it. At the same time I would rather have seen the long procession unfold itself to the strains of some grand triumphal march, full of the dignity and jubilation becoming such an event. Many years ago I stood in the Paris Madeleine while the Corpus Christi procession passed down the church on its way to perambulate the exterior of the building, and I still have vivid and impressive recollections of the magnificent discourse of the organ. It was a musical commentary upon every feature of the pageant. But then the organ was that of the Madeleine, and the workman is ever at the mercy of his tools.

As soon as all had taken their places, a short Service began, the Psalms being chanted in unison to the "Grand Chant" and the Magnificat to Purcell in F; Dr. Monk conducting from a rostrum, and Dr. Armes presiding at an inefficient organ erected in the nave. The effect of the Grand Chant was partly lost by transposition to G; I longed to hear it trumpeted forth by those noble Yorkshire voices in the original key, yet throughout one could not but be impressed by so powerful a mass of tone, especially when, after each cadence, the "sound of many voices" was taken up and prolonged through the remoter parts of the building as though echoed by the "great cloud of witnesses" in whose presence, according to St. Paul, all things are done. The Anthem, that is to say, the Oratorio, followed the Collect, "Lighten our darkness," as usual, Dr. Monk still conducting, while the composer made himself responsible for a difficult accompaniment upon the inadequate instrument already pointed out.

The book of Dr. Armes's Oratorio is a compilation by the Rev. J. Powell Metcalfe, from the writings of the saint whose name it bears, and deals exclusively with incidents in the life of that personage. It is throughout historical, didactic, and impersonal, the object being to set forth events, not in dramatic guise, but simply as a text for religious homily. This perhaps accounts for the specific designation "Church Oratorio." In any case "St. John the Evangelist" is an extended musical sermon, full of high and noble lessons, based upon touching and beautiful incidents. The events are seven in number. First, after a choral prologue, "This is the love of God, that we keep His commandments," &c., comes "The Call"; and then, in order of mention, "At the Supper," "By the Cross," "At the Sepulchre," "At the Ascension," "Witnessing to the Faith," and "The Revelation." It should be observed that Mr. Metcalfe cuts down the narrative as much as is consistent with requisite clearness and fullness; hence there is no undue abundance of recitative. To this merit another must be added: the didactic selections are strictly in harmony with, and almost an inevitable consequence of, the texts with which they are allied. A few examples will be pertinent. The narrative tells us, "Now there was leaning on Jesus' bosom one of his disciples whom Jesus loved," and the preacher adds, "Behold what manner of love the Father hath bestowed upon us, that we should be called the Sons of God: there is no fear in love; for perfect love casteth out fear. We love Him because He first loved us." Again the narrative: "He shall come in like manner as we have seen Him go into heaven," and again the comment: "Behold He cometh with clouds, and every eye shall see Him, and they also which pierced Him; and all kindreds of the earth shall wail because of Him. Even so. Amen." Such strict relevancy as that here exemplified, added to the fact that the lessons are in no case unduly prolonged, avoids the tedium into which didactic oratorio so often falls, and Mr. Metcalfe may be congratulated upon the exercise of most sound judgment. Chorales are a feature of the musical work, and for these Mr. Metcalfe provides, not by writing or selecting sacred verses, but by an arrangement of the Biblical prose, as, for example, thus:—

Love not the world.
If any man love the world
The love of the Father is not in him
For all that is in the world
Is not of the Father:
The world passeth away,
But he that doeth the will of God
Abideth for ever.

The ingenuity which here admits the chorale without departing from Scriptural words must be admitted. At the same time I see no resultant good such as outweighs the advantage in "church oratorio" of well-known hymns set to familiar tunes. Depend upon it the old Lutheran practice was the best, and if the congregation can be given a part in works of this kind, and induced to take it, their ultimate popularity is very nearly assured.

Turning to the music, I must at once felicitate Dr. Armes upon a composition distinguished by very great talent and almost faultless taste—a composition indeed that, if its legitimate effect be produced, will give him a high place among rising English musicians. The subjects he has illustrated are, as we have seen, most varied in character, but Dr. Armes is equal to them, or, if he does not in every instance fully rise to the height of his great argument, he never falls below the point of interest and ceases to attract admiring regard. Speaking generally, the style of the work may be described as a happy compound of the strength of old English Church music with the sentiment of our own time. There are some who contend that present-day Church music is sinking to the effeminacy and sickliness characteristic of an "æsthetic" poet's gush. Well, there is always a tendency towards extremes, and because of this we should the more prize a composer who knows how to combine the gravity of the past with the grace of the present. Something analogous was done by the old architects when, as in the Choir of Gloucester Cathedral, they dropped elegant perpendicular Gothic upon massive Norman. The musician deals with more plastic materials, and can make homogeneous that which in architecture must ever remain sharply divided. Dr. Armes gives us a case in point. His freest passages seem but a natural development of the spirit which we all recognise as characteristic of and proper to the typical music of the English Church. The accompaniments are presumably intended for the organ, but it is clear that they were conceived with reference to an orchestra. And very properly so. The orchestra is, happily, coming into the Church, now that the Church begins to recognise its close relationship with the higher forms of sacred art, and the time may be at hand when every important composition intended for use in worship will have in view the employment of the noblest and fullest musical means.

From these general remarks I may pass to a few details without, it is to be hoped, risk of wearying the reader. The narrative at the opening of "The Call" is given in recitative, alternating with *a tempo* passages by all the basses; and we here meet with a distinctive feature of the work having undeniable advantages where the singers are equal to the difficulty presented. Here also the composer's careful and loving study of the text is happily exemplified. His music follows the Scripture closely, but without the crudeness and fidgetiness so often found in association with musical word-painting. Passing a melodious, if not very striking duet for tenor and bass, "That which we have seen and heard," we come to the ordination of James and John, and the bestowal upon them of the surname "Boanerges." The composer, seizing upon the idea conveyed in "sons of thunder," precedes and follows the recitative with majestic organ passages of significant import, between which and the following chorus, "If we walk in the light"—a canon four in two—a somewhat free accompaniment maintains a connection. The canon flows on smoothly, and the number ends with a passage in full vocal harmony, unaccompanied but for the interjected first phrase of the contrapuntal theme. Dr. Armes treats the narrative of "At the Supper" with touching simplicity, following it with another flowing and melodious duet, "Behold what manner of love," for soprano and tenor. This section is very brief, and at once closes with a chorale, "Love not the world." The recitative portion of "By the Cross" also shows the composer at his best, and strengthens a growing conviction that he is largely qualified to deal with dramatic subjects. An unaccompanied chorus, "Hereby we know," will commend itself to lovers of what is grave and cold in Church music, and serves to throw into greater relief the recitative immediately following, "Jesus said, 'It is finished,'" &c. Here I must be permitted to make a quotation, by way of illustrating the happy, and to say the least, unhackneyed thoughts met

with in Dr. Armes's treatment of the narrative. The subjoined passage will speak for itself:—

Largo. BASS. *p*
And He bow'd His head and

Largo. ORGAN.
p

Allegro.
ppp

ad lib.
And one of the soldiers with a spear pierc'd His

Allegro agitato
side, and straightway
rit. ad lib. *molto rit.* *ff*

a tempo.
came there-out . . . blood and wa - ter.
a tempo. *&c.*

This leads directly to a bold and massive chorus, "We have seen and do testify," a prominent feature in which is a continuous counterpoint of quavers in the bass accompaniment. Dr. Armes has written nothing better adapted to create an impression in his favour. Passing to "At the Sepulchre," further excellence in the treatment of recitative demands notice; and we also meet with an interesting, though in places slightly "angular," contralto solo, "They have taken away the Lord." A trio and chorus, "This is God's commandment," is remarkable for an accompaniment for the organ of decided originality. This number brings the section to an end. "At the Ascension" is introduced by an extended instrumental movement, and noteworthy for a picturesque recitative, "And when the Lord had

spoken," declaimed by all the sopranos. There are also a dignified duet, "Ye men of Galilee," and a grave chorus, "He shall come," leading to a bass air with chorus, "Behold He cometh with clouds," many passages in which are of striking beauty. The sixth section, "Witnessing to the Faith," includes a soprano air, "These are they," upon which Dr. Armes has lavished all his skill with corresponding effect. Other numbers that should not be passed over are an elaborate quartet, "Blessed are the dead," and a final chorus, "Unto Him that hath loved us," which brings the Oratorio to a noble and dignified end.

I do not apologise to the reader for troubling him with these details, and, if he desires to know why not, let him see the reason in the work itself. As for the choice of it at York, I say with emphasis that the managers could have done nothing better, especially in regard to the important duty of cultivating musical talent within the pale of the Church. It was doubtless open to them to select some well-known and favourite composition; but had this course been followed I should not now have brought under the notice of thousands of readers an Oratorio which, in all sincerity, I look upon as a credit to English music.

The performance was, on the whole, surprisingly good. Scanty rehearsal notwithstanding, the choirs kept well together under the energetic guidance of Dr. Monk, and assisted by the admirably played accompaniment of Dr. Armes. No serious hitch occurred from first to last, while many of the concerted numbers were given with a power and precision that satisfied all and astonished some who knew not of what these northern singers are capable. No doubt the effect would have been better had the choirs occupied a platform facing down the nave, but, disadvantages apart, there was really no cause for complaint. I should add that the soprano solos were sung by Miss Jones, and those for contralto by Miss Orridge. Unhappily I do not know the names of the surpliced gentlemen to whom the tenor and bass airs were confided, or I would mention them in connection with an opinion that they did their work exceedingly well, and gave entire satisfaction.

There is little more to add. At the close of the prayers, the "Old Hundredth" was sung in unison while the offertory was made, and after the blessing choirs and congregation dispersed, satisfied with an experience full of pleasure, and significant of a good time coming in which the Church will resume her place as the "nursing mother" of sacred art. For this result honour to Mr. Metcalfe, to Dr. Armes, to Dr. Monk, and all who helped to bring it about.

COLLEGE OF ORGANISTS.—CONFERENCE ON ORGAN CONSTRUCTION.

THE Council of the College of Organists have just issued a Report giving the result of their review of the opinions expressed in the course of the series of Public Conferences on Organ Construction held during the early part of the present year.

It must be well known to many of our readers that organists labour under exceptional difficulty in performing upon their instrument, owing to the fact that, in addition to the vast complexity of the resources to be controlled, it is exceedingly rare to find two organs with identical external arrangements. Even in so essential a matter as the relative position of pedals and manuals no absolute rule is uniformly observed. The position of the draw-stops again would seem to follow no higher law than that of chance, or the convenience or whim of the builder; and the methods of locking or unlocking the swell pedal are as diverse as the corresponding treatment of country gates. Each builder seems to pride himself on discovering some new way by which to accomplish this very simple end.

The unhappy organist, when called upon to perform on a strange instrument—and this generally happens before a critical audience—finds all his former experience of little use to him. The pedals are possibly one note to the left or right of his ordinary experience. The swell draw-stops are in the place where he would look for the great draw-stops, and the pedal stops in the position in which he expects to find the choir stops. The fixing of the swell pedal is an enigma, and the only mental note he can make

as to the arrangement of the composition work is that it is contrary to all his experience, and very inconvenient.

It was to provide a remedy for this disagreeable and unnecessary variety in the external incidents of the instrument that the Council of the College of Organists first called the Conference, and invited the expression of opinion from those interested in, and competent to advise on, the several points from time to time submitted for consideration. The result of the Conference has been carefully balanced with other collateral evidence, and the Council now give the result in a series of Resolutions and Recommendations. We trust they will receive the well-merited attention of organ-builders and others, as the adoption of any such plan of uniformity cannot but advance the art of organ-playing.

The chief decisions of the Council are expressed as Resolutions, while certain other points, less essential for uniformity's sake, are expressed as Recommendations.

We append both Resolutions and Recommendations:—

RESOLUTIONS.

1. That the compass of the pedals be from CCC to F, *i.e.*, thirty notes. 2. That the pedals be parallel. 3. That the pedals be concave, with radial top facings; and that the concavity be the arc of a circle having a radius of eight feet six inches. 4. That the length of the centre natural key of the pedals be not less than twenty-seven inches. 5. That the front of the pedal sharps form an arc of a circle having a radius of eight feet six inches; and that the length of the centre short key of the pedals be not less than five and a half inches. 6. That the pedal scale be two and three-eighths inches from centre to centre of two adjacent natural keys. 7. That a plumb-line dropped from the middle C of the manuals fall on the centre C of the pedal-board. 8. That a plumb-line dropped from the front of the great organ sharp keys fall two inches nearer the player than the front of the centre short key of the pedal-board.

9. That the height of the upper surface of the great organ natural key, immediately over the centre of the pedal-board, be thirty-two inches above the upper surface of the centre natural key of the pedal-board. 10. That the relationship between manuals and pedals be subservient to the fixed relative position of the great manual keyboard and the pedal-board already defined; it being understood that the position of the great manual will determine the position of the other manuals. 11. That it is undesirable to alter the relative positions of the several manual keyboards as commonly found in English organs, *viz.*, swell above the great, choir below the great, solo above the swell. 12. That the compass of the manuals shall be from CC to G in alt at least, *i.e.*, not less than fifty-six notes. 13. That the length of manual natural keys be five and a half inches, and the amount of overlapping of the upper manual keyboards be one and a half inches. 14. That the height from the upper surface of the natural keys of one manual to that of the next manual above it do never exceed three inches.

15. That the position of the great organ draw-stops be on the right-hand side of the performer. 16. That the position of the swell organ draw-stops be on the left-hand side of the performer. 17. That the position of the choir organ draw-stops be on the right-hand side of the performer. 18. That the position of the solo organ draw-stops be on the right-hand side of the performer. 19. That the position of the pedal organ draw-stops be on the left-hand side of the performer. 20. That the position of the draw-stops of the couplers be on the left-hand side of the performer. 21. That the several groups of draw-stops be placed in following relative positions: *Left-hand side from top to bottom*—swell organ, pedal organ, couplers. *Right-hand side from top to bottom*—solo organ, great organ, choir organ.

22. That the swell pedal shall project from the front panel, over the upper E and F of the pedal-board. 23. That the swell pedal shall be locked down by a swinging rod, and that it be liberated by moving the rod from left to right.

24. That the order of composition-pedals, vents, thumb pistons, or other mechanical means of combination, from *piano* to *forte*, be in all cases from left to right; and that the various sets shall be distinctly grouped. 25. That the several groups of composition pedals stand in the following order from left to right from the front panel: pedal organ, swell organ, great organ. But if pedals are applied to the couplers that they be placed between the swell and great compositions; and that if composition pedals are applied to the choir and solo organs that they project from the right jamb.

RECOMMENDATIONS.

1. That the consideration of organ-builders be directed to the widely expressed desire for some means of operating on the swell, in addition to the ordinary swell pedal. 2. That there should be some contrivance to fix the swell pedal at any point of its descent at the will of the performer. 3. That some plan be devised to bring the swell shutters into operation more gradually, so as to place the *crescendo* and *decrescendo* perfectly under the control of the performer.

4. That the composition pedals affecting the great organ include proportionate combinations of the pedal organ; but that a vent be provided to shut off the pedal organ to a soft sixteen-foot tone by draw-stop and double-action pedal. 5. That the more important and commonly used couplers should be acted upon by pedals as well as by draw-stops. 6. That the great to pedal coupler have a draw-stop knob both on left and right-hand sides of the manuals.

7. That the draw-stops project from perpendicular jambs. 8. That in the case of large organs the draw-stop jambs be placed obliquely. 9. That no key-slip be placed between the different manual keyboards.

10. That the short keys of the pedals be either lengthened or raised at the back, in such a way as to assist in the cultivation of a more *legato* style of pedalling.

11. That the consideration of organ builders be directed to the desirability of securing all centre-pins in the various actions.

12. That the attention of those engaged in the preparation of organ specifications be directed to the desirability of including sixteen, eight, and four-foot pedal organ stops, of characteristic qualities of tone, suitable for melodic use.

THE Distribution of Prizes for the academical year, to the students at the Royal Academy of Music, took place in the concert-room of the Institution on the 23rd ult. The awards were to have been presented by Mrs. Gladstone, but in consequence of ill-health she delegated the duty to her niece, Lady Frederick Cavendish, who appeared much interested in the proceedings, and at the conclusion of the ceremony addressed a few kindly words to the audience. After a brief Concert, conducted by Mr. William Shakespeare, the Principal, Professor Macfarren, delivered an eloquent address, in which he spoke of the continued prosperity of the Institution, and thanked the professors for the interest they continued to evince in the welfare of the Academy, not only in their teaching, but during a very long and arduous examination. The prizes were then distributed as follows, the recipients being warmly applauded as they advanced to the table: The Charles Lucas Silver Medal (for the Composition for Chorus, Orchestra, and Organ, of the rooth Psalm), George John Bennett; the Parepa-Rosa Gold Medal (Singing), Benjamin Davies; the Sterndale Bennett Prize, purse of ten guineas (Pianoforte), Annie Cantelo; additional prizes, purses of five guineas (presented by W. Dorrell, Esq., and Charles Hallé, Esq.), Rose Goode and Mary Bruce Sanderson; the Llewelyn Thomas Gold Medal (for Declamatory English Singing), Annie Grey; the Evill Prize, purse of ten guineas (for Declamatory English Singing), Frank May; the Heathcote Long Prize, purse of ten guineas (Pianoforte), Herbert Lake; the Santley Prize, purse of ten guineas, (for Accompaniment and Transposition), Percy Stranders. Certificates of Merit to Pupils who have previously received Silver Medals, being the highest award of the Academy: Effie Clements, Beatrice Davenport, Lucy Ellam, Rose Evans, Elizabeth Foskett, Amy Gell, Amy Hare, Maud Willett, William G. Wood. Silver Medals: Annie Balfour, Annie Cantelo, Ellen Ellis, Emily Elvey, Florence Taylor, Gwenllea Thomas, Ernest Ford, Alfred Izard, Frank Arnold, Walter Barker, George John Bennett; and a prize Violin Bow, presented by Mr. James Tubbs (for Violin-playing), German Jones. A large number of Bronze Medals were also given, and several Students received Commendations.

A FESTIVAL Service was held at the Church of St. Peter, Eaton Square, on the afternoon of Wednesday, the 6th ult., being the octave of the festival of the patron saint. The choir of the church, strengthened in the treble by choristers from the Temple Church, and in the other parts by members of various choirs, chiefly amateur, was supported by an orchestra of about forty performers, led by Mr. Ralph, in addition to the large organ of the church, at which Dr. Bridge presided. The "Service of Praise"—to quote from the papers distributed in the church—was preceded by a few well-chosen words from the vicar, the Rev. G. H. Wilkinson, at the close of which the Festival Evensong was commenced by the orchestra with the slow movement from Schubert's unfinished Symphony in B minor. The effect of the opening bars was marred by an unfortunate slip in the horns, coupled with a slight uncertainty in the other wind parts, which latter defect was not altogether overcome throughout the service; the *tempo*, moreover, at which the movement was taken was decidedly too quick: the Service, however, composed for the Gloucester Festival of last year by Mr. C. H. Lloyd, received, on the whole, a very satisfactory rendering. To the work itself we have alluded already, as our readers may remember, on the occasion of its original production last year, and now that it has appeared in a printed form we purpose to speak more particularly of it in another portion of our columns; here, however, we may add that the picturesque and important bass solo in the Nunc dimittis was well interpreted by Mr. Bell, of the choir of Westminster Abbey, while the treble solo which is the feature of the Magnificat was, as at Gloucester, entrusted to a member of the St. Peter's Choir, namely, Master Carington, to whom the Service is dedicated. Spohr's Cantata, "God, Thou art great," which filled the place

of the Anthem, was perhaps the most successful portion of the Service; the soloists were those already named, with the addition of Messrs. Sexton and Bryant for the duet "Children, pray this love to cherish." Mendelssohn's overture to "Athalia" preceded the Cantata, and at the close of the Service the War March of the Priests was played by the orchestra as an out-voluntary. Mr. W. de M. Sergison, Organist of the church, was the Conductor.

THE Worcester Musical Festival commences on Sunday afternoon, September 4, at three o'clock, with a special Service in the nave of the Cathedral. The Rev. W. J. Butler, M.A., Canon of Worcester, will preach the sermon, and the musical portion will include Attwood's Anthem "I was glad," Magnificat and Nunc dimittis by Mr. C. H. Lloyd, Organist of Gloucester Cathedral, Spohr's Cantata "God, Thou art great," and the Old Hundredth Psalm. On Tuesday morning "Elijah" will be given; on Wednesday morning a new Cantata by Mr. A. J. Caldicott, "The Widow of Nain," conducted by the composer, Beethoven's Symphony in C minor, and Handel's "Jephtha," with Mr. Arthur Sullivan's additional accompaniments; on Wednesday evening, in the Cathedral, "Engedi" (Beethoven), and Parts I. and II. of Haydn's "Creation"; on Thursday morning Cherubini's Grand Mass in D minor (No. 2), and Mendelssohn's "Hymn of Praise"; and on Friday the "Messiah." A special closing Service will take place in the nave of the Cathedral on Friday evening, when a Magnificat and Nunc dimittis composed for the Festival by the Rev. E. V. Hall, Spohr's Overture to "The Last Judgment," Handel's Anthem "The King shall rejoice," and Mozart's Anthem "O God, when Thou appearest," will be given. There will be secular Concerts at the College Hall on the evenings of Tuesday and Thursday; a special feature at the second Concert being a Cantata by Mr. A. C. Mackenzie, called "The Bride," written expressly for the Festival, and to be conducted by the composer. The principal vocalists are Madame Albani, Miss Annie Marriott, Miss Anna Williams, Miss Hilda Wilson, Madame Patey, Mr. E. Lloyd, Mr. Smith, Mr. Dyson, Mr. Maas, Mr. F. King, Mr. Millward, and Mr. Henschel. Mr. Done, as usual, conducts; Mr. C. H. Lloyd, Mus. Bac., presides at the organ; and Mr. Langdon Colborne, Mus. Bac., at the pianoforte and organ at the early morning services.

THE Royal Normal College and Academy of Music for the Blind gave an interesting Concert on the 23rd ult., at the Alexandra Palace. The programme was an ambitious one, including Bennett's "Woman of Samaria," Mendelssohn's Capriccio in B minor, Handel's "Lascia ch'io pianga," Schumann's "Die bieder Grenadiere," and other pieces by Spohr, Gounod, and Sullivan; but the excellence of the performance however fully justified the selection. The pieces named were accompanied by a complete and efficient orchestra, selected from the best London professors; and the whole of the vocal music, soli and chorus, was sung by the pupils of the College. A better performance of the "Woman of Samaria" has rarely been heard; several numbers were redemanded by the audience, who frequently gave audible expression of their satisfaction. Between the parts the blind students wrote from dictation a four-part composition with which they had no previous acquaintance, and immediately afterward sang it *at sight*, their fingers doing duty for eyes. In the second part of the programme encores and recalls were the order of the day. The Mendelssohn Capriccio was conducted by Mr. Fritz Hartvigson, and the whole of the other music by Mr. W. H. Cummings. The Concert afforded indisputable evidence that the pupils of the College are fully competent to take their places in all concert-work, whether as soloists or part-singers.

THE last Concert of the fifth series of Chamber Music, given by Messrs. Ludwig and Daubert, took place at the Royal Academy Rooms on Thursday evening, the 7th ult. The programme, richer in interest perhaps than any immediately preceding it, contained the marvellously wrought-out Quartet in C sharp minor, Op. 132 (Beethoven), the Trio for pianoforte, violin, and violoncello, in A major, Op. 26 (Bennett), and the Quartet in G major, Op. 64 (Haydn). Each of the above works had full justice accorded it, the intricate and extremely difficult Quartet

by Beethoven being given with clearness and unity of purpose. The rendering of the Trio by Bennett, however, might be said to have been attended with the greatest success. Messrs. Ludwig and Daubert, efficiently aided by Madame Frickenhaus, revealed to perfection the melodious thoughts and musicianly devices of the composer. Herr Daubert displayed his fine tone and broad phrasing in solos by Locatelli and Rameau, and Mr. Bernard Lane gave the utmost satisfaction by his artistic singing of Handel's recitative and air, "Deeper and deeper still" and "Waft her, angels." An excellent accompanist was found in Mr. J. B. Zerbin. The sixth season of these admirable Concerts will be looked forward to by many true lovers of music with pleasurable expectation and best wishes for success.

An interesting Concert was given at the Royal Academy of Music on Wednesday, the 6th ult., when a Cantata entitled "Narcissus and Echo," by Mr. Edwin Such, was performed for the first time. The legend upon which the work is founded offers itself freely to musical purposes, and the librettist, whose name was not given in the book of words, has treated it with a fair amount of skill. The name of the composer was unfamiliar to the public, but he is evidently a thoughtful musician, having, we believe, studied under Dr. Ferdinand Hiller. He writes well for voices; and several numbers in his Cantata are graceful and melodious. The most noticeable defects are a want of variety and facility in orchestration, both of which may be the result of inexperience. This is the more probable as Mr. Such showed but little knowledge of the art of conducting in his direction of the work, and the performance suffered in consequence. But the orchestra and chorus were of good quality, and the principal vocalists, Miss Mary Davies, Miss Hope Glenn, and Mr. W. H. Cummings rendered full justice to their share of the music. "Narcissus and Echo" was followed by a short miscellaneous selection, including Gluck's Overture to "Iphigenia in Aulis," Spohr's dramatic Violin Concerto (played by Herr Ludwig), and Schumann's Chorus, "Gipsy Life."

DEAN STANLEY's funeral in Westminster Abbey, on Monday, the 25th ult., was an impressive ceremony. The Prince of Wales and other members of the Royal Family and many of the eminent men of the day attended. The musical portions of the Service were admirably rendered by a large choir formed from the regular choir of the Abbey, the Special Service choir, and members of the Chapels Royal. Croft's and Purcell's music was used, but perhaps the most striking selection was the dirge by Sir John Goss, "And the King said to all the people." More pathetic and grand music was surely never written by this composer. The solo portion was impressively given by Mr. Hilton, and the chorus, abounding as it does in delicate light and shade, was done full justice to by the excellent choir. The Dead March in "Saul" (which is cleverly engrafted on to the dirge) had a most solemn effect, being played as the body was moved from the choir to the chapel of Henry VII. The sentences at the grave were sung unaccompanied, and after the interment the choir and mourners proceeded to the nave, when Handel's Funeral Anthem "His body is buried in peace" was sung by the complete choir of about eighty voices, Dr. Bridge conducting and Mr. W. J. Winter taking his place at the organ. Beethoven's Funeral March was played as the congregation dispersed.

THE Report issued by the Rev. Thomas Helmore, Mr. Kellow J. Pye, Mr. Otto Goldschmidt, and Dr. Stainer—the judges appointed to act in the competition for the prize of £10 10s. offered by the Madrigal Society for the best madrigal—states that out of thirty-eight compositions forwarded, four were selected for a trial performance, which was held at the Freemasons' Tavern on the 13th ult. From these four, one was chosen, which proved to be composed by Mr. Frank L. Moir. No. 16, "When as at Chloe's eyes I gaze," No. 17, "To Music," and No. 34, "O too cruel fair," however, are specially commended, and a hope is expressed that the composers of these three madrigals, as well as other competitors (some of whose compositions showed great promise) will be encouraged again to send in works for the Annual Prizes about to be established by the Madrigal Society, and by the liberality of one of its members.

WE have no desire to inquire into the causes which have led Messrs. Schulz-Curtius to separate from Mr. Franke and Herr Richter; but having in our last number mentioned that the Richter Concerts will be continued as usual next year, we think it necessary to inform our readers that the "Symphony Concerts," the prospectus of which has just been forwarded to us, although announced as the "Fourth Season," have nothing whatever to do, except in the character of the programmes, with the series of performances so ably carried on by Herr Richter. They are placed under the conductorship of Mr. Charles Hallé, and announced to commence on Monday, May 1, 1882. Beethoven's Choral Symphony, Pastoral Symphony, and Mass in D, Schubert's Symphony in C major, Schumann's "Faust," and Berlioz' "Harold" Symphony will be included in the six Concerts of the series, besides several overtures, concertos, and solos, to be played by eminent artists. The orchestra will be composed of ninety performers; and the Beethoven Choir will assist in the choral works. Mr. Otto Peiniger will direct the Choir; and negotiations are pending with Mr. August Wilhelmj as leader of the band.

AT the twenty-fifth annual Concert of the Southwark Choral Society, to commemorate the event it was decided by the members to present Mr. J. Courtney, the Conductor, and Mr. J. West, the Secretary, with some token of respect and esteem, they having originated the Society, and filled those offices since its commencement. Accordingly, on the 12th ult., at the weekly meeting for rehearsal, a handsomely engraved tea and coffee service was presented to each of these gentlemen. In making the presentation Mr. Barr, the librarian, said that the ladies and gentlemen of the Society believed in deeds, and not in words only, and asked Messrs. Courtney and West to accept these tea and coffee services, which he presented to them in the name of the Society, as showing the high estimation in which their services were held. Mr. J. Courtney and Mr. West, who were cordially greeted on rising, acknowledged the gift in suitable terms. An appropriate inscription was engraved on each service.

THE annual business meeting of the Tonic Sol-fa College was held on Saturday, at the Aldersgate Street Rooms, Mr. J. S. Curwen presiding. The Report, read by Mr. R. Griffiths, the Secretary, stated that the total receipts for the year were £1,201 11s. 2d., and the total expenses £1,114 15s. 8d. The work of the year had been heavy and increasing, and the movement was proved to be growing in extent and in public appreciation. A total of 11,237 certificates in musical knowledge had been granted. The Chairman welcomed the severe criticism to which the system, on account of its success, was now being subjected, and hoped they would go on to perfect themselves as teachers and as artists, and continue the popular musical education which they had begun. Mr. A. J. Ellis, F.R.S., said the system was not only popularly successful, but scientifically true. Several other addresses were also delivered.

THE Kilburn Musical Association concluded its third season on Tuesday, the 5th ult., at the Kilburn Town Hall, with an excellent performance of "Judas Maccabæus." The high reputation of the choir was fully sustained, the music being rendered in a manner which reflected the greatest credit on the members and their conductor. The solo vocalists were Mdle. Enequist, Mdle. Wennberg, Miss Allitsen, and Messrs. Ben Davies, Dunman, and Walter F. Clare, all of whom were very successful, the frequent encores testifying to the effect produced on the audience. Miss Gollmick presided at the piano, and Mr. Hugo Beyer at the harmonium. The zealous and indefatigable Conductor, Mr. Adolph Gollmick, received at the close of the performance a suitable ovation on thus ending a very successful season.

ON the 13th ult. the members of the Birkbeck Violin Class presented their tutor, Mr. W. Fitzhenry, with an address signed by the members, and a silver salver with an inscription. Mr. Fitzhenry, in thanking the Class, said it was always his aim to bring them to as high a standard of efficiency as possible. About eighty members were present.

A SERVICE of Sacred Music was given by the members of the Marylebone Presbyterian Church Choral Society on Friday evening, the 22nd ult., the Rev. Donald Fraser, D.D., pastor, presiding. The first part of the programme was miscellaneous; the second part being a selection from "Judas Maccabæus." The singing of the choir, which has only recently been formed, reflected credit on its Conductor, Mr. Sinclair Dunn. The soloists were Miss Ella Hall (mezzo-soprano), National Training School; Miss Effie Clements (soprano); Miss Rose Dafforne (contralto); Mr. Sinclair Dunn (tenor); and Mr. Frank May (bass); students at the Royal Academy of Music. The accompanists were Mr. W. G. Wood, F.C.O., and Mr. Cecil Goodall, R.A.M. There was a large and appreciative audience.

MISS FRANCES SMITH gave a morning Concert at Harley Street on June 23, which was fully and fashionably attended. The young artist, who we believe is still pursuing her studies at the Royal Academy of Music, displayed her skill as a pianist in Chopin's Ballade in G minor, a charming duet by Otto Goldschmidt for two pianos (assisted by Mr. J. C. Forrester) and in several other pieces; the delicacy and refinement of her playing and vigorous touch securing the sympathetic attention of her audience. The vocalists were Madame Marie Klanwell, Miss Clara Samuël, Madame Mudie-Bolingbroke, and Mr. W. H. Cummings. Messrs. Ralph and Oberthür performed solos on their respective instruments, and the Concert was conducted by Mr. Arthur O'Leary.

THE following were the successful candidates in the recent examinations for musical diplomas of Trinity College, London: Licentiate—Louise Dicks, London; Harry Thornton Jewson, Trinity College. Associateship—Alice Maria Buckley, Carmarthen; William Henry Cross, Liverpool; William Anstey Dyer, Daventry; Dawson Crisp Wilson Ewer, King's Lynn; Eleanor Mercy Jones, Leeds; Julia Nash, Canterbury; Richard Frederic Tyler, Trinity College; Edwin Walker, Chapel-en-le-Frith; James William Wallis, Trinity College; Mary York, Trinity College. The examiners were A. E. Dyer, Mus.D., Sir George Elvey, Mus.D., James Keene, F.R.C.S., C. Hubert H. Parry, M.A., Mus.B., A. L. Peace, Mus.D., W. H. Sangster, Mus.D., and D. J. Wood, Mus.B.

THE prospectus of the Stockport Musical Society announces for its second season, 1881-2, four Concerts, to be held in the Armoury, Greek Street, commencing on Wednesday, October 26. There will be an efficient orchestra, selected from the bands of Messrs. Hallé and De Jong, and a choir numbering 100 voices. The first and third concerts will be miscellaneous; at the second the "Messiah" will be given, and at the fourth Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." At the miscellaneous concerts the solo instrumentalists engaged are Mr. Charles Hallé (pianoforte) and Madame Norman-Néruda (violin); and the vocalists Miss Catherine Penna and Miss Catherine Pickering. The Director and Conductor is Mr. Joseph Bradley, Mus. Bac.

THE scheme of handing over the interests of Italian Opera to a company, which has for some time been talked about, has now taken form. The Royal Italian Opera and Her Majesty's Theatre are to be united, and Mr. Ernest Gye undertakes the management for the company in London, whilst Mr. Mapleson acts in the same capacity in the United States for a period of ten years. As Mr. Gye is said to have proved to the Directors that a net income of £40,000 per annum may be fairly expected to be realised it need scarcely be said that, commercially speaking, the speculation promises well. Its effect upon art we can scarcely yet foresee.

THE Annual Service of the Bishop of London's Fund was held in St. Paul's Cathedral on Tuesday afternoon, the 5th ult. The setting chosen for the Magnificat and Nunc dimittis was the well-known one by Gounod composed some years since for All Saints' Church, Margaret Street; the Anthem was Dr. Ferdinand Hiller's 125th Psalm, "All they that trust in Thee, Lord," and at the conclusion of the Service the "Hallelujah" Chorus was sung. A sermon on behalf of the Fund was preached by the Bishop of Bedford, and Dr. Stainer presided at the organ.

THE Grosvenor Choral Society, at its last monthly Concert at the Grosvenor Hall, on the 22nd ult., gave a performance of Hofmann's Dramatic Cantata, "The Legend of the Fair Melusina." Despite a rather smaller attendance of the choir than usual, ample justice was done to the choruses. The solos were very efficiently rendered by Miss Hélène Grieffenhagen, Miss Lizzie Turner, Messrs. W. Lloyd and Thurley Beale. Miss Florence Hartley accompanied at the pianoforte, and Mr. D. Woodhouse at the harmonium, with their usual ability. In the second part a miscellaneous selection was given. The Concert was conducted by Mr. G. R. Egerton.

A FASHIONABLE and numerous company assembled on the 4th ult. at the invitation of Mrs. R. H. Wyatt, Grosvenor Place, to hear Reinecke's "Little Rosebud" given by the South Kensington Ladies' Choir, under the direction of Mrs. Arthur O'Leary. The choral numbers, which are by no means easy, were noticeable for purity of intonation and precision. Particular mention must also be made of Mrs. Bramwell Davis, Miss Brinton, Miss Park, Miss O'Leary, Miss M. Wyatt, and Mrs. Lea, whose soli contributed much to the enjoyment of the evening.

THE excellent Concerts established at Eastbourne by Mr. Julian Adams were resumed on the 11th ult. with every prospect of a successful season. The programme was a high-class one, comprising a Symphony of Haydn, a selection from "Faust," Overture, "Rienzi," and Mackenzie's "Rhapsodie Ecossaise," besides vocal soli by Miss Clara Perry. The composition of the band is very good, and Mr. Adams conducted with his usual skill and energy.

THE Annual Festival Service of the Lay Helpers' Association in Westminster Abbey took place this year on Tuesday evening, June 28. The Service was C. E. Miller's setting in A, the Anthem being "It is a good thing to give thanks," by Dr. Bridge, who presided at the organ. Mr. W. S. Hoyte, Choirmaster of the Association, conducted.

MDLLE. DORÉ-DESIGNES gave a very successful morning Concert at 81, Queen's Gate, on the 14th ult., before a numerous and very fashionable audience. The talented singer was assisted by Mdlle. Avigliana, Miss Bertha Foresta, the Misses Layton, and Messrs. Power, Law, De Lara, Thorndike, Hollman, Oberthür and Mattei.

MR. JOHN C. WARD has been awarded a medal by the Commissioners of the International Exhibition at Paris, 1878, in recognition of his services rendered as Organist at the Concerts given at the Trocadéro by Mr. Henry Leslie's Choir.

THE Annual Prize given by the Noblemen and Gentlemen's Catch Club was, on the 22nd ult., awarded to Mr. Montem Smith for a glee for five voices, entitled "At the dawn of life's day."

MR. FRANK BRADLEY, Organist of St. John the Evangelist, Wilton Road, has been engaged to play at the English Church, Avenue d'Antin, Paris, and to give recitals on the fine organ for six weeks.

REVIEWS.

The Rudiments of the Theory of Music. Designed for the use of pupil-teachers and students in Training Colleges. By H. A. Bamford.

[John Heywood, Manchester and London.]

THE preface to this book might be cut out and transferred to any work of a similar kind published since music became a subject seriously studied. It commences thus: "Numerous as the elementary text-books on the Theory of Music undoubtedly are, the need for a simple and concise hand-book, sufficiently comprehensive for students in training colleges, has been felt for some time. This book is intended to supply that want." Presuming that this want were really felt, we have nothing whatever to say against Mr. Bamford's attempt to supply it; but if the author were to have as many works on the "Rudiments of the Theory of Music" pass through his hands as we have, we can scarcely believe that he would find it

necessary to add another to the store. Without stopping to discuss the propriety of declaring that this is a treatise on the "Theory of Music," seeing that it only treats of the elements of the art, we may say that we have carefully gone through every chapter, and have much pleasure in testifying that, with very few exceptions, we can scarcely imagine that the several subjects can possibly be explained more clearly. These exceptions let us at once draw attention to. In the first place, although Mr. Bamford errs in good company, we cannot but believe that it would be just as sensible to call a *leaf* a *leave*, as to call a *staff* a *stave*; and as this book is intended for young people, these matters are worth consideration. Then we are at a loss to understand what can be meant by saying that the G and F clefs are "sometimes called the treble and bass clefs respectively," seeing that they are *never* called so save when the former is placed upon the second, and the latter upon the fourth line of the staff. We must also point out that in the table of time signatures the simple time from which the compounds 12-4 and 12-16 are derived do not appear, so that the student is left in doubt as to where four dotted minims or four dotted quavers can come from. Assuming that in another edition this subject may receive attention, it may also be well to suggest that 2-8 and 6-16 may be added to the duple times; for certainly, although the former time is not much used, the latter will be met with in music constantly played, even by students. In the next place we cannot agree with our author that "the sharps or flats placed at the commencement of a musical composition are called the *key signature*, because they tell us in what key that piece of music is written." The key signature can only tell us that the piece is in one of two keys; and we do not believe it good to fix in the mind of a student that the major is the normal scale, so that he may afterwards be induced to think that the minor is a tolerated departure from it. As we have already said, apart from the trifling objections we have raised, the book is well and clearly written throughout; a good feature being the list of questions upon the matter contained in each chapter, which are supposed to be satisfactorily answered before proceeding further.

Concertstück for Pianoforte and Orchestra. By Walter Macfarren. [Stanley Lucas, Weber and Co.]

THIS work was written especially for Miss Kuhe, and played by her with much success at Herr Kuhe's Brighton Festival in February last. In this age of pianoforte "virtuosity" it is quite refreshing to meet with a composition so pure in writing, and yet so admirably suited to display the legitimate powers both of the executant and the instrument; and we have every hope that the number of artists who can appreciate such sound workmanship is sufficiently large to ensure a wide acceptance of Mr. Macfarren's Concert-piece. It is almost unnecessary to say that the orchestral accompaniments are indispensable for the due realisation of the composer's intention; but a very good idea of the effect of the piece can be obtained, at least by the performer, from the pianoforte part, with the essential indications of the score which accompany it. The strikingly melodious subject in E minor, with which, after a brief introduction for the pianoforte, the composition opens, is a great relief to the ear after the impulsive and pretentious themes with which those who condescend to marked themes at all excite the wonder, if not the admiration, of our audiences; and the judicious changes of key and variety in the character of the passages are commendable points in a work which reflects faithfully the day when the worth of music was estimated rather by its beauty than its difficulty. We trust shortly to hear a piece so admirably adapted for concert-room performance under the fingers of one of our many excellent pianists in the metropolis; and meantime commend it to the notice of those amateurs who are desirous of testing their powers in a classical work from a modern writer.

The Bicycle Sonata. For the Pianoforte. By Stanislaus Elliott. [Duncan Davison and Co.]

THE author of this Sonata, in defence of the design of his work, reminds us that "the greatest classical composers have now and then employed their powers in depicting grotesque and comical scenes and actions"; and

continues thus: "In the sister art of painting, the greatest men have depicted subjects calculated to affect our sense of the ridiculous, and this, too, in true artistic form, and without ever descending to the level of the commonplace or trashy—why then should not music artists do the same?" The fact that classical composers have depicted "grotesque and comical scenes" is indisputable; but it must be remembered that these works have merely represented "scenes"; and that all the minute details of these scenes have not been described in equally minute passages, over each of which the meaning intended to be conveyed is written. In the "sister art of painting" we find no analogy; for there the subjects daily around us are tangibly painted for all to look upon; whilst in music, as only the ideas called up by these objects can be indicated, many a phrase becomes not ludicrous, unless the composer tells us that we are to laugh. Take for example the Sonata before us. Can the continuation of a passage formed upon the chord of B flat major suggest "Mind the ditch"—when we are told that the commencement of it means "Pride comes before a fall"? Or, without the words being before us, could we form the remotest idea, after an arpeggio of semiquavers, representing a "collision" and a "squabble," that divided chords of the 6-4 and 5-3 on the dominant meant "A tip to the driver"? There can be no doubt that "programme music," even on a much broader principle, has done very much to degrade the art; and although, therefore, we freely accord warm praise to Mr. Elliott for his Sonata as abstract music, we shall much regret if the encouragement he receives should embolden him to make a second venture in the path he has chosen.

Bourrée for the Pianoforte. By Edwin M. Lott.
[Ashdown and Parry.]

NOTWITHSTANDING the multitudes of Bourrées, Sarabandes, Gavottes, and other antiquated dance-tunes written in humble imitation of those supplied by the old masters, there is always room for any which are really good of their kind, not only because the melodious subject necessitated by the character of the piece interests the listeners, but because the quaint harmonies and good solid passages for both hands render them useful exercises for the student. Mr. Lott has evidently intended his contribution to our rapidly increasing store of such compositions especially for young players, and may be cordially commended for the manner in which he has performed his task. The theme in C major is bold and effective; and the second subject, in A minor, has some good points of imitation. The harmonies are so well considered, and the part-writing generally so musicianlike, that we are sorry Mr. Lott should have given us the two fifths (bar 11, p. 3), which he has carefully avoided by doubling the fifth on the dominant when the passage occurs on the first page, in G major; the substitution of the seventh for the octave would at once remove this defect.

Eleven Part-songs for First and Second Trebles. (Ladies' or Boys' Voices.) Words by Ed. Oxenford. Composed by Franz Abt. [Patey and Willis.]

ABT'S songs are always graceful; and although it may perhaps be said that he writes almost too much for his fame, there is an artistic feeling about his vocal pieces, and they are so well suited for the voice, that he may be tolerably certain, however often he appears, of receiving a cordial greeting from amateurs. It is of course difficult for a composer who is so constantly producing works in one style to avoid repeating himself, and certainly in these Part-songs we encounter many familiar phrases; but, considering that they are always melodious, and never commonplace, such reminiscences are by no means unwelcome. From the eleven Part-songs we may select for especial praise: No. 1, "Vesper-bells are ringing," a simple but effective theme, agreeably harmonised; No. 4, "The Woods in Spring," both words and music of which are admirably adapted for young people; No. 6, "Autumn Leaves," containing some effective changes of rhythm; and No. 10, "Spring's Return," a brief but extremely tuneful song, which cannot fail to become a favourite. It is a pity that the accompaniments, which are absolutely essential to these pieces, should have been

printed in such small notes; and in a second edition it would be good, we think, to remedy this defect. We must not omit to mention that the words of all the songs are in every respect suited for their intended purpose, a merit which cannot be too strongly commended.

Fifteen Melodies of Schubert. Transcribed for the Pianoforte by Stephen Heller. [Forsyth Brothers.]

THE arrangement of a song for the pianoforte is by no means an easy matter, and it is good, therefore, to find that so accomplished an artist as Stephen Heller has devoted himself to the task, for he has thus not only furnished us with some really excellent pieces, but has helped to spread a knowledge of some of the best songs of one of the best song-writers. Of course all the vocal pieces here selected do not lend themselves equally well to this treatment, but those which are comparatively ineffective are quite the exception; and we should decidedly recommend pianists, who can both sing and accompany with their fingers, to possess themselves of the entire set. No. 1, "Hedge Roses" (we give the English titles), is extremely good, the crossing of hands in the accompaniment at the commencement being a noticeable point. No. 4, "Wandering," is most ingeniously transcribed, both melody and accompaniment being clearly defined throughout; and, although requiring well-trained fingers, thoroughly within the reach of moderately advanced players. In No. 5, "Halt by the Brook," the semiquaver accompaniment is effectively woven in with the voice part; and in No. 6, "The Butterfly," decidedly the most popular of the set, the left hand is, in the latter portion of the piece, an important element in the realisation of Schubert's fanciful accompaniment. No. 9, "By the Lake," apart from its melodious beauty, is an excellent study for *legato* playing; No. 12, "The Hurdy-Gurdy Player," is full of character, and may be mentioned also as one of the easiest of the selection; and No. 15, "Spirit Dance," although difficult to present at all faithfully in a pianoforte transcription, is extremely attractive, and will probably become a favourite. Mr. Charles Hallé, who has edited and fingered these pieces, is doing good service to the art by searching for and reproducing in such careful style so many works of the past and present age by composers whose names are guarantees of their worth, as it is no use talking to amateurs about the weakness of the compositions they play unless the strong ones are constantly placed before them.

The Seed and the Thought. Song. Words (from Cassell's Family Magazine) by Alexander Lamont. Music by Edmund H. Turpin. [Weekes and Co.]

MR. LAMONT'S excellent verses have here received a most appropriate setting, the music indeed being of so high an order as to separate the song at once from the crowd of compositions of a similar character daily issued and daily sent for review. A quiet theme in A minor, most artistically accompanied, is succeeded by a burst in the tonic major so thoroughly sympathetic with the words as to convince us that poet and composer have thought with one mind. The close in B minor, immediately before that in A major, at the conclusion of the song, strikes the ear as somewhat out of keeping with the general design of the composition; but beyond this we have not a word to say against, and very much more than we have said in favour of, a song which should enhance the already high reputation of its composer.

Never, O Love, till for ever. Words by Louisa Gray. Music by Sir Julius Benedict. [Duncan Davison and Co.]

ANYTHING from the pen of the composer of this song is certain at least to have that charm of artistic treatment which would ensure it a welcome; but both words and music of the composition before us will especially commend it to the attention of those vocalists who can sufficiently command the upper A flat—and even B flat—to give it due effect. The song is also published a minor third lower; but the melody seems to demand the soprano voice, for which we imagine it was originally written. The accompaniment, without being in any part obtrusive, is full of character.

Romance in F. Quartet for Voice, Violin, Violoncello, and Pianoforte. By "Shah." [J. McDowell and Co.]

THE "Musical Dictionary" informs us that a Quartet is a "composition for four performers"; and as the work before us fulfils these conditions, it is doubtless a Quartet. Yet we cannot but think that as custom only sanctions the use of similar titles in literature when high-class work is at least attempted—so that, for example, "Old Mother Hubbard" would not be issued as a "Poem"—if amateurs will write and publish such effusions as that forwarded to us by "Shah," they should modestly prepare us in the title-page for the childish musical prattle which we are to expect. The "Romance" under notice consists of forty-eight bars in F minor, and forty-one bars in F major, and there are only two chords—tonic and dominant—throughout. The melody is of the most commonplace kind; there is not the slightest attempt at writing in any of the instrumental parts, and the voice at the conclusion holds on the last syllable of the word "pe-rish" for six bars. In the interest of art we counsel the anonymous composer of this piece to pause before he again commits his thoughts to the engraver; and, in our own interest, if he will insist upon publishing, we earnestly request him not to send us a copy of his work for review.

The Moon shines o'er the lake, love. Serenade. Words by Lewis Mansel Thornton. Composed by Charles Henry Shephard, A.R.A.M.

[A. Hirschman and Co., Newcastle-on-Tyne.]

WE have on several occasions spoken in high terms of Mr. Shephard's vocal compositions; and although the Serenade before us has scarcely the marked character observable in most of his former works, it is melodious and skilfully harmonised. The return to the original subject, after the unexpected change of key, is a point of interest; and a good tenor singer may make the song extremely effective.

Vittoria. Air. Composed by Carissimi. Arranged for the Pianoforte by Claudius H. Couldery.

[Lamborn Cock.]

THESE transcriptions of airs by eminent composers are excellent subjects to place before amateurs, provided they are not tortured into that "brilliance" beneath which they are usually buried. Mr. Couldery has performed his task fairly well, contenting himself with those conventional arpeggios without which no modern "arrangement" seems complete; and the piece may be conscientiously recommended, not only for the intrinsic beauty of the melody, but as a good exercise for expressive *legato* playing.

Sempre Lei! Romanza. Parole di Cesare Oliva.

Ne tu pecchè mo faie? Canzone. Parole di E. Bonadia.

Musica di L. Denza.

[Ricordi.]

THE composer of these two refined songs has undoubted talent for melody, as well as for the due expression of words. Both are decisively written in the Italian school, and little attempt is made in the pianoforte part beyond the sympathetic accompaniment of the voice. Of the two we prefer the first, "Sempre Lei," which, commencing in F major, passes with good effect into the tonic minor with a graceful figure in the accompaniment, and returns to the original key, the pianoforte part moving towards the end of the song in semiquavers. The second is somewhat more laboured in the melody, but it has many good points, and might, we think, be made effective by an efficient Italian vocalist, or at least one who has caught the true Italian pronunciation.

Un Mattino d' Amore. Duetto. Poetry by L' Avvocato Enrico Lemmi. Composed by P. D. Guglielmo.

[Duncan Davison and Co.]

SIGNOR GUGLIELMO here presents us with a charming Duetto, which should command the attention of vocalists in search of music to please a mixed audience, without presenting any difficulties to the executants. It is modelled on the received Italian style—a melodious theme, harmonised in thirds and sixths—and is quite as good as many duets which have gained much favour in the conventional fashionable operas.

Offertorium. No 2 of Twelve Original Compositions for the Organ. By H. J. Stark. [William Reeves.]

THE performance of this Offertorium produces feelings of a very mixed character. The first subject is in every way excellent—as for the one in E flat, all we can say is, that we know many waltzes less secular and quite as fitted for a place during or after a church service.

FOREIGN NOTES.

THE prospective *répertoire* of the Imperial Opera of Vienna for the coming season will include the following interesting revivals, viz., Spontini's "La Vestale," Gluck's "Orpheus," and "Iphigenia in Tauris," Schubert's "Alphonso und Estrella," Lortzing's "Undine," &c. Boito's "Mefistofele" is likewise to be produced for the first time during next winter. Regarding the activity displayed by the Imperial establishment in question during the past season, we extract the following statistical details from the *Musik Welt*, according to which, out of 284 representations, Verdi's operas occupied 37, Wagner's 35, Meyerbeer's 33, Donizetti's 22, Mozart's 22, Rossini's 21, Gounod's 19, Weber's 11, Bellini's 9, Bizet's 8 evenings respectively. The remaining performances consisted of Gluck's "Der betrogene Kadi," Beethoven's "Fidelio," and operas by Cherubini, Boieldieu, Halévy, Marschner, Schubert, Delibes, Brüll, and others.

A new cantata by Herr Brambach has achieved a great success on its first performance at the recent Festival of the "Rheinische Sängerbund," held at Coblenz. The work is entitled "Prometheus," and is written for male chorus, with vocal solos and orchestra.

The *Neue Freie Presse* of Vienna has just published an interesting and characteristic correspondence between Richard Wagner and the late Carl Herbeck (then Orchestral Director of the Vienna Opera) touching chiefly upon topics in connection with the performance of "Lohengrin," "Tannhäuser," and "Die Meistersinger." In his letters the reformer shows himself, as usual, extremely self-conscious, uncompromising, and irritable to a degree; Herbeck, on the other hand, contriving with admirable tact and good feeling to steer clear of the Scylla and Charybdis of the master's peculiarities.

M. Weckerlin, the librarian of the Paris Conservatoire, has made an interesting discovery in the library of that institution. Between the covers of a long-forgotten portfolio he found the original edition of the first published work by Mozart, bearing the title: "Sonates pour le clavecin, qui peuvent se jouer avec l'accompagnement de violon, dédiés à Madame Victoire de France, par J. G. Wolfgang Mozart, de Salzbourg, âgé de sept ans. Œuvre première gravée, par Mme. Vendôme, ci-devant rue Saint-Jacques, à présent rue Saint-Honoré, à Paris, aux adresses ordinaires." The copy in question is, moreover, the identical one which the child-composer presented to Madame Victoire (daughter of Louis XV.), being richly bound, and bearing a high-flown dedicatory inscription in French in the composer's handwriting.

The famous Leipzig Gewandhaus was founded in the year 1481, and was endowed three hundred years later, in 1781 (at the instance of Herr Müller, then burgomaster of the town), with its concert-hall, where the first musical performance took place on November 21 in the same year. The ancient institution will thus celebrate in November next a centenary of twofold interest and significance.

Herr Max Staegemann, of Königsberg, has accepted the post of Director at the Leipzig Stadt-Theater.

Heinrich Hofmann has just completed a new Opera, "Wilhelm von Oranien," to which Roderich Fels has written the libretto.

We read in the *Neue Zeitschrift für Musik*: "Fresh activity is just now being displayed at the Bayreuth Theatre, where Herr Brand, the Technical Director of the Hoftheater at Darmstadt, is engaged, with the assistance of a goodly number of workmen, upon the scenic mounting of 'Parsifal.' This can be no mean undertaking, since Wagner has in this, probably his most peculiar work as far as its poetry is concerned, given the reins to his imagination even to the verge of possibility. Thus, for instance, at one juncture of the drama everything on the stage is

required completely to disappear in the open scene. It will take some time before the necessary alterations of the Bayreuth stage can be completed."

An international competition of Choral Singing is announced to take place at Ghent, Belgium, next month.

Dr. Günther, of Leipzig, has been nominated Presiding Director of the Conservatorium, in the room of the late Conrad Schleinitz.

A Scandinavian select orchestra, under the direction of Herr Balduin Dahl, proposes to give a series of concerts in Germany during the coming autumn, when Scandinavian National Music will be chiefly represented in the programmes.

Weber's "Freischütz," that specifically German of all German operas, reached the sixtieth anniversary of its first performance on June 18 last. The work, it is scarcely necessary to remind our readers, was brought out by the Royal Theatre of Berlin in 1821, where, upon its 200th representation (in 1840), it had realised the sum of nearly 94,000 thalers (£14,000) to the exchequer of that institution. At Paris, where "Freischütz" was at first produced in a most mutilated condition as "Robin des Bois," that opera reached its 670th representation (upon various stages of the capital) in July of last year. The popularity enjoyed by Weber's work in England, especially during the second decade of the present century, is well known to the readers of this journal. Some interesting details with regard to the first production of "Freischütz" in London will however, we understand, be furnished in a supplementary volume to Professor Jahn's monumental work on the composer, entitled "Carl Maria von Weber in seinen Werken."

A cyclus of Weber's operas will be performed during next season at the Leipzig Stadt-Theater, on which occasion the master's last operatic work, "Oberon," will be performed for the first time here with the added recitatives of Herr Wüllner.

Herr Xaver Scharwenka will, it is rumoured, shortly open an academy of music at Berlin, for which the services of several eminent professors have already been secured.

During the latter part of the present month a series of competitive choral performances is announced to take place at Wiesbaden, in which over forty choral societies from various parts of Germany will take part.

We cannot withhold from our readers the following *curiosum*, extracted from a recent number of the Berlin *Musik Welt*. The journal in question says: "One of our great (perhaps our greatest) pianists was presented, during his late *tournee* through Switzerland, with the customary 'Gewerbeschein' (legitimation of craft) of the Canton le Valais, the tenor of which runs as follows: 'Legitimation for strolling handicraftsmen and artists.—The Financial Department grants permission to Mr. — to pursue, for one month, his industry as pianist.' Follows the personal description of the individual, with the reminder that 'the bearer of this paper must be prepared, at any time, to show the same to a police officer whenever asked for.' At the foot of this formidable document the qualifications of the 'strolling artist' are more particularly specified, viz:—

'Artistes ambulants.

Comédiens, Chanteurs, Musiciens, Photographes, Ecuyers, Danseurs de corde, Escamoteurs, &c.; ainsi que Panoramas, Ménageries et autres exhibitions d'art et de curiosités naturelles, 30 francs par mois, plus 1 franc pour le timbre.'

The possessor of the 'Gewerbeschein' is, moreover, enjoined to have it *viséd*, before every performance, at the local police-office (cost, twenty-five centimes), not to mention numerous other minor regulations of a similar nature."

Herr Otto Devrient has just completed an adaptation for the German stage (based upon Schlegel's translation) of Calderon's drama "Circe," to which Herr Ed. Lassen will supply the incidental music called for by the Spanish dramatist. The interesting novelty will, it is expected, be produced at the Weimar Hof-Theater in November next.

A Viennese journal publishes the following anecdote of Beethoven, related by Herr B. Neumann, who had it from Pleyel, the well-known pianoforte virtuoso and an eye-witness of the occurrence. "One day," the story runs, "a grand concert had been announced at Vienna, the chief attraction of which was to be the appearance at the pianoforte of the great Beethoven. The master came, sat down before the instrument, and after striking a few chords, and

producing a few modulations, abruptly left the room, slightly bowing to the audience. The public was, of course, greatly disappointed, and the whole town was full of talk about the failure of the concert. On visiting Beethoven the following day, Pleyel was received by the master with these words: 'Were you at the concert yesterday? The fools!—they fancy one is always disposed to improvise. I had arrived there with the best of intentions, but I soon found it was useless, and so I gave it up.' During this conversation Beethoven had been sitting at the pianoforte, his fingers grasping the keys mechanically. Suddenly the visitor found himself absorbed in a stream of melody; the music of the spheres visited his ear. Beethoven had become unconscious of his friend's presence, and, his face glowing with inspiration, the Titan sat at the pianoforte carried away by his genius."

Franz Liszt has been confined to his room for a week in consequence of a fall he recently sustained at Weimar, but is now recovered. The veteran *maestro* will remain at the town mentioned until the end of this month, after which he will pay his usual annual visit to Rome. A performance of his "Saint Elizabeth," with scenic illustrations, will take place in October next at Weimar, in celebration of the composer's seventieth birthday.

Camille Saint-Saëns is engaged upon the composition of a Symphony to be produced on the occasion of the inauguration of a statue shortly to be erected to Victor Hugo at Paris.

According to the *Guide Musical* of Bruxelles, Henri Vieuxtemps has left a number of unpublished compositions, among which may be specially mentioned three violin Concertos, a string Quartet, an Opera entitled "Jeanne de Messine," and numerous solo pieces for the violin. The mortal remains of the great artist will be claimed by the authorities of Verviers, his birthplace, for the purpose of being interred in their native soil.

The following resolutions, as regards orchestral reform, have been adopted by the Congress of Italian Musicians recently held at Milan, viz., the introduction of *four-stringed* contrabassi, while retaining a certain number of three-stringed instruments of the same calibre; the obligatory practice of pupils on the simple cornet, in lieu of the *cornet-à-pistons*; the obligatory practice of pupils on the *E-flat trumpet* in place of the *cornet-à-pistons*, for orchestral purposes; the introduction of the *trombone* of various range; the adoption of the French normal *diapason*.

Another setting to music of "Il Barbiere di Siviglia" is announced in Italian papers, Signor Bianchi, of Bologna, being the composer.

Léon Escudier, founder and *chef-rédacteur* of the well-known Paris journal, *L'Art Musical*, died on June 22, at the French capital, aged sixty-five. M. Escudier, in 1876, undertook the management—precarious at all times—of the Théâtre-Italien, which he retained for two years, during which period Verdi's "Aïda" was introduced for the first time to Paris audiences with great success. But the undertaking, on the whole, proved a decided financial failure, and ever since then M. Escudier's health is said to have declined. The deceased also published, in conjunction with his brother Marie, several biographical works on music and musicians.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Fête Nationale at the Cirque d'Hiver (July 14): Overture, "Carnaval de Venise" (A. Thomas); Air de ballet, "Reine de Saba" (Gounod); Marche Tzigane (E. Reyer); Sevillana (Massenet); Danse macabre (C. Saint-Saëns); Intermezzo (A. Holmes); Concerto caractéristique for violin (T. Brink); Overture, "Le Roi d'Ys" (Lalo); Sérénade Hongroise (Joncières); Kermesse (B. Goddard); Valse and Pizzicato from "Sylvia" (L. Délibes); Carnaval (Guiraud). Orchestral Director, M. Padeloup.

Leipzig.—At St. Thomas's Church (July 2): Motett for five-part choir, "In den Armen dein" (Melchior Frank); Credo from Mass, No. 1 (E. F. Richter). July 16: Motett, "Singet dem Herrn," for eight voices (W. Bargiel); "Ersehntes Ruhethal" (Mendelssohn).

Dresden.—Pupils' Concert at the Conservatorium (June 18): Quintet for wind instruments, Op. 124 (Briccialdi); Sonata, Op. 26 (Beethoven); Cavatine from "Das Nachtlager von Granada" (Kreutzer); Violin Concerto in G minor (Bruch); Carnaval (Schumann); Air from "Mitrane" (Rossi); Variations for two pianofortes (Volkmann). June 21: Serenade for strings, No. 3 (Volkmann); "Sommertag auf dem Lande," Op. 55 (Gade); Sarabande and Gigue for violin (Bach); Symphony in G (Haydn).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You permitted me in *THE MUSICAL TIMES* for September, 1877, to give a translation of a bill submitted to the legislature of this far-off republic for the increase of the salary of Señor Ponce de Leon as director of a military band at Bogotá. I regret to say I fear the bill was shelved in the subsequent stages, and that Señor Ponce did not get his rise.

On looking through a file of papers lately arrived, I find two decrees which are of interest, as showing a desire on the part of Colombia to wake up in musical matters. The first is: A decree offering prizes for painting and musical compositions, the latter to be in the form of a symphony on "one or more of our national airs"—1st prize, \$150; 2nd prize, a silver medal. The preamble recites that several eminent artists as well as musical composers propose to present their works for solemn exhibition at the coming national anniversary, and to render that festival worthy of the recollections it evokes. The President decrees that the competition appointed by decree of April 12 shall be enlarged as follows; &c. It would appear from this that the said eminent artists and composers had felt rather slighted at the omission of their respective professions from the competition in question. A jury of three is appointed to adjudicate on the compositions offered. The preamble to the second decree recites that:—

"Whereas almost all cultivated nations have a national anthem as well known and characteristic and as dear to them as their flag, and which, by the powerful social influence of music and poetry and by its hallowed remembrances, unites its citizens in the bonds of fraternity, and stimulates them in days of trial, either in leading them to victory against foreign enemies, or in keeping them united and persevering in their time of trouble, and thus serves as a national rallying-point;

"And whereas Colombia has no such anthem, so chosen by all her sons;

"And whereas, therefore, it is the duty of the Government to do all in its power to develop the saving spirit of national unity and fraternity among its citizens;

"And whereas, among sundry prizes offered to stimulate the various branches of science, art and industry, no special invitation has been given to music and poetry in combination, on which, in a great measure, the realization of this idea depends;

"The President decrees the appointment of a Commission to investigate—Firstly, whether there exists a hymn which merits the name of national anthem; and secondly, to choose one from such as may be submitted in competition for the prizes offered on the following conditions. The prizes will be:—

	1st Prize.	2nd Prize.
"To the author of the best words . .	\$150	\$75
"To the composer of the best music	\$150	\$75
Or of both combined	\$250	\$150

The compositions must be original, and within the natural compass of all voices, although one or two verses may be of more extended compass. The words must contain no offence to Spain, 'our mother country,' with whom a cordial treaty of peace and amity has just been concluded. The hymn should be preferably of historic character, and syllabic in construction."

Out of the materials obtained the Committee will be enabled to form a collection of national music, the profit on which is to go to the families of the heroes and victims of the War of Independence. Fifty copies are to be given to the author of each piece.

The Commission may, at their discretion, form a hymn composed of sundry strophes taken from any of the poems submitted, in this case apportioning to each competitor his due share of the award.

The Commission is to consist of seven members, who are empowered to withhold the prizes should the compositions be of insufficient merit. They are authorised to spend

\$100 in the trial of the music, and are to report their decision on July 20.

Let us hope these efforts may be crowned with success, and that Colombia may soon be in possession of an anthem which will lead her to better things, although the simple mind may be excused for doubting the efficacy of the means proposed.—Yours truly

C. B.

London, July 18, 1881.

ENGLISH COMPOSERS AND THEIR CLAIMS, PAST AND PRESENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The admirable letter of Mr. Archer Gurney, in your June number, should afford matter for reflection to all thinking musicians. There is undoubtedly great neglect of native composers, although signs are not wanting of promise of better things—take the forthcoming Norwich Festival for one. To the list of Mr. Gurney other names might be added. The music of Cipriani Potter, according to contemporary notices, must have been of a high order of merit: how comes it that we never hear any in the present day? Gloomy as the picture may look, there are aspects which afford some hope. Music of the first order can never be annihilated; fashion may cast it aside for a time, but sooner or later it will be revived. Looking at the subject broadly, every nation may be said to have treated its greatest composers with more or less neglect during their lives, and left to posterity the task of justly appreciating their works. In many cases it is impossible to mete out absolute justice to a composer while living. There are so many factors in the case, and calm, dispassionate reasoning is almost out of the question. Only when personal influences have ceased, and the mists of prejudice cleared off, can the works of genius be justly estimated. The true artist must therefore submit his work to the judgment of a future age, and be content with the inward assurance that he has been faithful to the talent committed to him.

It is a matter of congratulation to find that English music is making way on the continent. The late Hugo Pierson met with more real appreciation, possibly, in Germany than in England; and the success of Mr. Villiers Stanford at Hanover is one of the most gratifying instances that modern records exhibit. Side by side with your correspondent's letter are programmes which contain more than one English name. What opinions were held some forty years ago, the following extract will show. In the "Foreign Intelligence" of the *Musical Library*, 1836, there is an account of a concert at Prague, given by Madame Friedrichs, "first harp-player of London." She played some English pieces, and this is what the critic says: "English compositions are not only of a totally different kind from those of France and Germany, but, what is still worse, they closely resemble what was in vogue ten years ago, and are now quite out of date. Besides, national themes are only effective in their own country. We know too little about the Irish to take any great interest in their melodies." Possibly the pieces referred to were of little value; but if "national themes" are to be limited to their own country we have plenty of "Hungarian" for export to-day.

Sterndale Bennett's music is not likely to be forgotten, even if it be not often heard at present. I think many musicians will agree with Mr. Gurney's just estimate of that composer. Onslow is still played to some extent in amateur private circles; and if his name is now absent from concert programmes, he had at one time a large share of attention. Up to the year 1837 his name frequently appeared in the programmes of the Philharmonic Society, and on the establishment of chamber concerts—the first series, under the title "Concerti da Camera," took place November and December, 1855—Onslow headed the first programme with his twelfth quintet (in A minor, Op. 34). Other concerts on a similar plan were given during the following year, and nine works by Onslow (all quintets, by the way) were included in the programmes. If there be inherent vitality in his music, it will surely make its way to the front again.

We English have become so accustomed to be called unmusical that we seem to present native works in a manner that savours of the apologetic. What is wanted by way of remedy is an educated and influential public opinion outside the profession, and capable of making its expression felt. Till such exists the initiative should be taken by concert-givers. I may be pardoned if I mention here my own experience in that capacity. In starting Chamber Concerts in Birmingham two seasons ago, I made it a point to introduce an English (or rather British) work in each programme. That plan has given entire satisfaction to my subscribers, and in many cases surprise has been expressed that such works should have remained unknown. More than one name, both of deceased and living masters, has thus been introduced here for the first time. The disposition on the part of the public already exists to receive with favour the works of native composers; let concert-givers take advantage of it, and a few years will work a wonderful change for the better.

I am, sir, yours faithfully,

STEPHEN S. STRATTON.

Birmingham, June 22, 1881.

ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I unfortunately did not see, until too late for prompt reply, the inquiry by a "Parish Organist," in THE MUSICAL TIMES of June, as to organ pedals attached to the pianoforte. If not too late, I shall deem it a favour if you will kindly insert my reply in your August issue.

I have always maintained that pedals attached to the pianoforte, either by roller, board, twine, or gut, is a failure, for the vital principle of the piano is that the key must be struck, which is not the case with the organ; and thus, if the pedals are attached direct by either of the above methods, pedalling must necessarily be, to say the least, uneven and unsatisfactory, for the feet can never be expected to attain the delicacy of touch so requisite and even difficult for the fingers. Moreover, there is and must be considerable danger of injuring the piano.

I wish now to inform "Parish Organist" that I have succeeded in overcoming the above difficulties and objections, and that I have, after much thought and study, constructed a so far unique action, which produces a perfectly even and struck note, whether the pedalling is legato or otherwise; and no amount of heavy pedalling can in any way injure the piano, the action being so constructed that the pedals have no direct control whatever over the keys. They have had very considerable use for more than four years, with the most satisfactory results; they have never been out of order, and the wear and tear is absolutely *nil*. As a private individual I have not seen my way to patent my invention, at least without very considerable outlay, which to me would be too great an undertaking; but if this reply to "Parish Organist" should be seen by him, or by any pianoforte-maker or others whom it may concern, I shall be only too happy to prove on inspection all I have said respecting my invention.

Trusting that this correspondence may, even in a small degree, be the means of a more general introduction of pedals to pianofortes, and thus place within the reach of all the very desirable object of organ practice and organ music by the introduction of a pedal clavier to pianofortes such as I have stated,—I am, sir, yours truly,

JOSEPH SHAW, Professor of Music,

Organist of St. Luke's, Leeds.

5, Cobourg Street, Leeds, July 13, 1881.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to say a few words in favour of pedals attached to a pianoforte? I purchased a set rather more than twelve months ago, and when attached to the instrument, which was very easily done, my pupils had an unlimited amount of pedal practice without the loss of time in going to the organ each day, and also without the expense and bother of engaging and hunting for the very necessary blower. One of your correspondents mentions that "they are honestly worth

£10." I will say that mine cost £4 4s., and to me the worth has been beyond my anticipations. The manufacturer has improved the pedals and action in every way since he brought them out in 1875, and I think it is right that all musical men should know this, as it is one of the best inventions for our use of late years.—Yours truly,

AN ORGANIST AND PROFESSOR OF MUSIC.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BEDFORD.—Mr. Diemer's Cantata *Bethany* was produced on the occasion of the opening of the new organ in the enlarged Modern School, and with a success which must, we think, shortly ensure it a hearing in the metropolises. The local papers speak in the highest terms of the music, and especially of the sympathetic manner in which every phase of the story—the "Raising of Lazarus"—is treated. The principal vocalists—Miss Whittle, Miss Armstrong, Miss Eveleigh, the Rev. C. H. Murphy, Mr. A. H. Allen, and Mr. Kingston—acquitted themselves excellently in the somewhat trying solos; and the choir was everything that could be desired, especially in "O death, where is thy sting?" and the closing "Hallelujah, Amen." Mr. Ford presided with much ability at the organ. The second part of the Concert included an original string Quartet by Mr. H. W. Stewardson, one of the assistant-masters, and some organ solos, admirably played by Mr. Ford.

BRAMLEY, LEEDS.—A special Service was held in St. Peter's Church on the 5th ult., when Dr. Armes's new Church Oratorio, *St. John the Evangelist*, composed for the Festival in York Minster, was performed for the first time. The Service, which commenced at 7.30, consisted of the Sentences, the Exhortation, the Confession, the Absolution, the Lord's Prayer, the Versicles, and the Apostles' Creed. Then followed the first four of the seven numbers of Dr. Armes's sacred Cantata, viz., "The Call," "At the Supper," "By the Cross," and "At the Sepulchre," after which the Rev. N. Egerton Leigh, precentor of the Leeds Parish Church, delivered an earnest and appropriate address. The remaining three numbers of the Oratorio—"At the Ascension," "Witnessing to the Faith," and "The Revelation"—were then sung; and at the close a Collect was said, and the blessing given from the altar by the Rev. S. W. Cope, vicar of Bramley, who also read the prayers. The production of Dr. Armes's work did the talented Organist of the church, Mr. F. W. Hird, and his choir the utmost credit, the solos being effectively rendered by Miss Beecroft, Miss Emily Greenwood, Mrs. Saville, Mr. Parkinson, and Mr. H. Farrer. The choir was powerfully augmented by choristers from St. Bartholomew's, Armley, and a few female voices. Mr. Hird accompanied throughout on the organ in masterly style. There was a very large congregation.

BRISTOL.—An excellent musical entertainment was given on June 27 at the Bon Marché. For several months past the assistants engaged at that establishment have been trained by Miss Farler—a lady well-known in musical circles—and the manner in which the part-songs and choruses were sung showed admirable proficiency on the part of the members of the class. The Concert was given for two reasons—in aid of the funds of the Bristol Royal Infirmary, and also to encourage the members of the class. Several well-known singers gave their services, including Miss Farler, who acted as Conductor, Miss Kate Probert, Signor Montecco, and Mr. W. Kidner. The programme included choral music by the class, and several vocal and instrumental solos, Miss Farler's rendering of Sullivan's "Lost Chord" and Signor Pansani's performance on the zither being especially admired. Considering that the class has only been established about six months, the efficiency of the members reflects great credit upon their instructor, Miss Farler; whilst the members themselves are to be commended for the energy they have shown in applying to good effect the teaching they have received.

BURY ST. EDMUNDS.—A Festival was held on Thursday, June 30, in St. Mary's Church, by the united choirs of the town, numbering over 100 voices. The Service throughout was rendered in an effective manner under the conductorship of Mr. T. B. Richardson, Organist and Choirmaster of St. Mary's. Messrs. Coles and Sydenham presided at the organ, and were assisted by the Militia Band of West Suffolk, under Herr Krill.

CAPETOWN.—A new musical Society, entitled "The Philharmonic Society," has been formed in this city by a number of amateurs, chiefly young men, who hold weekly meetings in the Mutual Hall. The Society, which includes in its scheme the study and practice of

instrumental and vocal music, already numbers about seventy members. A number of vocalists will form a part-song choir, and a double quartet of gentlemen will give glees. Mr. Wells (the Conductor of the Amateur Brass Band) will conduct the orchestra, and the vocalists will be under the direction of Mr. Ashley.

EASTBOURNE.—Master Brewer opened a new organ, built by Mr. T. Jones, of Pentonville, at St. Ann's, on Monday, the 11th ult. The programme, which included a Sonata by Rheinberger, Bach's Fantasia and Fugue in G minor, and the Overture to *Oberon*, was well rendered, and highly appreciated by the audience. After the performance a collection was made for the building of the church.

GREENOCK.—A large representative meeting of the members of the Greenock Choral Union was held on the 1st ult., in the hall of the Watt Museum, for the purpose of hearing read a communication which the Secretary had received from the esteemed Conductor, Mr. J. Westwood Tosh, to the effect that, owing to important engagements in Glasgow, it would be necessary for him to tender his resignation. Mr. Macdonnell, the vice-president, who occupied the chair, expressed his regret at the departure of Mr. Tosh, who leaves with the good wishes of all the members, and with a hope for his future success. It was afterwards unanimously agreed that Mr. D. M. Middleton, the well-known organist and composer, be appointed Conductor. The works for study for next season are *Judas Maccabæus*, and Sterndale Bennett's *May Queen*.

LEEDS.—A Promenade Concert and Swiss Fête was given on Saturday evening, June 25, in the Town Hall. The Armley Orchestral Band (Conductor, Mr. P. A. Strickland) performed a good selection of music by Sullivan, Reissiger, Rossini, Wagner, &c., the March from *Tannhäuser* being particularly well played and much admired. Seldom has a more delightful and successful Concert been given in Leeds than the one which took place on Saturday, the 16th ult., at the Town Hall. Dr. Spark was enthusiastically received, and played three pieces on the grand organ with almost more than usual success. M. Carré was much applauded for his violin solo; and the Police Band also rendered able assistance, with Mr. Sidney Jones as leader. Since last September no less than sixty-six free organ concerts have been given by Dr. Spark, the borough Organist, and it is calculated that they have been attended by about 80,000 persons. The selections have comprised almost every variety of composition—organ works by the standard and modern writers, symphonies, overtures, *suites de pièces*, and a variety of other music composed for the orchestra and adapted for performances on the organ; violin and violoncello solos, quartets, and other chamber music; vocal music, and a large number of operatic selections, &c. The organists of the town and neighbourhood should derive much benefit from such an institution, for which they are indebted to the enterprising spirit of the Town Council no less than the industry and research of Dr. Spark.

LEWES.—On Sunday, the 17th ult., after Evening Service, Mr. Percy J. Starnes gave an Organ Recital at St. Ann's Church, of which he is Organist. The programme, selected from the works of Handel, Bistate, Mendelssohn, Lemmens, &c., was excellently rendered. The collections both morning and evening were in aid of the Lewes Dispensary and Infirmary.

LINCOLN.—An Organ Recital was given in the Hannah Memorial Chapel on the 8th ult. by Mr. J. Barratt, Mus. Bac., Oxon., Organist of Paisley Abbey. The programme was selected from the works of Handel, Haydn, Auber, Rossini, Guilmant, Romberg, Lemmens, Kullak, and Liszt. Mr. Barratt rendered all the pieces in a masterly style, several being encored and repeated. A vote of thanks was awarded to the Organist on the motion of Mr. Councillor Bainbridge, seconded by J. S. Hardy, Esq.

LIVERPOOL.—Some of the more advanced pupils of Mr. J. J. Monk gave a Concert in the Association Hall, Mount Pleasant, on Saturday afternoon, June 25. The programme included works by Haydn, Mozart, Weber, Spohr, Rossini, Sterndale Bennett, Schumann, Rubinstein, Raff, Guilmant, Gounod, &c. The executants were Misses Rosa Cope, Jessie Wiggins, Ada Minns, Elizabeth Firth, Annie Smith, Emilie Scott, Parry, E. Hartley, Florence Parkes, Quick, Mrs. Harrison Dearn, and Mr. Monk himself. Perhaps the most attractive feature of the Concert was the performance by Miss Emilie Scott of Sterndale Bennett's "Maid of Orleans" Sonata. There was a large and appreciative audience.

NORTH BERWICK, N.B.—Mr. Frank Bates, Mus. Bac., gave his first Organ Recital for the season on Tuesday afternoon, the 19th ult., to an appreciative audience. The selection included Bach's great Fugue in G minor, an Allegretto by Lemmens, an Impromptu by Hiles, and selections from Handel, Haydn, Guilmant, &c. Mr. Bates's playing was greatly admired, and his next Recital will be looked forward to with much pleasure.

OLDHAM.—A popular Concert was given in the Coffee Tavern, Henshaw Street, on Tuesday evening, the 12th ult., to a very large audience. Several amateurs assisted, and an excellent programme was provided. Mr. Springthorpe and Mr. John Fittou were highly successful in their vocal solos, and an interesting item was the violin performance of Master Sutcliffe. The Concert was a great success. Mr. J. Greaves accompanied.

READING.—The opening Recital on the new organ built by Mr. August Gern for Snaezey Church took place on the 6th ult. The performer was Dr. Woodforde, Organist of the church, who played an excellent selection from the works of the great masters, exhibiting their styles in chronological order. The organ, which cost £335, is in every respect a really fine instrument, and its varied powers were most effectively displayed on the occasion.

SAFFRON WALDEN.—The members of the North-west Essex Choral Association held their sixth Annual Festival in the Parish Church on Thursday, the 14th ult., the choirs taking part being those of Saffron Walden, Debden, Wicken, Rickling, Broxted, Hadstock, Widdington, &c. At evensong the choirs entered the grand old church singing as a procession, "Forward, said the prophet," to a tune by Rev. H. Fleetwood Shepherd. The Psalms were sung to Anglican chants, and the Magnificat and Nunc dimittis to Arnold's setting in A. The Anthem

was Tours's "Blessed are they." Mr. Richard Lemaire, the Choir-master of the Association, presided at the organ throughout the Service, and the Rev. J. W. Bennett conducted. The Service, which was admirably rendered, was concluded by the Benediction, given from the altar by the Rev. Canon Jelf, vicar of Saffron Walden.

SCARBOROUGH.—A special Festival Service was held at the Parish Church on Friday evening, the 22nd ult., at which Dr. Armes's new Oratorio, *St. John the Evangelist*, was sung as the anthem. The solo parts were taken by Miss Marie Thomson, Miss Rigg, Mr. Welch, and Mr. Bland, and the choruses were excellently rendered by a choir of 140 voices. Dr. Armes accompanied his own work upon the organ, and Mr. Knapp conducted.

SHREWSBURY.—On the 1st ult. the annual School Concert was given at the Music Hall by the members of the schools. The first part of the Concert was sacred, and included an organ solo, Andante in E flat (Lefebvre-Wely), "How lovely are the messengers," Organ Concerto (Corelli), "I know that my Redeemer liveth," and the "Hallelujah" chorus. The second part, which was secular, opened with the overture to *Il Barbiere di Siviglia*, followed by several part-songs, vocal solos, and ending with "Gipsy Life" (Schumann), with full band and chorus. The precision of attack in the chorus was very praiseworthy. Mr. Walter Hay conducted.

TORONTO.—The members of the Philharmonic Society gave their final Concert for the season in the pavilion of the Horticultural Gardens on Tuesday, June 7. There was a large attendance. Handel's Oratorio *Judas Maccabæus* was the work selected, and its performance was a gratifying success, reflecting great credit both upon the Society and its able Conductor. The solo vocalists were Miss McManus, Mrs. Bradley, Miss Scott, Miss Clarke, and Messrs. Jenkins, Warrington, Coleman, Kirk, O'Malley, Ward, Taylor, and Scott, all of whom were thoroughly efficient. The choral singing was unusually good, exhibiting volume of tone, certainty of attack, and crispness and clearness of enunciation. The orchestra was strong, and thoroughly efficient. Mr. Torrington conducted with his accustomed skill.

WELLINGTON, N.Z.—A Festival Service was held in St. Paul's Cathedral on Wednesday, April 27, when Dr. Stainer's Cantata *The Daughter of Jairus* was performed for the first time in this city. The choir, numbering about forty-five voices, sang the choruses with excellent effect, the "wailing" chorus being particularly noticeable for its expression and balance of parts. The soprano music was charmingly sung by Mrs. George Catterell, and the other solo parts were taken by competent amateurs. The work made a very deep impression on the large congregation. Mr. Robert Parker directed the performance at the organ; and, in addition to the instrumental introduction, played Bach's Prelude and Fugue in E minor, and Lemmens's "Triumphal March" as voluntaries.

ORGAN APPOINTMENTS.—Mr. J. J. Marsh, Organist and Choir-director to St. Mary the Virgin, Parish Church of Bacton, Suffolk.—Mr. E. J. K. Toms, to St. John's, Fulham.—Mr. John Bottomley, to St. Alban's, Warwick Street, Leamington.—Mr. W. H. Hedley Carus, to St. George's-in-the-East.—Mr. Albert J. Owen, A.C.O., to the Parish Church, Shifnal, Salop.—Mr. William H. Stocks, Organist and Choir-master to St. Thomas's Church, Woolwich.—Mr. H. Taylor, F.C.O., Organist and Choirmaster to St. John, Ladywood, Birmingham.—Mr. W. H. Bellamy, Organist and Choirmaster to the Parish Church, Calne, Wilts, and to Bowood Chapel, under the Marquis of Lansdowne.—Mr. Josef Cantor, Organist and Director of the Choir to the New Church of St. Cyprian, Edge Lane, Liverpool.

OBITUARY.

On Tuesday, June 28, EDMOND ANDRADE, the first exponent in England of the Paris-Galin-Chevé (commonly called the Chevé) system of writing and teaching vocal music, and Editor of the *Musical Examiner*, aged 55.

On the 8th ult., at 10, Great Marlborough Street, W., JAMES LEA SUMMERS, third son of WILLIAM SUMMERS, aged 44.

On the 11th ult., THOMAS WAINWRIGHT, for twelve years Organist and Choirmaster of St. Mary's Parish Church, Chepstow, aged 38.

JUST PUBLISHED.

A FULLER DIRECTORY

OF

THE PLAIN SONG

OF THE

Holy Communion Service

Containing all that was published in the "Brief Directory" for the Notation of the order of the administration of the Lord's Supper, founded on Marbeck's "Book of Common Prayer Noted," with numerous additions from the same and other ecclesiastical sources,

BY THE

REV. THOMAS HELMORE, M.A.

Price Sixpence.

London: NOVELLO, EWER and Co.

Now ready.

NEW AND REVISED EDITION with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.
Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION of THE CANTICLES, &c. First Series.

- I. Post 8vo, chants in short score. 6d.
- II. Foolscap 4to, chants in short score. 1s.
- III. In 32mo. Words only. 14d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

CHOIRBOYS WANTED at St. Luke's Church, Camberwell. A free education at St. Mary's College, Peckham, will be given to boys with suitable voices, in return for their services as Chorists in the above church. Candidates to apply to Rev. J. Cooper Lintott, 3, Lyndhurst Place, Peckham Road, nearly opposite Camden Grove.

LEADING TREBLE (male) WANTED, for St. Clement Danes, Strand. £10 per annum. Apply to the Organist on Wednesday or Friday evenings.

BASS requires an **ENGAGEMENT**. Five years' experience in Church Choir work. Salary, £8 per annum. Address, E. H., Messrs. Novello, Ewer and Co., 80 & 81, Queen Street, City, E.C.

AN ORGANIST and CHOIRMASTER of many years' experience is open to a similar **ENGAGEMENT** in town or country, or is willing to Deputise. Terms moderate. W. J. N., 85, Naylor Road, Peckham, S.E.

WANTED, at Chardstock College, Chard, in September next, a **YOUNG GENTLEMAN** to Play the Organ at Chapel services, assist in the choir-training and music-teaching of the college. Preparation for the University if desired. Apply to Secretary.

TO the MUSIC TRADE.—A well-known **PROFESSOR**, thoroughly experienced in the revising and correcting of proofs, and the general management of a Music Business, is **DISENGAGED**. Can devote whole or part time. Is a successful composer, conductor, &c. Address, M. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, an **ARTICLED PUPIL**. The use of two-manual organ and piano for practice, at St. Leonard's-on-Sea. Terms very moderate. Apply to J. H. Truman, Professor of Music, Weston Villa, 95, London Road, St. Leonard's.

ARTICLED PUPIL.—The Organist of St. Peter's, Eaton Square, has a **VACANCY** for the above. Apply, personally or by letter, to Mr. Sergison, the Vestry.

THE ORGANIST of Ripon Cathedral requires **TWO ARTICLED PUPILS**. Address, during August, Edwin J. Crow, Mus. Bac., Cantab., Balmoral Villas, Cliftonville, Margate.

THE Advertiser wishes to find a comfortable **HOME** for Two Sisters who are about to attend the Royal Academy of Music. Terms moderate; or where the elder sister, aged 20, who has a certificate for singing from the R.A.M., could, in return for board, &c., give lessons to pupils in music and singing or English and French, when not engaged with her own studies at the Academy. Please give references. Address, M. G. L., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a **SITUATION** as **ASSISTANT TUNER and REGULATOR**, the advertiser requiring further experience in the tuning. Address, B., 39, Featherstone Street, City Road.

RE JAMES LAMBORN COCK.—Whereas numerous engraved Music Plates and Printed Music entrusted to Mr. J. L. Cock for the purpose of sale or otherwise, whilst he traded at 63, New Bond Street, were removed on behalf of the owners from the premises when the business was transferred to the purchaser, **THIS IS TO GIVE NOTICE**, that unless on or before the expiration of two months from the date hereof the rent and expenses of removal of the plates and printed music are paid, I shall proceed to deal with them according to law, for the purpose of defraying the rent and charges accrued and accruing upon the same.

Dated this 12th day of July, 1881.

FREDERICK LUCAS,
20, Great Marlborough Street, London, W.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

CALDICOTT, A. J.—"The Widow of Nain." Sacred Cantata for Soli Voices, and Chorus. 8vo, paper cover, 3s.; boards, 4s.

DYER, ARTHUR E., Mus. Doc., Oxon.—"Saviour of the World." A Sacred Cantata. The words written and arranged by FREDERICK E. WEATHERLY, M.A. 8vo, 2s. 6d.

MACKENZIE, A. C.—"The Bride." Op. 25. A Cantata. Translated from the German of R. HAMERLING. 8vo, 1s. 6d.

NOVELLO, EWER & CO.'S PIANOFORTE ALBUMS. No. 3. Compositions by J. S. BACH. 1s.

HIGGS, JAMES.—A Collection of Two-part Solfeggi in the principal major keys, designed for the practice of Chorists and Vocal Classes generally. Selected from Durante, Handel, Leo, Scarlatti, Steffani, Nares, Webbe, &c. 1s.

BOWDLER, CYRIL.—Te Deum laudamus. 8vo, 4d.

HELMORE, REV. THOS.—A Fuller Directory of the Plain-Song of the Holy Communion Service. 6d.

MANN, REV. W.—(in C.) Magnificat and Nunc dimittis. 8vo, 6d.

DYKES, REV. J. B.—"Holy is the seed-time." Harvest Hymn. The words by Miss HEADLAM, 2d.; Words only, 2s. 6d. per 100.

FARMER, JOHN.—"The Son of God goes forth to war." Tenor Solo. 8vo, 6d.

—"When I survey the wondrous Cross." Tenor Solo. 8vo, 6d.

HALTON, H.—"I will lay me down in peace." Anthem. 8vo, 3d.

SYDENHAM, E. A.—"O give thanks." Harvest Anthem. 8vo, 3d.

VICARS, GEORGE RAYLEIGH.—"Lord, for Thy tender mercies' sake." Anthem. Vocal score, folio, 6d.

NOVELLO'S TRIOS, QUARTETS, &c., for FEMALE VOICES.

- | | | |
|--|--------------|-----|
| No. 105. O why, O why, if thou art mine. | M. HAUPTMANN | 2d. |
| 106. Flora. | M. HAUPTMANN | 2d. |
| 107. Live we singing. | M. HAUPTMANN | 2d. |
| 108. In sleep the world reposes. | RICHARD HOL | 2d. |
| 109. The loneliness of woods. | RICHARD HOL | 3d. |
| 110. Might I the bird be. | RICHARD HOL | 3d. |
| 111. The Sabbath morn. | F. LACHNER | 2d. |
| 112. The Evening Star. | F. LACHNER | 2d. |
| 113. At midnight. | F. LACHNER | 3d. |

NOVELLO'S PART-SONG BOOK.

- | | | |
|--------------------------------------|----------------|-----|
| No. 465. My love beyond the sea. | F. H. SIMMS | 3d. |
| 469. Gentle winds, around her hover. | J. T. MUSGRAVE | 2d. |

THE ORPHEUS.

- | | | |
|--------------------------------|-----------------------|-----|
| No. 163. Autumn is come again. | F. CORDER | 4d. |
| 166. O mistress mine. | E. TOWNSEND DRIFFIELD | 3d. |
| 167. The Love Spell. | T. B. EVISON | 3d. |

BOHRER, W.—Mazurka de Salon. 1s. 6d.

CHOPIN, F.—Quatrième Ballade. Arrangée pour deux pianos à quatre mains, par G. ALIBRANDI. 3s.

PLAW, J. HENRY.—Adagio, Allegretto, and Trio from Beethoven's Sonata XIV., C sharp minor. Arranged for the Organ. 1s. 6d.

SHINN, GEO.—"March of the Jewish Warriors" (with Chorus). No. 1, Pianoforte, 1s. 6d.; No. 2, Organ, 1s. 6d.

—Six Transcriptions for the Organ, with Pedal Obligato. Fifth Series. 2s. 6d.

SPARK, DR. W.—"The Organist's Quarterly Journal. Part 51. 5s. Fuga (D major), Reinhold Succo (Berlin); Minuet (C major), James T. Pye, Mus. Bac., Oxon., F.C.O.; Two Short and Easy Preludes (No. 1, B flat major, No. 2, E flat major), Charles Joseph Frost; Andante tranquillo (G major), W. Owen Jones; Romanza (A major), H. Houseley.

SALESMAN WANTED in a London Pianoforte Warehouse. An energetic experienced man who is able to take the management of the business will be liberally treated. Address, by letter only, to M. S., Messrs. Novello, Ewer and Co., 1, Berners St., W.

GRAND ORGAN for SALE (by order of the Executors). Contains three manuals of extra compass—CC to C, 32 stops, 6 couplers, and 1,915 pipes; suitable for Church or large Music-hall. Price and full particulars, of the Builders, Bevington and Sons, Rose Street, Soho.

HOLY IS THE SEED-TIME.—HARVEST HYMN. Words by Miss HEADLAM; music by Rev. J. B. DYKES. Price 2d. Words only, 2s. 6d. per 100.

London: NOVELLO EWER and Co.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S
THIRTEEN TWO-PART SONGSWITH THE ORIGINAL WORDS (ENGLISH),
TWO SHILLINGS AND SIXPENCE;

Or Singly, rs. 6d. each net.

- | | |
|------------------------------------|----------------------------|
| 1. I would that my love. | 8. Can I light-hearted be? |
| 2. The passage bird. | 9. Evening song. |
| 3. Greeting. | 10. Zuleika and Hassan. |
| 4. Autumn song. | 11. The Sabbath morn. |
| 5. O wert thou in the cauld blast. | 12. The harvest field. |
| 6. The maybells and the flowers. | 13. Song from "Ruy Blas." |
| 7. My bark is bounding. | |

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S
THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

ONE SHILLING.

Cloth, gilt edges	2s.
German and English Words	2s.
" " Cloth, gilt edges	4s.

London: NOVELLO, EWER and Co.

COMPOSITIONS

BY

EDWARD HECHT.

SONGS.

A Farewell. Sung by Miss PALMER	3s.
An Old Song. Sung by Mr. SANTLEY	3s.
The Fountain. Sung by Mr. SIMS REEVES	3s.
Eleonore	3s.
Give. Sung by M ^{DLLE} . TITIENS	3s.
A Lily thou wast. Sung by Mr. SIMS REEVES	3s.
The Lord is my Shepherd. Sung by Miss PALMER	3s.

DUETS, S.S. or S.A.

Life. Op. 18, No. 1	3s.
A Lament for the Summer. Op. 18, No. 2	3s.
The Pride of Youth. Op. 18, No. 3	3s.
Morning Song (Morgenlied). Op. 18, No. 4	4s.

PIANO SOLO.

Polonaise. Op. 17	4s.
<i>Sold at Half-price.</i>	

FOUR-PART SONG.

The Charge of the Light Brigade	4d.
--	-----

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER & CO.'S MUSIC PRIMERS
EDITED BY DR. STAINER.A DICTIONARY
OF
MUSICAL TERMS

BY

DR. STAINER AND W. A. BARRETT

(Compressed from the Imperial 8vo Edition by K. M. ROSS).
One Shilling; paper boards, rs. 6d.

OPINIONS OF THE PRESS.

"A careful and judicious abridgment of the larger work, and will be found useful by those to whom the original is inaccessible."—*Athenæum*.

"A most serviceable abridgment of Stainer and Barrett's well-known Dictionary. Few, if any, words that the student can wish explained are absent from this little volume, which should be in every amateur's library."—*Daily Telegraph*.

"Of even more general utility is 'Musical Terms.' As a dictionary of reference this little volume should be on the table or shelf of every musician."—*Graphic*.

"Most of the special information contained in the large volume has been reproduced in this shilling pamphlet, the compression having been judiciously made by Mr. K. M. Ross."—*Illustrated London News*.

"In its condensed form the work contains a mass of information which is rarely to be met with in books of the class. It is particularly copious in German terms, which are now becoming of nearly as much use as the Italian."—*British Mail*.

"The musical learner will find much useful information on the principles of music and on many technicalities of the art only to be found in high-priced productions."—*Perthshire Advertiser*.

"No individual with any pretensions to a musical taste should be without this excellent book of reference."—*Perth Citizen*.

London: NOVELLO, EWER and Co.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE CHORUSES

OF THE

ORATORIOS, CANTATAS, &c.

IN VOCAL SCORE,

ESPECIALLY FOR THE USE OF
CHORAL SOCIETIES.

BACH'S PASSION (ST. MATTHEW)	s. d.
BEETHOVEN'S MOUNT OF OLIVES... ..	1 0
BENNETT'S MAY QUEEN	0 6
HANDEL'S MESSIAH	0 8
" JUDAS MACCABÆUS	0 8
" SAMSON	0 8
" HERCULES	1 0
" SOLOMON	1 6
" L'ALLEGRO	1 0
HAYDN'S CREATION	0 8
MACFARREN'S MAY DAY... ..	0 8
MENDELSSOHN'S ELIJAH	1 6
" ST. PAUL	1 0
" HYMN OF PRAISE	0 6
ROSSINI'S STABAT MATER	0 6
SPOHR'S LAST JUDGMENT	0 6

(To be continued.)

All the above works may be had in paper boards, price 6d. each extra.

London: NOVELLO, EWER and Co.

JOHN SEBASTIAN BACH'S
PROGRESSIVE STUDIES

PRELIMINARY TO THE

FORTY-EIGHT PRELUDES AND FUGUES

EDITED BY

JOSIAH PITTMAN.

No. 1. Six Easy Preludes	1s.
" 2. Fifteen Inventions or Pieces, in two parts	1s.
" 3. Fifteen Symphonies or Pieces, in three parts	1s.

London: NOVELLO, EWER and Co.

STEPHEN HELLER'S STUDIES.

The demand for the new progressive arrangement of these celebrated Studies by Mr. LINDSAY SLOPER being now equal to that for the Original Edition, it is necessary that all Orders should distinctly state whether the "SLOPER EDITION" or the "ORIGINAL EDITION" is required.

LINDSAY SLOPER'S NEW AND COMPLETE EDITION,

COMPRISING THE SEVEN SETS:—

Op. 16.	Op. 90.
Op. 45.	Op. 125.
Op. 46.	Op. 138.
Op. 47.	

PROGRESSIVELY ARRANGED.

In 20 Books, each 6s.;

Or in 3 Volumes, each net, £1.

THE "ORIGINAL" EDITION,

NEWLY ENGRAVED,

Published under the immediate superintendence of
the Composer:—

15 Books, each 6s.; or in 1 Vol., net £2

Book 1.	25 études pour former au sentiment du rythme et à l'expression	Book 1.	Op. 47
" 2.	Ditto	Book 2.	Op. 47
" 3.	Ditto	Book 3.	Op. 47
" 4.	30 études mélodiques et progressives	Book 1.	Op. 46
" 5.	Ditto	Book 2.	Op. 46
" 6.	Ditto	Book 3.	Op. 46
" 7.	25 studies. (Introduction to the art of phrasing)	Book 1.	Op. 45
" 8.	Ditto	Book 2.	Op. 45
" 9.	The art of phrasing. 24 studies through all keys	Book 1.	Op. 16
" 10.	Ditto	Book 2.	Op. 16
" 11.	Ditto	Book 3.	Op. 16
" 12.	24 nouvelles études	Book 1.	Op. 90
" 13.	Ditto	Book 2.	Op. 90
" 14.	Ditto	Book 3.	Op. 90
" 15.	Ditto	Book 4.	Op. 90

A Thematic Catalogue of both Editions will be sent post-free on
application.

SYDNEY SMITH'S FOUR NEW PIECES.

Price

ANNA BOLENA.—Fantasia on Donizetti's Opera..	48s.
SIESTA.—Réverie	48s.
KERMESSE.—Scène Hollandaise	48s.
SARABANDE and GIGUE	48s.

LONDON: ASHDOWN AND PARRY,
HANOVER SQUARE.

NOTICE TO THE PROFESSION & SCHOOLS.

THE HANOVER EDITION OF CLASSICAL & STANDARD WORKS

FOR THE

PIANOFORTE

MAY BE HAD UPON THE USUAL PROFESSIONAL TERMS
FROM EVERY MUSICSELLER IN TOWN & COUNTRY.

The HANOVER EDITION of some of the most popular and celebrated compositions, newly engraved, thoroughly revised, fingered, and printed upon the best paper (half-sheets being entirely avoided), is now preferred to any other, and is in extensive circulation throughout the United Kingdom and the Colonies. Nearly 100 separate works are already published.

London: DUFF and STEWART, 2, Hanover Street, W.

GEORGE FREDERICK WEST'S able and useful
PIANOFORTE ARRANGEMENTS, &c., as much in demand
as ever.

- Schubert's Waltzes. Books 1 to 3, each 4s.
- Mozart's Favourite Waltzes, Nos. 1 to 3, each 3s.
- Beethoven's Waltzes. Books 1 to 5, each 3s.; duet, each 4s.
- Angels ever bright and fair (Handel). 3s.
- Der Lustige Bauer (Schumann). 4s.; duet 4s.
- Nazareth (Gounod). 4s.
- Silver Bells of Memory (Dale). 3s.
- The lark now leaves his watery nest (Hatton). 4s.
- As pants the hart (Spohr). 3s.
- Benedictus, Twelfth Service (Mozart). 3s.
- But the Lord is mindful (Mendelssohn). 3s.
- Cujus animam, "Stabat Mater." 3s.
- Gloria in excelsis, Twelfth Service (Mozart). 3s.
- Chansonette de Bohême. 3s.
- Gavotte in B flat (Handel). 4s.
- Jerusalem the golden. 3s.
- Lieber Augustin. 3s.
- Nelson's Victory (Braham). 4s.
- The Harmonious Blacksmith (Handel). 3s.
- With verdure clad (Haydn). 3s.
- Caller herrin'. 4s.
- Freischütz. 4s.
- Le Rayon du Soleil. 4s.
- Kyrie eleison, Twelfth Service (Mozart). 3s.
- He shall feed His flock (Handel). 3s.
- In native worth (Haydn). 3s.
- Hallelujah Chorus (Handel). 3s.
- Carnival de Venise. 4s.
- The heavens are telling (Haydn). 3s.
- The Bridal March from "Lohengrin." 4s.

Each of the above post-free for half-price in stamps. Also a complete
list of Mr. West's compositions gratis and post-free.
London: ROBERT COCKS and Co., 6, New Burlington Street.

NEW COMPOSITION

BY

ANTON RUBINSTEIN

FOR PIANOFORTE DUET.

BAL COSTUMÉ

A Series of Characteristic Pieces as played by

HERR ANTON RUBINSTEIN and MADAME SOPHIE MENTER.

Op. 103. Complete, 50s.; or singly:—

	s. d.
1. Introduction	3 0
2. Astrologue et Bohémienne	2 0
3. Berger et Bergère	3 0
4. Marquis et Marquise	3 0
5. Pêcheur napolitain et napolitaine	4 0
6. Chevalier et Châtelaine	3 0
7. Toréadore et Andalouse	3 0
8. Pélerin et Fantaisie	2 0
9. Polonais et Polonaise	4 0
10. Bojar et Bojarine	3 0
11. Cosaque et Petite Rusienne	6 0
12. Pacha et Almée	4 0
13. Seigneur et Dame	3 0
14. Sauvage et Indienne	3 0
15. Patricien allemand et Demoiselle	3 0
16. Chevalier et Soubrette	4 0
17. Corsaire et Femme grecque	4 0
18. Royal Tambour et Vivandière	5 0
19. Troubadour et Dame souveraine	4 0
20. Danses	10 0

Sold at half-price.

London: NOVELLO, EWER and Co.

HARVEST ANTHEMS & HYMNS.

All Thy works praise Thee	E. H. Thorne	3d.
Blessed be the Name of the Lord	H. Gadsby	1½d.
Fear not, O land, be glad and rejoice	Sir J. Goss	6d.
Give unto the Lord the glory	J. F. Bridge	4d.
God said, Behold, I have given you every herb	G. A. Macfarren	6d.
I will give thanks unto Thee	E. J. Hopkins	6d.
I will give thanks unto Thee	J. Barnby	4d.
I will magnify Thee, O God	Sir J. Goss	3d.
Make melody within your hearts	Rev. F. A. J. Hervey	3d.
O give thanks	E. A. Sydenham	3d.
O how plentiful is Thy goodness	T. M. Pattison	3d.
O Lord, how manifold are Thy works	J. Barnby	1½d.
Praise the Lord, O Jerusalem	Dr. W. Hayes	4d.
Praise the Lord, O my soul	H. Lahee	1½d.
Praise ye the Lord for His goodness	G. M. Garrett	1½d.
Sing praises to God	H. W. Wareing	1½d.
The earth is the Lord's	A. Lowe	3d.
The fostering earth, the genial showers	J. L. Hopkins	3d.
The harvest-tide thanksgiving	J. Barnby	1½d.
The Lord hath done great things	H. Smart	4d.
The Lord is loving unto every man	G. M. Garrett	3d.
Thou visitest the earth and blestest it	W. H. Callcott	2d.
Thou visitest the earth	Dr. Greene	1½d.
While the earth remaineth	C. Swinnerton Heap	4d.
Ye shall dwell in the land	J. Stainer	1½d.

London: NOVELLO, EWER and Co.

TWELVE HYMNS WITH TUNES

FOR

HARVEST

SELECTED FROM THE HYMNARY.

PRICE ONE PENNY.

Sing to the Lord a joyful song	J. Barnby.
O Lord, the heaven Thy power displays	Sir F. Ouseley.
Father, blessing every seed-time	Dr. Dykes.
Lord, in Thy name Thy servants plead	W. Metcalf.
The wintry time hath ended	Dr. Gauntlett.
Come, ye thankful people, come	Sir George Elvey.
God, the Father, Whose creation	H. Smart.
Lord of the harvest, Thee we hail	Anonymous.
Lo, summer comes again... ..	Rev. E. B. Whyley.
Praise, O praise our Heavenly King	German.
Summer ended, harvest o'er	J. Adcock.
O Lord of heaven, and earth, and sea	Dr. Wesley.

London: NOVELLO, EWER and Co.

FOR HARVEST.

THE JUBILEE CANTATA

(HARVEST CANTATA)

FOR SOLO VOICES, CHORUS & ORCHESTRA

COMPOSED BY

C. M. VON WEBER

Op. 58.

Edited, and the Pianoforte Accompaniment revised, by EBENEZER PROUT. The words translated from the German version of Wendt, by the Rev. J. TROUTBECK, M.A.

Octavo, 1s.; Full Score, 21s.; Orchestral Parts, 15s.

London: NOVELLO, EWER and Co.

HARVEST THANKSGIVING MARCH

FOR THE ORGAN

BY

J. BAPTISTE CALKIN.

One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

ALBERT LOWE'S HARVEST ANTHEM.

THE EARTH IS THE LORD'S

Short, easy, full, and effective. Composed expressly for Parish Choirs.

Octavo, 3d.

London: NOVELLO, EWER and Co.

ALBERT LOWE'S HARVEST CAROL.

HOLY IS THE SEED-TIME

Composed expressly for Harvest Festivals.

Octavo, 2d.

London: NOVELLO, EWER and Co.

Third Edition.

EASY ANTHEM FOR HARVEST FESTIVALS

O SING UNTO THE LORD

FULL ANTHEM FOR FOUR VOICES.

Composed by THOS. PALMER, Mus. Bac.

"Pleasingly written, and up to the average of easy anthems."—*Choir*.

Price 4d.

London: NOVELLO, EWER and Co.

FOR HARVEST. Just published.

O GIVE THANKS UNTO THE LORD. Full

easy Anthem for Harvest, by E. A. SYDENHAM. Price 3d.

London: NOVELLO, EWER and Co.

Just published.

HARVEST ANTHEM.—I WILL MAGNIFY

THEE, O GOD (Chorus, Duet, Trio, and Chorus). Composed by EDWARD STROUD, Head-Master of Bow Middle School, Saxon Road, E. Post-free, from the Author, three stamps.

PRaise THE LORD, O MY SOUL. Harvest

Anthem, by T. MINTON. Easy and effective. Specimen, two stamps. T. MINTON, Barley, Royston, Herts.

HART and Co., 54, Paternoster Row.

HAIL TO OUR HARVEST HOME. Part-

Song, by BENJAMIN CONGREVE. Price 1½d. Also, 'TIS THE LAST ROSE OF SUMMER, arranged as Soprano solo, accompanied by four-part chorus. Price 1½d.

London: NOVELLO, EWER and Co.

Third Edition. Price 3d.

BENEDICITE.—Specially suitable for Harvest

Festivals. Three different Settings, by ALEX. S. COOPER. London: NOVELLO, EWER & Co.; WEEKES & Co., Hanover St., W.

REDUCED PRICE.

SHORT VOLUNTARIES

FOR THE

ORGAN

ARRANGED BY

JOHN HILES.

Volumes I. to IV., cloth, Five Shillings each,

Or in 36 numbers, One Shilling each.

For Contents, see Novello and Co.'s Catalogue of Organ Music, which may be had gratis.

London: NOVELLO, EWER and Co.

NOVELLO'S TONIC SOL-FA SERIES

TRANSLATED AND EDITED BY

W. G. McNAUGHT.

ANTHEMS, CHORUSES, PART-SONGS, &c.

Nos. 1 to 129 now ready.

ANTIGONE	MENDELSSOHN	1 0
ATHALIE	MENDELSSOHN	1 0
CHRISTMAS CAROLS, NEW AND OLD (First Series)	STAINER & BRAMLEY	1 0
CHRISTUS	MENDELSSOHN	0 6
CRUSADERS	NIELS W. GADE	1 0
ELIJAH	MENDELSSOHN	1 6
ERL-KING'S DAUGHTER	NIELS W. GADE	0 9
GOD, THOU ART GREAT	SPOHR	0 6
HEAR MY PRAYER	MENDELSSOHN	0 3
HYMN OF PRAISE (Lobgesang)	MENDELSSOHN	1 0
LAST JUDGMENT	SPOHR	1 0
LAUDA SION ("Praise Jehovah")	MENDELSSOHN	0 9
LORD, HOW LONG WILT THOU FORGET ME (Psalm xiii)... ..	MENDELSSOHN	0 4
LORELEY	MENDELSSOHN	0 6
MAY QUEEN	Sir W. S. BENNETT	1 0
SCHOOL ROUND BOOK		0 6
SONG FOR THE NEW YEAR	SCHUMANN	0 6
ST. CECILIA'S DAY	J. B. VAN BREE	0 9
TO THE SONS OF ART	MENDELSSOHN	0 3
THE CREATION... ..	HAYDN	1 0
THE SLEEPING BEAUTY... ..	H. LAHEE	0 6
THE WOMAN OF SAMARIA	Sir W. S. BENNETT	1 0
FOUR-PART SONGS (Complete) S.A.T.B.	MENDELSSOHN	1 0

LONDON: NOVELLO EWER AND CO.

SEVENTY-SEVENTH EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.***COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.****FOR CHOIRS.**—The easiest system that can be obtained for training, improving, and learning to read music at sight.**FOR SCHOOLS.**—Every requisite for learning music, and reading at sight in a few lessons.**FOR CHORAL SOCIETIES.**—The exercises will be found invaluable, tending to produce musical effects seldom heard.**COLLEGIATE ORGAN TUTOR**

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED

ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

**SACRED AND SECULAR MUSIC
FOR THE USE OF SCHOOLS**

EDITED BY

JAMES TILLEARD.

One Shilling each.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Diss."Every page shows that Mr. Hemstock is master of his subject."—*Musical Standard.*"Contains much useful information."—*Musical Times.*"A practical and useful book."—*Music Trade Review.*

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

THE ORCHESTRA AND THE CHOIR.
(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A Monthly Review; Musical, Dramatic, and Literary.
Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

Just published.

A COLLECTION

OF

TWO-PART SOLFEGGI

In the principal major keys, designed for the practice of Choristers and Vocal Classes generally,

SELECTED FROM

DURANTE, HANDEL, LEO, SCARLATTI, STEFFANI,
NARES, WEBBE, &c.

BY

JAMES HIGGS,

Mus. Bac., Oxon.

One Shilling.

London: NOVELLO, EWER and Co.

Just published.

A SECOND SET OF

TEN TRIOS for FEMALE VOICES

COMPOSED BY

CARL REINECKE

Op. 156.

Price 1s. 6d.; or, singly:—

No. 86.	From Venice	...	...	...	...	3d.
" 87.	When two are lovers	...	...	...	...	2d.
" 88.	How quickly sorrow is gone	...	...	...	...	2d.
" 89.	A Maiden's song	...	...	...	...	3d.
" 90.	O grateful evening silence	...	...	...	...	2d.
" 91.	Song of the Graces, from "Faust"	...	...	...	...	2d.
" 92.	Song from "Mirza Schafy"	...	...	...	...	3d.
" 93.	In summer go thy love to seek	...	...	...	...	2d.
" 94.	Over a grave	...	...	...	...	2d.
" 95.	Snow in Spring	...	...	...	...	2d.

London: NOVELLO, EWER and Co.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S

Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

("The Well-Tempered Clavichord").

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER and Co.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.		s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges	0 6
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth	0 4
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover	0 3
3.	Hymns with Tunes. Demy 8vo. Cloth	4 0
4.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	5 0
5.	Tunes only. Demy 8vo. Cloth	3 0
6.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	4 0
7.	Hymns with Tunes. Treble part only. Royal 24mo	1 6
"	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges	2 0
8.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth	2 6
9.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges	3 0
10.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.
A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.
Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258 Tunes and 85 Chants.		s. d.
No. 1.	Limp cloth, turned in	2 6
" 2.	Cloth boards, red edges, gilt lettered	3 6
TONIC SOL-FA EDITION.		
" 3.	Limp cloth, turned in	2 0
" 4.	Cloth boards, red edges, gilt lettered	2 6
About 250,000 copies have already been sold.		

THE BRISTOL TUNE-BOOK (Second Series), containing 298 Tunes and 74 Chants.		s. d.
No. 5.	Limp cloth	2 6
" 6.	Cloth boards, red edges, gilt lettered	3 6
TONIC SOL-FA EDITION.		
" 7.	Limp cloth	2 0
" 8.	Cloth boards, red edges, gilt lettered	2 6

FIRST AND SECOND SERIES BOUND TOGETHER.

No. 9.	Limp cloth	4 0
" 10.	Cloth boards, red edges, gilt lettered	5 0
" 12.	Tonic Sol-fa, cloth	3 0

SMALL EDITION OF THE COMPLETE WORK.

715	Tunes and Chants, providing for nearly 200 Varieties of Metre.	
No. 11.	Cloth	3 0

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; BRISTOL: W. AND F. MORGAN; and all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4½d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BEXFIELD, Mus. Doc., Cantab.

"Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"A work which is an honour to its author and his countrymen."—*Orchestra*.

LONDON: NOVELLO, EWER AND CO.

BRIGHTON VOLUNTEER REVIEW.

THE HYMNS and CHANTS sung at the GRAND MILITARY SERVICE on Easter Sunday. Dedicated, by permission, to H.S.H. Prince Edward of Saxe-Weimar, C.B. May be had of the Composer, ROBERT TAYLOR, 17, Upper Rock Gardens, Brighton. Price 3d.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, PATERNOSTER ROW.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.

TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

HERRING'S METRICAL TUNES, &c. 8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s. LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and G. DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Chords. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use. LONDON: NOVELLO, EWER AND CO.

LET NOT YOUR HEART BE TROUBLED. 5th edition. Arranged by CHARLES SWAIN. By the same Composer, THE LORD IS MY SHEPHERD. 3rd edition. Each 4d. LONDON: NOVELLO, EWER AND CO.

NOW READY. By G. H. SWIFT, Organist of the Parish Church, Lambourne, Berks. O SING UNTO THE LORD. Full Anthem, suitable for Festivals. Price 6d. Anthem, SHEW US THY MERCY. Treble solo and chorus. 6d. Part-song, THOUGHTS OF HOME. Price 3d. LONDON: NOVELLO, EWER AND CO.

FOR PARISH CHOIRS.—By Rev. G. M. H. ELLERTON, simply set, the "Venite exultemus," "Cantate Domino," and "Deus miserere," in vocal score, with accompaniment ad lib. 8vo, price 3d. each, or six copies, 1s. Sold by B. WILLIAMS, 60, PATERNOSTER ROW, LONDON.

Price 2s. 6d.

PRELUDE, COMMUNION, MELODY, and EVENSING. Four Organ Pieces, by CHARLES W. PEARCE, Mus. Bac., Cantab., Organist of St. Luke's, Old Street. LONDON: NOVELLO, EWER AND CO.

REDUCTION OF PRICES.

NOVELLO'S

SELECT ORGAN PIECES

Three Volumes, cloth, gilt edges, 21s. each.
108 Numbers, 1s. each.

NOVELLO'S

SHORT MELODIES FOR THE ORGAN

One Volume, cloth, gilt edges, 21s.
36 Numbers, 1s. each.

LONDON: NOVELLO, EWER AND CO.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES AND HYMNS OF THE CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a collection of Kyrie Eleisons, old and new. London: NOVELLO, EWER and Co.

Third Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authenticated by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1½d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

JUBILATE DEO IN G, chiefly in Unison. Price 2d. By CHARLES VINCENT, Mus. Bac.; Oxon. London: NOVELLO, EWER and Co.

Price 5s., paper cover; or 7s. 6d., handsomely bound in scarlet cloth, gilt lettered, gilt bordered, and gilt edges.

THE VILLAGE ORGANIST. New Edition, complete in One Volume. 142 Pages. It contains 78 Voluntaries, all of which, except four, were composed expressly for the work by nearly all the most eminent English musicians.

All orders should be addressed to the Publishers.

London: NOVELLO, EWER and Co.

WILFORD MORGAN'S GRAND MARCHES.

"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kube's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI
MARCHE JOYEUSE
MARCHE MILITAIRE
MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN'S semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed. MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN'S popular semi-sacred March, "CHRISTIAN THE PILGRIM," for Organ, with pedal obbligator. Post-free, 18 stamps. MORGAN and Co., 27, Charles Street, St. James's, S.W.

The Cathedral Psalter

POINTED FOR CHANTING.

	s.	d.
Imperial 32mo, cloth	0	9
Ditto, with Proper Psalms, cloth	1	0
Demy 8vo, large type, with Proper Psalms, cloth	2	6
Proper Psalms, separately. Paper cover. 32mo	0	3
Canticles, 32mo	0	1
Ditto, 8vo	0	3

The Psalter, with Chants, Post 4to, cloth	5	0
Canticles, 4to, with Chants	0	6

THE CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2	0
Ditto, cloth	3	0
Foolscap 4to, paper cover	1	0
Ditto, cloth	1	6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S COLLECTION OF ONE HUNDRED AND SIXTY-FIVE RESPONSES

TO THE

COMMANDMENTS

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

- | | |
|---|---|
| <p>No. 1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would that men.
4. Not every one that saith unto Me.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught in the word.
11. While we have time.
12. Godliness is great riches.</p> | <p>13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity upon the poor.
20. Blessed be the man.
21. Let your light so shine.
Festal Setting.</p> |
|---|---|

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

- | | |
|--|---|
| <p>1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would.
4. Not every one.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.</p> | <p>11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity.
20. Blessed be the man.</p> |
|--|---|

Price One Shilling.

London: NOVELLO, EWER and Co.

REDUCED PRICES OF HOUSELEY AND MONK'S POINTED PSALTER.

					s.	d.
4to Edition, with Chants in Short Score	....	....	....	....	4	0
12mo Edition. Vocal parts	....	....	....	Each	1	6
32mo Edition. Words only	....	....	....	....	0	9
Ditto ditto with Proper Psalms	....	....	....	....	1	0

This pointing of the Psalter is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—“CHRIST AND HIS SOLDIERS.”

Cloth, 4s.; paper cover, 3s. Book of Words, 2d. Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. I & 2, 1s. 6d. each, paper cover.

GLEES AND SONGS FOR HIGH SCHOOLS. Paper cover, 1s. 6d.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—“Jack and Jill,” &c. 1s. | 3rd Set—Hunting Quadrilles: “John Peel,” &c. 1s.
2nd Set—“Humpty Dumpty.” Duet, 3s.; Solo 1s. | 4th Set—Singing Quadrilles: “Girls and Boys,” &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School. London: NOVELLO, EWER & CO.

NARCISSUS and ECHO. Cantata for mixed Voices, with Pianoforte Accompaniment. Words by MIRIAM ROSS. Music by EDWIN C. SUCH, Mus. Bac., Cantab. Price 3s. London: NOVELLO, EWER and Co.

G. A. MACFARREN'S NEW CHORAL TRIOS for LADIES' VOICES:—
SINGING LIKETH ME.
PARTING.
THE MERMAIDS.

With Pianoforte accompaniment, 3s. each. Voice parts, 1½d. each.
DUFF and STEWART, 2, Hanover Street, W.

L'ADIEU. Rhapsody for Pianoforte. 2nd edition.
4s. By CHARLES SWAIN.
London: ROBERT COCKS and Co., 6, New Burlington Street.

Just published.

ST. JOHN THE EVANGELIST

A SACRED CANTATA OR CHURCH ORATORIO

The words describing incidents in the life of St. John, as illustrated by his own writings, selected from the Scriptures by

THE REV. J. POWELL METCALFE, M.A.

THE MUSIC COMPOSED BY

PHILIP ARMES,

Mus. Doc., Oxon.

Octavo, Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, cloth gilt, 21s.

MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, cloth gilt, 12s. Cheap edition, paper cover, 5s.; cloth gilt, 8s.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 21s.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 18s.

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, paper cover, 7s. 6d.; cloth gilt, 10s. 6d.

MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, paper cover, 4s.; cloth gilt, 6s. Cheap edition, paper cover, 2s. 6d.; cloth gilt, 4s. 6d.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 5s.; cloth gilt, 7s. 6d.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 3s.; cloth gilt, 5s.

London: NOVELLO, EWER and Co.

NEW SONG
FOR BASS OR BARITONE
O MISTRESS MINE

BY
DR. F. E. GLADSTONE.

Price 4s.
London: NOVELLO, EWER and Co.

NEW SACRED SONG.
THE PILGRIMS
(AGNUS DEI)

BY
J. T. FIELD.

Words by ADELAIDE A. PROCTER.

Price 4s.
London: NOVELLO, EWER and Co.

SUNG BY MR. FRANK BOYLE.
NEW SONG
THE LOVE HELD DEAR

BY
J. T. FIELD.

Words by EDWARD OXENFORD.

Price 4s.
London: PATEY and WILLIS, 39, Great Marlborough Street, W.

SONGS

BY

SIR W. STERNDALÉ BENNETT.

TWELVE SONGS, with English and German Words. Price, s. d.
in paper cover, 2s. 6d.; cloth boards 4 6
Also separately, folio size each net 1 6

- | | |
|---------------------------------|------------------------------------|
| Op. 23. | Op. 35. |
| 1. Musing on the roaring ocean. | 7. Indian love. |
| 2. May-dew. | 8. Winter's gone. |
| 3. Forget-me-not. | 9. Dawn, gentle flower. |
| 4. To Chloe (in sickness). | 10. Castle Gordon. |
| 5. The past. | 11. As lonesome through the woods. |
| 6. Gentle Zephyr. | 12. Sing, maiden, sing. |

O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria") 3 0

O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen") 2 6

WITH THE CAROL IN THE TREE (ditto) 3 0

'TIS JOLLY TO HUNT (ditto) 3 0

London: NOVELLO, EWER and Co.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obbligato, by ARTHUR HENRY BROWN.

- No. 40. Aria, by Gluck. 1767.
41. "Sanctus" and "Hosanna," from André's Mass. Op. 43.
42. Last Chorus, from Beethoven's "Mount of Olives."
43. "He shall feed His flock," from Handel's "Messiah."
44. "Quoniam Tu solus," by Vincenzo Righini. 1788.
45. "Hallelujah" Chorus, from Handel's "Messiah."
46. "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
47. "The heavens are telling," from Haydn's "Creation."
48. Andante and Allegretto, from Handel's Violin Sonata in A major.
49. Slow Movement from Symphony 36, by Haydn.
50. Andante con Variazioni, from Spohr's Notturmo. Op. 34.
51. "Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.
52. "Marche Solennelle," by Franz Schubert.
53. Adagio, from the Notturmo (Op. 34), by Louis Spohr.
54. "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
55. Overture and Minuet to "Samson," Handel, 1742.
56. "The arm of the Lord," by Haydn.
57. "Deh lascia o Core," from "Astianatte," by G. Buononcini, 1747.
58. "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
59. "Il pensier sta negli oggetti," Aria, by Haydn, 1792.
60. "Gloria in excelsis," from Mozart's 12th Mass.
61. "How lovely are the messengers," by Mendelssohn.
62. Notturmo, by Kalkbrenner.
63. Che farò, by Chr. Gluck, 1769.
64. Aria in A flat, by Louis Spohr.
65. Cujus animam, from Rossini's "Stabat Mater."

[Continuing.]

Price Three Shillings each, net.

Volumes I., II., and III., bound in cloth, are now ready, each containing 40 numbers, price One Guinea each.

A list of the preceding numbers post-free on application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

Just published.

THE KING OF THE NIGHT

Song for Baritone or Bass, by
ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.
London: NOVELLO, EWER and Co.

Sung by Miss ADA TOLKIEN.

NEW SONG

ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.
London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.
London: NOVELLO, EWER and Co.

New Patriotic Song for Baritone.

Sung by Mr. THURLEY BEALE.

WHO'S FOR THE QUEEN?

Written by FRED. E. WEATHERLY, M.A.

MUSIC COMPOSED BY
GABRIEL DAVIS.

Price 4s.
London: NOVELLO, EWER and Co.

SONGS OF COUNTRY LIFE.

THE WOODMAN.—Dedicated to the Right Hon. W. E. Gladstone, M.P.

"Deserves to become popular."—*Musical Standard*.

THE CRICKETER'S SONG.—Dedicated to W. G. Grace, Esq.
"We predict that the new 'Cricketer's Song' will speedily be heard on many a green turf of Old England, as well as in the assembly-room."—*Birmingham Daily Gazette*.

COMPOSED BY

STEPHEN S. STRATTON.

Each 2s. net. NOVELLO, EWER and Co., and all Music-sellers.

NEW COMPOSITIONS, by ALFRED J. CALDICOTT, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—	Out on the Waters	...	...	...	4d.
	The Haymakers	...	...	...	4d.
	Yule	...	...	...	4d.
	Jack and Jill	...	...	...	4d.
	Little Jack Horner	...	...	...	6d.
	Humpty Dumpty	...	...	...	6d.
	Winter Days	...	...	...	4d.
Songs—	The New Curate and Two Spoons	...	...	...	each 2s.

Post-free of the Composer, Worcester. Special terms to Societies.

POPULAR FOUR-PART SONGS BY GABRIEL DAVIS.

THE THREE STARS	...	...	...	...	2d.
THE KNIGHT'S RETURN (4th Edition)	...	...	...	...	2d.
GOD SAVE THE PRINCE (17th " )	...	...	...	...	2d.
THE DISTANT SEA ... (5th " )	...	...	...	...	2d.
TO THE WOODS ... (6th " )	...	...	...	...	2d.
HARK! 'TIS MUSIC ... (5th " )	...	...	...	...	2d.
THE HOUR OF REST ... (4th " )	...	...	...	...	2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition)	...	...	...	...	2d.
DAME TROT ... (") (3rd " )	...	...	...	...	2d.
WHO'S FOR THE QUEEN	...	...	...	...	3d.

London: NOVELLO, EWER and Co.

NEW PART-SONGS, by ALFRED R. GAUL.

THE POTTER. (Fourth Thousand).

"Thoroughly deserves all the popularity it is certain to obtain."—*Musical Times*.

THE ERL-KING.

"A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*.

JACK FROST. (Fourth Thousand.) Words by Edward Oxenford.
"Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham."

Price 3d. each.

London: NOVELLO, EWER and Co.

JUST PUBLISHED.

"BROTHER, THOU ART GONE BEFORE US,"

ANTHEM

FROM

SULLIVAN'S MARTYR OF ANTIOCH

IN A CHEAP FORM FOR CHOIRS AND CHORAL SOCIETIES

(Who are at full liberty to sing the same anywhere, without further permission).

PRICE SIXPENCE.

CHAPPELL'S VOCAL LIBRARY

OF

PART-SONGS, &c.

Composed or arranged by					PRICE.	Composed or arranged by					PRICE.		
1.	Dulce domum	S.A.T.B.	G. A. Macfarren	1d.	41.	Nine Kyries, Ancient and Modern	J. Gill	2d.	
2.	Down among the dead men.	S.A.T.B.	"	1d.	42.	Sun of my soul.	S.A.T.B.	...	Brinley Richards	2d.	
3.	The girl I've left behind me.	S.A.T.B.	"	1d.	43.	'Twas fancy, and the ocean's spray.	S.A.T.B.	G. A. Osborne	2d.		
4.	British Grenadiers.	S.A.T.B.	"	2d.	44.	A Prayer for those at Sea.	S.A.T.B.	...	"	2d.	
5.	Long live England's future Queen.	S.A.T.B.	Dr. Rimbault	2d.	45.	O Thou, whose power (Prayer from "Mosè in Egitto")	Rossini	2d.	46.	The Guard on the Rhine.	S.A.T.B.	G. A. Macfarren	1d.
6.	My task is ended (Song and Chorus).	A.T.B.B.	...	Balfé	4d.	47.	The German Fatherland.	S.A.T.B.	...	"	1d.		
7.	Thus spake one Summer's day.	S.A.T.B.	...	Abt	2d.	48.	The Lord is my Shepherd (Quartet).	S.A.T.B.	G. A. Osborne	2d.			
8.	Soldiers' Chorus.	T.T.B.B.	...	Gounod	4d.	49.	Te Deum in F	...	Jackson	2d.			
9.	The Kermesse (Scene from "Faust")	...	...	"	6d.	50.	Te Deum in F	...	Nares	2d.	
10.	Up, quit thy bower.	S.A.T.B.	...	Brinley Richards	4d.	51.	Charity (La Carità).	S.S.S.	...	Rossini	4d.		
11.	Maidens, never go a-wooing.	S.S.T.T.B.	...	G. A. Macfarren	2d.	52.	Cordelia.	A.T.T.B.	...	G. A. Osborne	4d.		
12.	Faggot-binders' Chorus	Gounod	4d.	53.	I know.	S.A.T.B.	...	Walter Hay	2d.		
13.	Sylvan hours (for six female voices)	...	Joseph Robinson	6d.	54.	Chorus of Handmaidens (from "Fridolin")	A. Randegger	4d.					
14.	The Gipsy Chorus	...	...	Balfé	4d.	55.	Offertory Sentences	...	Edmund Rogers	4d.	
15.	Ave Maria	...	...	Arcadelt	1d.	56.	The Red Cross Knight	...	Dr. Callcott	2d.	
16.	Hark! the herald angels sing	...	Mendelssohn	1d.	57.	The Chough and Crow	...	Sir H. R. Bishop	3d.				
17.	England yet (Solo and Chorus).	S.A.T.B.	Sir J. Benedict	2d.	58.	The "Carnovale"	...	Rossini	2d.				
18.	The Shepherd's Sabbath Day.	S.A.T.B.	J. L. Hatton	2d.	59.	Softly falls the moonlight	...	Edmund Rogers	4d.				
19.	Thoughts of Childhood.	S.A.T.B.	Henry Smart	2d.	60.	Air by Himmel	...	Henry Leslie	2d.				
20.	Spring's Return.	S.A.T.B.	...	"	2d.	61.	Offertory Sentences	...	E. Sauerbrey	4d.			
21.	An old Church Song.	S.A.T.B.	...	"	2d.	62.	The Resurrection	...	C. Villiers Stanford	1d.			
22.	Sabbath Bells.	S.A.T.B.	...	"	2d.	63.	Our Boys	...	W. M. Lutz	4d.			
23.	Serenade.	S.A.T.B.	...	"	2d.	64.	The Men of Wales	...	Brinley Richards	2d.			
24.	Cold Autumn Wind.	S.A.T.B.	...	"	2d.	65.	Dame Durden	...	...	1d.	
25.	Orpheus with his lute.	S.S.S.	...	Bennett Gilbert	2d.	66.	A little farm well tilled	...	Hook	1d.			
26.	Lullaby.	S.A.A.	...	"	1d.	67.	There was a simple maiden	...	G. A. Macfarren	1d.			
27.	This is my own, my native land.	S.A.T.B.	G. A. Macfarren	1d.	68.	Fair Hebe	...	"	1d.				
28.	March of the Men of Harlech.	S.A.T.B.	Dr. Rimbault	2d.	69.	Once I loved a maiden fair	...	"	1d.				
29.	God save the Queen.	S.A.T.B.	...	"	1d.	70.	The jovial man of Kent	...	"	1d.			
30.	Rule, Britannia.	S.A.T.B.	...	"	1d.	71.	The Oak and the Ash	...	"	1d.			
31.	The Retreat.	T.T.B.B.	...	L. de Rille	2d.	72.	Heart of oak	...	"	1d.			
32.	Lo! morn is breaking.	S.S.S.	...	Cherubini	2d.	73.	Come to the sunset tree	...	W. A. Philpott	4d.			
33.	We are spirits.	S.S.S.	...	G. A. Macfarren	4d.	74.	May.	S.A.T.B.	...	W. F. Banks	2d.		
34.	Market Chorus ("Masaniello").	S.A.T.B.	...	Auber	4d.	75.	Pure, lovely innocence ("Il Re di Lahore")	Chorus for female voices	J. Massenet	4d.			
35.	The Prayer ("Masaniello")	"	1d.	76.	A Love Idyl.	S.A.T.B.	...	E. R. Terry	2d.		
36.	The Water Sprites.	S.A.T.B.	...	Kücken	2d.	77.	Hail to the woods.	A.T.T.A.	...	J. Yarwood	2d.		
37.	Eve's glittering star.	S.A.T.B.	...	"	2d.	78.	Near the town of Taunton	...	Dean Thomas J. Dudeney	2d.			
38.	When first the primrose.	S.A.T.B.	...	"	2d.	79.	Merry boys are we at sea	A.T.T.B.	...	J. Yarwood	2d.		
39.	O dewdrop bright.	S.A.T.B.	...	"	1d.								
40.	Sanctus, from the "Messe Solennelle."	S.A.T.B.	Rossini	4d.									

LONDON:

CHAPPELL & CO., 50, NEW BOND STREET, W.

CITY BRANCH—14 AND 15, POULTRY, E.C.

THE

SMITH AMERICAN ORGAN COMPANY,

BOSTON, U.S.A.

LONDON DEPOT—57, HOLBORN VIADUCT, E.C.

The attention of the Trade is invited to the manifold advantages obtained by
PURCHASING DIRECT FROM THE MANUFACTURERS.

Special attention is invited to an entirely new departure in Reed Organ Manufacture,

"THE CONNOISSEUR."

New Arrangement of Bellows of
remarkable Capacity & Power.

Upright Sounding Board.

Venetian Shutters controlled by
Knee Swell.

Reeds directly in front of the
Player's face and behind the
Venetian Swell.



GRAND ORGAN SWELL, coupling
throughout.

Solo Stops of inimitable Beauty
and Sweetness.

ORCHESTRAL EFFECTS
Beyond the power of any other
Reed Organ to produce.

Catalogues & Price Lists of all our Instruments on application.

HANDEL FESTIVAL SELECTION 1880.

A FEW COPIES still remaining on hand, Messrs. NOVELLO, EWER & CO.
will now supply them at

ONE SHILLING EACH.

OVERTURE	Occasional Oratorio.	FIRST GRAND CONCERTO FOR ORCHESTRA.
CORONATION ANTHEM—Zadok the Priest.		CHORUS—O the pleasure of the plains "Acis and Galatea."
RECIT. & AIR—Call forth thy powers "Judas Maccabæus."		AIR—Hush, ye pretty warbling choir
AIR—Pious Orgies	"	AIR—Love in her eyes sits playing
CHORUS—O Father, Whose Almighty power	"	CHORUS—Wretched lovers
RECIT. & AIR—Sound an alarm	"	RECITATIVE—I rage, I melt, I burn
CHORUS—We hear the pleasing, dreadful call	"	AIR—O ruddier than the cherry
AIR—Lord, to Thee each night and day	"Theodora."	AIR—Love sounds the alarm
CHORUS—Fixed in His everlasting seat	"Samson."	CHORUS—Galatea, dry thy tears
DEAD MARCH	"	AIR—Verdi prati e selve amene
AIR—Let the bright seraphim	"	CHORUS—May no rash intruder
CHORUS—Let their celestial concerts	"	RECIT. & AIR—From mighty kings "Judas Maccabæus."
RECIT. & AIR—O voi dell' Erebo	"Resurrection."	CHORUS—The many rend the skies "Alexander's Feast."
CHORUS—Envy, eldest-born of hell	"Saul."	TRIO & CHORUS—See the conquering hero comes
AIR—O had I Jubal's lyre	"Joshua."	"Joshua."
CHORUS—Blest be the man	"Joseph."	

LONDON: NOVELLO, EWER AND CO.

MELBOURNE EXHIBITION, 1881.

CHALLEN & SON

HAVE BEEN ADJUDGED THE

FIRST PRIZE

FOR UPRIGHT IRON-FRAME PIANOS.

MELBOURNE, March, 1881.

We, the undersigned Jurors for Musical Instruments at the Melbourne International Exhibition, have no hesitation in certifying that Messrs. Challen & Son, of London, have obtained the highest number of points for Cottage Pianos, in the British Court.

The award was based on the excellence of the quality, combined with the cheapness and solidity of the instruments exhibited, which we consider to be well adapted to the requirements of the Colonies.

LÉON CARON,

Chairman.

L. MOONEN,

Vice-Chairman.

ANTONIO GIAMMONA,

WILLIAM ANDERSON,

THOMAS MORANT,

GUSTAV GERLACH,

C. T. PLUNKET,

JULIUS LIEDE.

May be obtained from all Musicsellers. Illustrated Lists and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.

091



HOPKINSON'S PIANOFORTES.

PRIZE MEDALS; LONDON, 1851; PARIS, 1855; LONDON, 1862; DUBLIN, 1865; WAKEFIELD, 1865; YORK, 1866; DUBLIN, 1872; LEEDS, 1875; SOUTH AFRICA, 1877; YORK, 1879; AND AT THE

PARIS EXHIBITION, 1878,

the highest distinction was conferred upon Messrs. HOPKINSON by the Musical Jurors—viz., the only Gold Medal awarded to any British Manufacturer.

MESSRS. HOPKINSON, therefore, feel fairly entitled to repeat the opinions expressed in the year 1845, by the most celebrated Pianists and Musicians then living—viz., THALBERG, Sir JULIUS BENEDICT, Madame DULCKEN, Sir HENRY BISHOP, and others, as still being correct—that their Pianofortes are "*unsurpassed in tone and touch by those of any other maker.*"

Since these opinions were expressed, the leading musical judges in all parts of the world have confirmed them.

Messrs. H. having also, after carefully conducted experiments, introduced improvements of great value, with confidence invite the Trade, Professors, and the Musical Public, specially to inspect and judge of their Metal-framed Grand and Cottage Pianofortes, which they believe to deserve the eulogium passed upon them by the President of the Musical Jurors at Paris, 1878, that—

"THEY ARE FAULTLESS."

WAREROOMS—235, REGENT STREET, LONDON, W.

MANUFACTORY—FITZROY ROAD, PRIMROSE HILL, N.W.

NOTE.—As many persons are not aware at how moderate a price they can obtain Instruments of such proved and undoubted excellence, they are invited to apply for Illustrated Lists.

CHAPPELL AND CO.'S

IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.
35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.
18 TO 225 GUINEAS.

ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

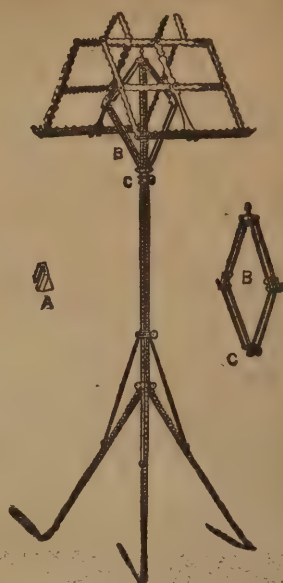
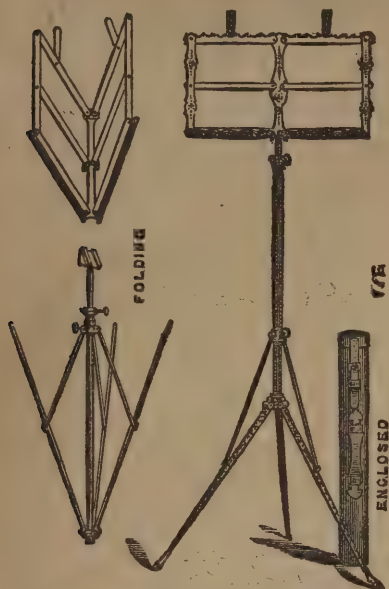
Steam Pianoforte Works—CHALK FARM ROAD, N.W.

THE
AMERICAN
PORTABLE
Music Stands.

J. F. WALTERS' PATENT.

	n.	d.
Iron Single Desks ...	from 10	6
„ Double „ ...	25	0
Brass Single „ ...	30	0
„ Double „ ...	45	0
Desks for Table, in Iron ...	3	6
„ „ Brass ...	10	0

A large variety of designs in Brass
Stands kept in Stock.



THESE Stands are unsurpassed in simplicity, strength, portability, cheapness, and elegance of finish.

They are suitable for Military Bands, Orchestras, Reading and News Rooms, Libraries, Studies, and Drawing Rooms. When opened to their full capacity they stand 5 feet high, and can be folded and inclosed in a case 21 inches long by 2 inches diameter. The weight is about 3 lbs. 12 oz., and they will support a weight of 50 lbs.

To be obtained of all Music Dealers, and of the Manufacturers and Proprietors of the Patent,

HARROW & CO., Music Smiths, Brass Workers, &c., 13 & 14, Portland Street, Soho, London, W.
DESCRIPTIVE CIRCULARS FREE.

MADAME PATEY'S VOCAL TUTOR

FOR SOPRANO, M.-SOPRANO, & CONTRALTO. PRICE 4s. NET.

"Madame Patey writes so clearly and sensibly, avoiding technical jargon, that her 'Tutor' can be recommended in the strongest terms to the notice of teachers."—*Music Trades Review*.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP. Cantata. Words by LONG-FELLOW. Composed for the Leeds Festival, 1880, by JOHN FRANCIS BARNETT. Price, Paper, 6s. net; Cloth, 8s.

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

LORD LOVELL. Humorous Cantata. For Four Solo Voices and Chorus. By GEORGE FOX. Price, Vocal Score, 2s. 6d. net.

THREE JOVIAL HUNTS-MEN. Words by R. CALDECOTT. Music by THOMAS ANDERTON. Performed at Birmingham, April 29, 1881. Price 2s. net.

MARY STUART. Dramatic Cantata. For Four Solo Voices and Chorus. Words by F. E. WEATHERLY. Music by JOSEPH L. ROECKEL. Performed at Bristol, June 1, 1881. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

IN THE PRESS.

THE HARVEST FESTIVAL. Symphonic Poem in four parts, composed for the Norwich Festival of 1881 by JOHN FRANCIS BARNETT.

IN THE PRESS.

RUTH. Sacred Cantata. By JOSEPH L. ROECKEL.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 463.—Vol. 22.
Registered for transmission abroad.

SEPTEMBER 1, 1881.

Price 3d.; Post-free, 4d.
Annual Subscription, Postage-free, 4s.

NORFOLK and NORWICH TWENTIETH TRIENNIAL MUSICAL FESTIVAL, October 11, 12, 13, and 14, 1881.

Under the immediate Patronage of
HER MOST GRACIOUS MAJESTY THE QUEEN.
President: **H.R.H. THE PRINCE OF WALES, K.G.**

PRINCIPAL VOCALISTS:

Madame ALBANI.	Mr. EDWARD LLOYD.
Miss MARY DAVIES.	Mr. BARTON MCGUCKIN.
Mrs. OSGOOD.	Mr. F. KING.
Madame PATEY.	Mr. BROCKBANK.
Mdme. MUDIE-BOLINGBROKE.	Mr. SANTLEY.

CONDUCTOR: **Mr. ALBERTO RANDEGGER.**

PRINCIPAL WORKS:

TUESDAY EVENING.—**ST. PAUL** (Mendelssohn).
WEDNESDAY MORNING.—**THE MARTYR OF ANTIOCH** (Dr. Sullivan).

WEDNESDAY EVENING.—Dramatic Legend, **FAUST** (H. Berlioz).

THURSDAY MORNING.—Sacred Cantata, **ST. URSULA**. Composed for this Festival by F. H. Cowen. Mendelssohn's Music to Racine's **ATHALIE**; the verses recited by Mr. SANTLEY.

FRIDAY MORNING.—**THE MESSIAH** (Handel).
THURSDAY and FRIDAY EVENINGS.—Miscellaneous Concerts, including the following works, composed expressly for this Festival: Symphonic Poem, **THE HARVEST FESTIVAL**, by Barnett; Musical Ode, **THE SUN WORSHIPPERS**, by Thomas.

Programmes, with full particulars of the Festival arrangements, will be ready early in September.

Norwich, August, 1881. **CHARLES R. GILMAN**, Hon. Sec.

THE GUILDHALL SCHOOL OF MUSIC, under the conduct and control of the Corporation of London. Principal, Mr. H. Weist Hill. The first term of the Session, 1881-2, will commence on **MONDAY**, September 19, 1881. Examination of candidates for admission as students will be held on **Saturday**, September 10, and **Monday**, September 12, from 12 till 4, when candidates must attend, bringing with them music they can perform. For further particulars apply at the School, 16, Aldermanbury, E.C.

FRED. A. CATTY, Hon. Sec.
CHARLES P. SMITH, Sec.

Guildhall, August, 1881.

THE SIR JOHN GOSS EXHIBITION.—THE THIRD TRIENNIAL ELECTION, by examination, will take place at the College of Organists on **THURSDAY**, September 15, at noon. The Goss Exhibition is open to chorister boys under the age of 18, and is tenable for three years at the Royal Academy of Music. Full particulars on application. **E. H. TURPIN**, Hon. Sec. College of Organists, 95, Great Russell Street, Bloomsbury, August 22, 1881.

TUFNELL PARK CHORAL SOCIETY.—Conductor, Mr. W. HENRY THOMAS. The above Society, established in 1872, will commence the Rehearsals of the Eighth Season on **TUESDAY EVENING**, October 4, 1881, at 8 o'clock, in the St. George's Church Room, Carleton Road, Tufnell Park, N. Full particulars will shortly be announced. Ladies and Gentlemen desirous of joining are requested to apply to the Conductor, Mr. W. Henry Thomas, 7, Lidlington Place, Harrington Square, N.W.

LONDON SUNDAY SCHOOL CHOIR.—**ADVANCED SECTION.**—Conductor, Mr. Luther Hinton. Organist, Mr. D. Davies. Manager, Mr. J. Barnard.—**SEASON 1881-1882.**—The next session of this Choir will commence on **TUESDAY**, October 11, at 8 p.m. The meetings for practice will be held in the large Hall of the Young Men's Christian Association, Aldersgate Street, E.C., on alternate Tuesday evenings. Fee for the session of thirteen rehearsals, 3s., including a copy of the valuable selection of high-class music, published expressly for this Choir in either notation. Full particulars, with forms of admission, may be obtained of **WM. WHITEMAN**, Hon. Sec.

9, Chobham Road, Stratford, E.

VIOLIN CLASSES recommence on **SATURDAY**, September 17, 1881, at 5 p.m., at the Science Schools, 400, Old Ford Road, E. Beginners and Practice. Teacher, **LOUIS W. SCHWEITZER**. Fee, 5s. per quarter. Tenors and Basses wanted to form a Band. Fifty Ladies and Gentlemen have joined since January, 1880, when the classes commenced. Manager, **T. R. J. AMES**, 77-79, Green Street, E.

SOLO BOY WANTED, for St. Matthew's Church, Upper Clapton. Must have good knowledge of music. Salary, £20 per annum. Apply by letter to **A. THOMSON**, 225, Evering Road, Upper Clapton.

FREE VACANCIES in a resident Country Choir for two **LEADING TREBLES**. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

THE BERLIN CONSERVATORY OF MUSIC, 136-7, Potsdamer Strasse (Director, **XAVER SCHARWENKA**), will be **OPENED** on **OCTOBER 1** of this year. The instruction embraces all theoretical and practical branches of music as an art and science. Applications from pupils (both male and female) to be addressed to the Director. For foreigners, respectable lodgings can be recommended. All other particulars are given in the prospectus, to be had free of charge from Augener and Co., 86, Newgate Street; Foubert's Place, Regent Street; and 81, Regent Street, London.

XAVER SCHARWENKA, Director.

Berlin, 136-7, Potsdamer Strasse.

ROYAL ARTILLERY BAND.—The **APPOINTMENT OF BANDMASTER**, Royal Artillery Band, being still open, candidates who have not already applied are invited to communicate with the Secretary, Royal Artillery Band Committee, Woolwich, before September 15, 1881. Pay and allowances to commence with £300 a year, irrespective of fees paid for private engagements.

SOPRANO WANTED, for St. Stephen's, Walbrook, E.C. Must read well. Stipend, £7. Duties light. Address, the Organist.

SOPRANO.—A Lady desires **RE-ENGAGEMENT**, in Church or Chapel, in North of London. Powerful voice. Good reader. S. O. P., 138, Holloway Road, N.

LONDONDERRY CATHEDRAL.—There are **VACANCIES** in the Choir of above for an **ALTO VOICE**, salary £30 per annum; a **BASS VOICE**, £25 per annum; and a **TENOR VOICE**, £20 per annum. Services, twice on Sundays, and a few special days in the year. Applicants to state what occupation they follow, so that the Choir Committee may, if possible, help in getting employment. Address, **Henry A. Byron**, 7, Pump Street, Derry.

ALTO, TENOR, and BASS VOICES WANTED, for the Choir of Bedford Chapel, Bloomsbury. Stipend, £10 (Alto £15). Duties light. Candidates must be able to read fairly at sight. Apply, by letter, to the Organist, stating experience and qualifications.

ALTOS, TENORS, and BASSES, with good voices, **WANTED**, to join a Glee Club meeting in Gracechurch Street, on Tuesday evenings, 7.30 till 9. Advantage of solo practice. Address, **F. J. Sharland**, 100, Albion Road, Stoke Newington, N.

TENOR WANTED, for St. Luke's, South Kensington. Must be a good reader, and accustomed to a Cathedral service. Salary, £10 a year. Write, Organist, 13, Barclay Road, S.W.

TENOR wishes an **ENGAGEMENT** in a Church Choir in London. Voice cultivated and well adapted for solos. Address, **A. E., Messrs. Novello, Ewer and Co., 1, Berners Street, W.**

HEREFORD CATHEDRAL.—An **ASSISTANT VICAR CHORAL (BASS) WANTED**. Stipend, £120 per annum, two-thirds only of weekly duty. Apply, stating age, and with copies of musical and other testimonials (which will not be returned), to **J. H. Knight**, Chapter Clerk, 30, Castle Street, Hereford.

ALL SAINTS', Margaret Street.—There is a **VACANCY** in the Choir of this Church for a **BASS**. Good reader indispensable. Duties: two services on Sundays, Christmas Day, and Good Friday, and a weekly rehearsal on Fridays at 6 p.m. Salary, £25, and 10s. 6d. allowed for each extra day's services. Apply, by letter, to **Rev. G. Trevor**, Clergy House. Applications unanswered must be considered ineligible.

CHOIRMASTER.—**WANTED**, a **CHOIRMASTER** for the Parish Church of Grays, Essex. Services: two on Sunday, one on Wednesday evening. Apply to the Vicar.

ORGANIST WANTED, for Morningside United Presbyterian Church, Edinburgh. Salary, £70. Applications, with certificates, must be forwarded to **Thomas Low, Esq.**, Polwarth Terrace, Edinburgh, from whom conditions of engagement may be obtained. Application to be made not later than September 20. Engagement to begin October 23. New organ by Bryceson Brothers and Ellis, London.

AN ORGANIST is **WANTED** for St. Stephen's Church, Clapham Park, S.W. Surplined choir, chanted Psalms, Anthems, &c. Attendances, twice on Sundays, and twice on week-evenings for rehearsals. Candidates are requested to state what stipend they require. Address, **Rev. G. Eastman**, 10, Streatham Place, Brixton Hill, S.W.

ORGANIST WANTED for the Dominican Church, Newry, Ireland. Salary, £40 per annum. Application to be made to the Prior, the Very Rev. **V. F. Flood**, O.P.

PROFESSIONAL NOTICES.

MISS ARTHUR (Soprano).

Pupil of Madame Sainton-Dolby.
4, Alma Square, St. John's Wood, London, N.W.

MRS. BELLAMY (Soprano).

For Oratorio and Ballad Concerts, Western Cottage, Hunter's Lane, Birmingham.

MISS MARGARET BUNTINE, R.A.M. (Soprano).
Concerts, Oratorios, &c., address, 7, Barns Terrace, Ayr, until Oct. 1.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS AMY EMPSALL (Mrs. Joe Eckersley),
Soprano Vocalist.

17, Cliffe Terrace, Thorncliffe Road, Bradford, open to receive Engagements for Concerts, Oratorios, &c.

MISS EVA FARBSTEN (Soprano).

Pupil of Signor Ardit, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS GERTRUDE FERRABEE, R.A.M. (Soprano).
For Oratorios, Concerts, Soirées, &c.; ditto Accompanist, address, 14, Philbeach Gardens, Earl's Court, South Kensington.

MISS AGNES HILLOCKS (Soprano).

For Concerts, Lessons, &c., address, 127, Stoke Newington Road, N.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS MINNIE JONES (Soprano).

For Oratorios, Concerts, &c., 104, Mytton St., Moss Side, Manchester.

MISS NELLY McEWEN (Soprano)

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS CATHERINE PICKERING (Soprano).
Hawthorn Cottage, Cheadle, Manchester.

MISS LAURA SMART (Soprano).

For Concerts, Oratorios, or Operatic Recitals, &c., address, 28, Church Street, Liverpool.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

THE MISSES YATES (Soprano and Contralto).

Pupils of Signor Randegger, London, and Mons. Wartel, Paris.
Address, Dr. Yates, Newcastle, Staffordshire.

MISS SARA CRAGG (Contralto).

12, North Castle Street, Halifax.

MISS LEYLAND (Contralto).

For Concerts, Oratorios, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MADAME ARNOLD POTTER (Contralto).

Sidney House, 257, Cambridge Road, E., or Mr. Stedman, 12, Berners Street, W.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MISS ELIZA THOMAS, Medalist, R.A.M.

(Contralto).

For Oratorio and Ballad Concerts, 49, Upper George Street, Bryanston Square, London, W.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MR. PARKER ASHFORD (Tenor).

For Concerts, &c. Would also join Quartet Party. Address, 30, Downs Park Road, Dalston.

MR. HENRY BEAUMONT

(Principal Tenor, Huddersfield Parish Church).

For Oratorios, Concerts, &c., address, William Street, Huddersfield.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. T. BUCKLAND (Tenor).

New Bond Street, Halifax.

MR. W. MANN DYSON (Tenor).

For Concerts or Oratorios, address, Cathedral, Worcester.

MR. FITZGERALD (Tenor).

For Oratorios, Concerts, &c., address, Leswell, Kidderminster.

MR. THOMAS OLDROYD

(Principal Tenor, Rochester Cathedral).

For Oratorios, Concerts, &c., 4, Cuxton Road, Strood, Rochester.

MR. HERBERT PARRATT

(Principal Tenor, Ripon Cathedral).

For Oratorios, Concerts, &c., address, the Cathedral.

The *Era* says: "Mr. Peach has a tenor voice of very pure quality."

MR. FRANK PEACH (Tenor).

For Oratorios, Concerts, Church Solos, &c., address, 58, Foulden Road, Stoke Newington, N.

MR. A. J. SEARL

(Principal Tenor, Stockton Parish Church).

For Oratorios, Concerts, &c., Woodland Street, Stockton-on-Tees.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

MR. FERGUS ASQUITH (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. WILLIAM BARTIN

(Principal Bass, Huddersfield Parish Church).

For Oratorios, Concerts, &c., address, Dalton, Huddersfield.

MR. JOHN H. BAYLEY (Principal Bass).

For Oratorios, Concerts, &c., address, 45, Melrose Road, Pitsmoor, Sheffield; or Cathedral, Ripon, Yorkshire.

MR. EDWARD GRIME (Basso)

Can accept Engagements for the ensuing season. Address, St. Helen's, Lancashire.

MR. JOHN HEMINGWAY (Bass).

For Oratorios, Classical, Operatic, or Ballad Concerts, &c., address, Storr's Hill, Ossett, Wakefield.

MR. W. J. INESON (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Manchester.

MR. HOWARD LEES (Bass).

For Concerts, Oratorios, &c., address, Delph, Manchester.

MR. RICKARD (Basso).

Address, Halifax, Yorkshire.

MR. J. BINGLEY SHAW

(Principal Bass, Southwell Minster).

For Oratorios, Concerts, &c., address, Market Place, Southwell.

MR. T. W. HANSON (Tenor) begs to announce REMOVAL to 79, Belvoir Road, Lordship Lane, Dulwich, S.E.

MR. FREDERIC BEVAN (Bass, H.M. Chapel

Royal, Whitehall) begs to announce that he is about to CHANGE his RESIDENCE, and requests that (after September 15) all communications respecting Oratorio or Miscellaneous Concerts may be forwarded to his new address, 21, Bonham Road, Brixton Rise, S.W.

MR. ALFRED MOORE (Bass Vocalist) begs to

announce his REMOVAL to St. Winifred's, Underhill Road, Lordship Lane, S.E.

MR. ALFRED BURNETT returns on SATURDAY,

September 10. Violin Lessons and Quartet Practice, at 95, St. Martin's Lane, Charing Cross, and 18, Church Terrace, Lee, S.E.

TO CHORAL SOCIETIES and MANAGERS of

CONCERTS.—Mr. T. HARPER'S Concert Party for Oratorios, Ballad Concerts, &c. For vacant dates, 25, Brecknock Crescent, N.W.

MR. ARTHUR DOREY (Organist of the

Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—Miss LOCKWOOD, Harpist to

the Carl Rosa Opera Company, and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MR. J. G. CALLCOTT, Accompanist to Mr. Henry

Leslie's Choir from its second year to its close, is free to Conduct Choral Societies, public or private. Piano lessons, &c. 39, Netherwood Road, London, W.

MISS BURROUGH (Certificated Silver Medalist,

R.A.M.) continues to visit and receive Pupils for Pianoforte and Organ. Schools attended. 42, Ledbury Road, Bayswater, W.

TO SCHOOLS and PRIVATE FAMILIES.

A YOUNG LADY, aged 22, a Medalist of the Royal Academy of Music, and one who, at the Society of Arts' Examination by Dr. Hullah, obtained the highest number of marks ever given for Singing, and likewise a first-class certificate for Pianoforte, is desirous of obtaining non-resident engagements in London and the neighbourhood for teaching SINGING, PIANOFORTE, and HARMONY. Address, M. M., 164, Regent Street, London, W.

LONDON ORGAN SCHOOL and COLLEGE of

MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp.

SCOTSON CLARK, Mus. B., Principal.

MUSIC SCHOOL.—CHURCH OF ENGLAND
HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. **MUSICAL SCHOLARSHIPS** were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. Next term begins October 4. F. J. HOLLAND, Chairman.

LADIES' SCHOOL.—Beethoven House, Northampton.—Principal: Mrs. BROOK SAMPSON. Visiting Masters, Resident English and Foreign Governesses. Pupils have been most successful in the Cambridge Local and other Examinations. Ladies are prepared for the Examinations of the Royal Academy of Music by Mr. Brook Sampson, Mus. Bac., Oxon., F.C.O. Large playground and tennis-lawn attached to the house. Vacancy for a Musical Student.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also "Passed with Honours" Royal Academy of Music Local Examinations, University Senior Local, F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by Post for *Licentiate* of the Royal Academy of Music, and for the Local Examinations in Subject I., or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte-playing. Preparation (personally or by Post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

DR. BENTLEY (St. Ann's Street, Manchester). Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

MR. F. C. ATKINSON, Mus. Bac., Organist of Norwich Cathedral, gives instruction in HARMONY and COUNTERPOINT by post. Upper Close, Norwich.

DR. CORBETT gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgnorth, Salop.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives LESSONS in HARMONY, COUNTERPOINT, &c., by post.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

EDWARD J. BELLERBY, Mus. Bac., Oxon. (late assistant to Dr. Monk, York Minster, and Organist of Selby Abbey), gives LESSONS in HARMONY and COUNTERPOINT, &c., by post. Terms on application to The Crescent, Selby.

HARMONY, COUNTERPOINT, &c., by post, or personally, 1s. per lesson. Schools and classes attended. Terms moderate. Address, Musicus, 73, Spenser Road, near Stoke Newington Green, N.

MR. CHARLES W. PEARCE, Mus. Bac., Cantab. (1881), F.C.O., L. Mus. T.C.L., gives LESSONS per post in HARMONY, COUNTERPOINT, FORM, &c. 50, Blomfield Road, Maida Vale, W.

NON-RESIDENT ARTICLED PUPIL REQUIRED (not in London). No premium necessary, but salary of £20 given to one competent to assist. State age and qualifications to M. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PRACTISING ROOMS.—AGATE and PRITCHARD, 68, Gracechurch Street, E.C. Professors attend to give lessons on various Instruments, also in Singing, Glee Parties, &c. German and French Classes. An Elementary Class for the Violin.

ORGAN PRACTICE—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (HILL and SON). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS or PRACTICE.—Fine three-manual, blown by engine. Twenty-four hours, one guinea. Terms inclusive. Entwistle's, 1, Charles Street, Camberwell New Road.

ORGAN LESSONS (with Practice), St. Saviour's, Camberwell, or at Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, S.E. Modern organs, two manuals, concave pedals. This is an excellent opportunity for making rapid progress. Terms, two guineas per quarter.

MR. and MADAME EDWYN FRITH'S ORATORIO, OPERATIC, and BALLAD CONCERT PARTIES (under Royal Patronage, 1880) for London or Provinces. The most successful Parties extant at moderate terms. All allowances made on rail fares for "en route consecutive dates." Mr. Frith's Party has fulfilled more engagements than any other single Party during the past eighteen months. It can be divided by arrangement if too large. Engagements settled: Kendal, October 3; Lancaster, 4; Preston, 5; Blackburn, 6; Burnley, 7; Wolverhampton, 8; Birmingham, 13; Ludlow, 19; Bermondsey, November 13; Westminster, December 27, &c., &c. Large number of other dates pending for all parts up to March, 1882. A capitalist (lady or gentleman) can hear of a bonâ-fide speculation of great promise. Principals only treated with. Vacancies for RESIDENT and other VOCAL PUPILS; introductions when competent. Terms moderate. Address, Yealm House, 73, Netherwood Road, West Kensington Park, W.

MR. JOSEF CANTOR'S CONCERT COMPANY are now arranging dates for the ensuing season. List embraces the principal artists in the North of England. Secretaries and Managers of Musical Societies are invited to send for prospectus. Oratorio, Ballad Concert, or Operatic Recital. Address, Church Street, Liverpool.

THE BRITISH GLEE UNION (Established 1875). Mr. SIDNEY BARNBY (Alto), Mr. HENRY PARKIN (Tenor), Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso). A Soprano provided. For Concerts, Dinners, &c., address, H. Prenton, 6, Fassett Square, Dalston, London.

THE EPIKLEIS! (Pooley Patent) an aid to Pianists for the slow shake and other exercises, does not touch the hand, and is simply placed, covering the keys under the unoccupied fingers. Highest testimonials. By post, 4s.; Handbook, 1s. John Pooley, 3, The Terrace, Clapham Park Road, S.W. P.O.O. to Clapham Common.

MR. ALFRED FERDINAND RIPPON, the celebrated Violinist, may be engaged for Concerts. Address, Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, a HOME in LONDON (musical family preferred) by a male pupil of the Royal Academy of Music. Apply, stating terms, &c., to C. Sessions, High Street, Broseley, Salop.

ALL PROFESSORS, MUSICSELLERS, and others throughout the kingdom who have any MUSICAL PUBLICATIONS of their own, will hear of something which may prove very much to their advantage by communicating at once with Felix Sommer, Cambridge Road, Gunnersbury, Middlesex.

MUSIC COPIED and TRANSPOSED. Band parts, from 2½d. per page. F. Busby, Music-seller, Crosshill, Glasgow.

MUSIC neatly and accurately COPIED or TRANSPOSED at from fourpence per page. Address, Breve, 10, St. Mary-at-Hill, London, E.C.

WANTED, for a Gentleman, at present in London, an ENGAGEMENT, in town or country, at a good school, public or private. Was formerly Master of Music at Uppingham School, and before that Professor of Violoncello at the Cologne Conservatoire. References: Charles Hallé, Esq., and Edward Hecht, Esq., Fallowfield, Manchester, to whom all communications may be addressed.

WANTED, an ORGANIST for the Parish Church of a rising watering town situated on the south-east coast. A married man preferred. Apply, A. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN ORGANIST of 13 years' Cathedral experience desires an APPOINTMENT in or near London. Highest references and testimonials. Address, Beta, 33, Guilford Street, Russell Square, W.C.

ORGANIST.—Young Lady, highly recommended, desires RE-ENGAGEMENT. London or suburbs. References and testimonials. A., 12, Merchant Street, Bow Road, E.

ORGANIST.—WANTED by a Professor, a SITUATION as above; or would act as Deputy. Address, G. Suffrein, 87, Blackheath Road, Greenwich.

AN ORGANIST, holding post in the country, desires an ENGAGEMENT in London or suburbs, or in provincial town. Excellent testimonials and references. Address, Organist, care of Mr. Charles Morris, Ashurstwood, East Grinstead, Sussex.

ORGANIST APPOINTMENT WANTED. Would be glad to deputise. Town or country. Address, X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER.—WANTED, by a Gentleman, a POST as above. In or near town. Young and experienced. Good testimonials and references. Apply to L. C., J. Norman, Esq., 1, Military Road, Chatham.

ORGAN STUDENT, Trinity College, London, requires daily and Sunday ENGAGEMENTS, from Michaelmas. W. H. Ancombe, Harpenden, Herts.

WANTED, by an Assistant Organist, an **APPOINTMENT** as **ORGANIST**, near London, with good opening for pianoforte teaching. Address, W. E. H., care of Rev. J. E. Stocks, Vicarage, Market Harboro'.

ORGANIST seeks an **APPOINTMENT**, within twenty miles of London. If near can bring some good voices and useful church members. Address, Organist, 73, Spenser Road, near Stoke Newington Green, N.

ORGANIST.—WANTED, an **ENGAGEMENT**. Salary, about £25. J. A. S., Bluecoat School, Westminster.

ORGANIST.—Young Professional Man will be **DISENGAGED** shortly. Skilful player. Highest references from present and former appointments. No objection to heavy duty. Will train choir if preferred. S., care of Mr. Duncan Callow, Godwin Road, Forest Gate.

ORGANIST.—A Lady, good organ-player and successful choir trainer, desires an **APPOINTMENT** in a country parish or in connection with a public institution. Moderate salary provided there is a good opening for work. Address, Organist, 49, Great Ormond Street, London, W.C.

WANTED, to take an **ASSISTANT (PUPIL)** **ORGANIST'S SITUATION** in London, in return for Lessons and Practice. Address, A. B., 5, Cornhill, Bury St. Edmunds.

FIRST-CLASS PIANOFORTE TUNER **WANTED**; one who understands Harmoniums and American Organs preferred. None but experienced and steady men need apply. Address, full particulars, photo, &c., H. F. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, for a permanency, a thorough practical **PIANOFORTE TUNER, REPAIRER, &c.** One who understands American Organs preferred. None but experienced hands need apply. Bruton and Co., 38, Stokes Croft, Bristol.

TUNER.—WANTED, a first-class **TUNER** and **REGULATOR** of Pianos, Harmoniums, and American Organs. Apply, inclosing testimonials, to Paterson, Sons and Co., 152, Buchanan Street, Glasgow.

WANTED, Young Gentleman to learn the Music Trade, Tuning, &c. One advanced in Piano-playing preferred. Apply, G. B. Goddard, Music Warehouse, 1, Devonshire Colonnade, Buxton.

PIANOFORTE TUNER of experience **WANTED**. Permanent situation and good salary to a suitable party. Apply, James Graham, Music Warehouse, 6, Standwick Place, Edinburgh.

WANTED, an intelligent Youth, thoroughly understanding book-keeping and able to assist in sheet music department. Address, stating age and wages required, and enclosing photo., H. W., care of Beare and Son, 34, Rathbone Place, London.

PIANOFORTE TUNER requires **ENGAGEMENT**. Good knowledge of Harmoniums and American Organs, and well up in repairs. Salary not so much studied as improvement. Address, W. Spicer, jun., Warmley, Bristol.

WANTED, **SITUATION** as **TUNER** of the Organ, Pianoforte, and Harmonium. 33. Used to country business. Address, W. G., Mardon's Library, Arundel, Sussex.

FIRST-CLASS PIANOFORTE TUNER, well up in Harmoniums and American Organs, wants **ENGAGEMENT**. Address, Experience, Florence House, Fort Road, Bristol.

PIANOFORTE TUNER (Harmonium and American Organ) requires a **SITUATION**. Could also assist as pianoforte and small goods salesman. Twelve years' experience. Good reference and testimonials. Address, K. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, by a Young Man, a **SITUATION** as **IMPROVER** in a large Pianoforte and Music warehouse, in town or country. Can tune fairly well. Excellent references as to character, &c. C. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PARTIAL EMPLOYMENT WANTED, by experienced **TUNER**. H., care of Mr. Beazley, 28, Masbro' Road, Brook Green, W.

GENTLEMANLY OCCUPATION (£150 a year made easily). Piano Tuning and Repairing taught in a few lessons. References to pupils making good incomes. Fifteen years' factory experience. Tuner, 246, High Street, Camden Town, N.W.

TO FIRST-CLASS PIANOFORTE HOUSES.—**APPOINTMENT WANTED**, home or abroad, either as general manager, or Piano department. To superintend the manufacture of Pianos, or to represent a first-class firm. Great experience in every branch. Just completed a new high-class piano. Address, J. M. French, 130, Bath Row, Birmingham.

WANTED, a **SITUATION** in a Music Warehouse, as **ASSISTANT** or **SALESMAN** of Pianos, Harmoniums, &c. Thorough knowledge of small goods. Can tune and show off the above well; also Pedal Organs. Knows wholesale and retail trade well. X. Y., Music Warehouse, Lyham Road, Brixton.

YOUNG LADY requires **RE-ENGAGEMENT** in a first-class Music Repository. Good Pianist, plays well at sight. Can also play Organ and teach Piano. Apply to M. E. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO PROFESSORS OF MUSIC.—Owing to ill health, a well-established Teaching Connection (ten years), piano and vocal, in a large town in the north, to be disposed of. For particulars apply to X. (care of Messrs. A. Hirschmann and Co.), 115, Pilgrim Street, Newcastle-on-Tyne.

FOR SALE, a first-class and highly prosperous **PIANOFORTE TEACHING, TUNING, HIRING, and GENERAL MUSIC BUSINESS**. Is in the very best position of the prosperous town of Dewsbury, Yorkshire, and only 1½ miles from Batley, the former 29,642, and the latter 27,400 inhabitants. For particulars and reasons for selling apply to the proprietors, Hilton and Hilton, Piano Makers, Market Place, Dewsbury.

PIANOFORTE and MUSIC BUSINESS, established 60 years, for **SALE**. Proprietor retiring. Any one with capital of £3,000 to £4,000 treated with. First-class provincial reputation. Good returns and profits. Lease and goodwill, two years' net profits. Stock and book debts about £8,000, optional. Annuity might be arranged with capitalist for joint lives of proprietor and his wife, both middle-aged. Apply, giving solicitors' and bankers' references, to Mr. Dougal, care of Mrs. Kessen, 48, Binfield Road, South Lambeth, London, S.W.

PIANOFORTE BUSINESS for **DISPOSAL** in a rising town in Kent. The business has been established for five years, and is rapidly increasing; and there is a good Tuning Connection attached to the same. The present proprietor holds an Organist's Appointment, which could no doubt be transferred. There is a lease of the premises with eleven years to run. The house contains shop and six rooms upstairs, also coachhouse, stable, and workshop. The stock consists principally of pianofortes; and there is a stock of sewing machines, which can be taken at option. Price for the whole, including three horses, van, harness, and workshop fittings, £800. For further particulars apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

PIANOFORTE and MUSIC BUSINESS for **DISPOSAL**. The Lease and Goodwill of an old-established Business in London, with a good Hiring and Tuning Connection attached. The stock can be taken at option. The upper portion of the premises is let off, the amount so realised covering the rent. Price for the lease and goodwill, £600. For further particulars apply to Messrs. Fredk. Lucas, Son and Co., 20, Great Marlborough Street, London, W.

WANTED to **PURCHASE**, a small **TUNING CONNECTION** in Town or Country; Advertiser would tune on commission. Quadrille Pianist. Address, A. B., 57, Caversham Road, N.W.

TO ORGANISTS and MUSICIANS.—INVESTMENTS of £100 and upwards, without further liability, in one of the best-known firms of London Organ Builders. Will yield twenty per cent. interest and opportunity for organ practice and lessons. Extra capital required for largely increased business. Perfect security, great advantages. Large sums already invested. Address, Arts, Mrs. Green, 119, Tottenham Court Road, N.W.

TO ORGAN, PIANOFORTE, or HARMONIUM MAKERS, ARTISTS, or SCHOOLMASTERS.—Very fine **HOUSE and FACTORY** to be **LET**, together or separately, at Primrose Hill, very moderate rent, best value in London, admirably adapted for college, conservatoire, artist's studios, or warehouse. The Briars, Nicoll Road, Willesden, N.W.

TO BE LET, in the main thoroughfare of the town of Rye, Sussex, a newly built nine-roomed **HOUSE**, including a large plate-glass fronted Shop, suitable for a Music Business. No resident music master, musical instrument seller, tuner, or repairer within ten miles. A capital opening. Rent, £40. Apply to F. J. Rubie, High Street, Rye.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

TO AMATEURS and PROFESSORS about to **PUBLISH**.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glee, Madrigals, Organ Music. Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application. London: B. WILLIAMS, 60, Paternoster Row, E.C.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS. London: B. WILLIAMS, 60, Paternoster Row, E.C.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their MONTHLY SALES of MUSICAL PROPERTY on the following dates:—

Tuesday, Sept. — Tuesday, Nov. 22. Tuesday, Dec. 20.
Oct. 18.

* Instruments (or particulars of same) intended for insertion in any of the above should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

MELBOURNE EXHIBITION, 1881.—FIRST PRIZE to BORD'S PIANOS on SALE, with 25 per cent. discount for cash, or on the three-years hire system, 15s. per month. Illustrated Lists free, of CHAS. STILES and CO., 42, Southampton Row, Holborn, London, W.C. Second-hand Pianos on the three-years system, 10s. 6d. per month. Pianos exchanged.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered) for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings are not permitted in this advertisement, but may be had from the Inventor, J. STUTTAFOED, 41, Rathbone Place, W. Trade supplied.

A. MONK, ORGAN BUILDER.—Organs built to any specification or size, and to suit any position or limited space, in any part of the kingdom, or for foreign climates. All Organs guaranteed to be of best materials and workmanship, and constructed on the most improved principles, at moderate prices. Organs for sale or hire, or on easy terms. Price lists, specifications, estimates, and testimonials sent post-free. Old Organs taken in exchange, or rebuilt. Additions, repairs, tunings, &c. Inspection solicited. 6, Sussex Terrace, top of Great College Street, Camden Town, London, N.W.

W. J. HAYWOOD (established 1872), practical Organ Builder and Tuner. Old organs carefully restored, reconstructed, and enlarged. Drummond Street, Hampstead Rd., N.W.

THE "SNELL" HARMONIUM is the most perfect instrument extant. May be had of all music-sellers and professors, or of the makers, E. and W. Snell, Pedal Reed-Organ Builders, King Street North, Camden Town, London.

THE NEW MODEL OBOE, by J. SHARPE, of Pudsey, near Leeds, contains five extra self-acting keys, also one self-acting lever, which renders the middle E flat perfectly safe in any kind of passage. Great equality of tone has also been obtained by the addition of the above keys. For price and other particulars, address as above.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minorities, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minorities, London. PRACTICE can be had on a complete Instrument.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th edition, 6d. each. D. Scholefield, Trinity Street, Huddersfield.

THROAT IRRITATION.—Soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use EPPS'S GLYCERINE JUJUBES. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps and Co., Homeopathic Chemists, London." A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm.—Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

TO AMATEUR ORGAN BUILDERS.—Sundry Parts of a large Organ for SALE. Equal to new (a bargain). Address, H. A., Fort Hill, Margate.

FOR SALE, excellent CHAMBER ORGAN, by WALKER. 6 stops, viz., hautboy, fifteenth, principal, open diapason, stopped diapason, treble, and bass; swell and two composition pedals. Sold in consequence of owner's death. Suitable for small Church or Chapel. Price and all particulars of Hankinson and Lane, Bournemouth.

WANTED, a good Second-hand ORGAN, 2 manuals, bourdon pedals, 3 to 5 stops on each manual. Address, with dimensions and specifications, Mus. Bac., West Ilsley Rectory, Newbury.

ORGAN FOR SALE.—For SALE, an ORGAN suitable for a small Chapel; containing open diapason, metal; principal, metal; fifteenth, metal; stop diapason, wood. Enclosed in a grained oak case, gilt pipes; sliding keys, and 2 octaves of oak radiating pedals, and 2 composition pedals. It is in excellent condition and good scale. Address, W. H., 57, Fleet Street, Torquay.

ORGAN for SALE or HIRE. A bargain. Two manuals, CC, 9 stops in great, 7 in swell, 16-ft. pedal open pipes, 3 couplers, spotted metal pipes. A modern Organ, the case and various parts nearly new. Price 150 guineas. Now in use in Christ Church, Enfield, near London. To be sold on account of having a 40-stop new Organ building by ALFRED MONK. Apply, 6, Sussex Terrace, Great College Street, Camden Town, London. Also an 18-stop 2-manual Organ for Sale.

ORGAN for SALE, just finished, with beautifully decorated metal front, 2 manuals, and full compass of pedals; 18 stops—5 on great, 4 on swell, and 2 on pedals, and 3 couplers. Will be sold for much less than it cost building. Owner leaving neighbourhood. Apply, G. K., 39, Venue Street, Brunswick Road, Poplar, E., any time.

ORGANS.—Three for SALE, cheap, 4, 6, and 15 stops. Also Three Pedal HARMONIUMS suitable for organ practice. Pianos, Harmoniums, and American Organs thoroughly tuned and repaired. John Hoyland, Manufacturer of the Organ-toned Harmonium and American Organ. Show-rooms, 23 and 25, Bow Street; Factory, West Street, Sheffield. Inspection kindly invited. List free.

ORGAN for SALE.—To be sold by private treaty, a small Organ, with two manuals, from CC to F, built by Messrs. T. WILKINSON and SONS, of Kendal. The organ has thirteen stops, with pedal pipes, and is suitable for church, chapel, or private house. Price £150, including taking down, removing, and fitting up ready for use. The organ can be seen on application to the owner, M. J. Hindson, of Kirkby Lonsdale.

VERY fine Church or Chamber ORGAN for SALE. Three manuals and full compass pedal, 24 sounding stops, 5 couplers. Fitted with hydraulic engine. Handsome pitch pine case and illuminated front pipes. Price very low. Apply to S. Collins, Music-seller, Bromley, Kent.

TWO-MANUAL CHAMBER ORGAN for SALE, containing 8 speaking stops, couplers, and full compass of pedals. May be viewed by appointment. Apply, by letter, to Mr. Webster, 22, Myrtle Street, Dalston, E.

MODERN two-manual CC ORGAN, by BRYCESON, condition as new, will be SOLD, a great bargain, direct from Church, to make room for large three-manual organ. Several instruments of one, two, and three manuals for Sale or Hire. Morten and Taylor, Organ Builders, Redhill Street, Regent's Park, N.W.

WANTED, a fine perfect VIOLIN, by STRADIVARIUS or JOSEPH GUARNERUS. Apply, J. D., Eastfield House, Cotham, Bristol.

FOR SALE.—A Cremona VIOLIN, by RUGGERIUS, a VIOLONCELLO, by BENJAMIN BANKS SALISBURY. Address, Wm. Williamson, Stamp Office, Wellingtonborough.

VIOLIN STRINGS.—Shippers and the trade supplied with the finest Italian Violin Strings imported; unequalled for tone and durability. Three Firsts, E, sent (as sample) post-free for 13 stamps. Alphonse Cary, Importer of Violin Strings, Bord's Pianos, &c., Newbury, Berks. (Late of Kentish Town, N.W.)

VIOLIN STRINGS.—The Trade and Shippers supplied with the best Italian Strings, finest in tone and unequalled in durability. Three sample Firsts sent post-free for thirteen stamps. London: Shepherd and Kilner, Importers, 7, Grocers' Hall Court, Poultry, E.C. Lists free.

FOR SALE.—A fine old VIOLONCELLO, in excellent condition. Good tone guaranteed. Maker not known. May be had on approval. Price £4. Musicus, Caxton Chambers, Leicester.

FOR immediate DISPOSAL, a very fine VIOLONCELLO, by FORSTER; in grand preservation and fine tone. Warranted genuine. One of his best instruments. £15. Also a very fine VIOLIN by J. B. GUADAGNINI. Cost last owner £40, will take £10. Apply, J. D., Eastfield House, Cotham, Bristol.

VIOLIN AND BOW
MAKERS AND REPAIRERS,
GEORGE WITHERS & CO.
(Late of Coventry Street),
WHOLESALE IMPORTERS OF
MUSICAL STRINGS
FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

BUTLER'S MUSICAL INSTRUMENTS.

Viols, Guitars, and Banjos.
Flutes, Clarinets, and Flageolets.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.
The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

MALEY, YOUNG & OLDKNOW,
ORGAN BUILDERS,
KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges.
Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,
ORGAN BUILDERS,
BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

NEW MUSIC-ENGRAVING
(STEAM PRINTING)

EXHIBITED IN

PARIS, VIENNA, and PHILADELPHIA.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SPECIMENS AND ESTIMATE

will be sent post-free on receipt of manuscript.

SONG, PIANO PIECE, &c. Engraving, Printing, and Paper:—

4 Pages, including Title, 100 Copies (Folio) ... £1 8 0

The following 100 Copies ... 0 4 0

ANTHEM, PART-SONG, KYRIE, HYMN, &c.:—

4 Pages, including Heading, 100 Copies (Octavo) ... 1 2 0

The following 100 Copies ... 0 2 0

OPERA, CHORUS, BAND-PART, &c.; Sacred Music of any kind; BOOK with ILLUSTRATIONS; TITLES with Views, in colours, highly ornamental; COPYING old Books, Manuscripts, Drawings, &c., by Photography and Patent Processes.

The most perfect Machinery and a large well-trained Musical Staff enable us to supply even the largest orders within the shortest time.

PATENT PAPER TYPE COMPANY,
62, HATTON GARDEN, LONDON, E.C.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

- No. 1. ORGAN AND HARMONIUM MUSIC.
" 2. SACRED MUSIC WITH ENGLISH WORDS.
" 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.
" 4. MUSIC FOR THE PIANOFORTE.
" 5. SECULAR VOCAL MUSIC.
" 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and CO.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

Compositions for the Pianoforte

BY

AGNES ZIMMERMANN.

	s.	d.
Suite for Pianoforte. Op. 22...	10	6
Or, singly: Prelude, 3s.; Mazurka, 3s.; Scherzo, 4s.; March, 4s.		
Suite pour Piano, Violon, et Violoncelle. Op. 19...	15	0
Sonate für Pianoforte und Violin. Op. 16...	15	0
Second Sonata for Pianoforte and Violin. Op. 21...	15	0
Third Sonata for Pianoforte and Violin. Op. 23...	15	0
Mazurka. Op. 11...	3	0
Presto alla Tarantella. Op. 15...	4	0
Bolero. Op. 9...	2	0
Gavotte. Op. 14...	2	0
Gavotte. Arranged for the Organ by W. J. Westbrook	net	1 6
Barcarole. Op. 8...	3	0
Two Pieces—No. 1. Twilight. No. 2. Sunshine...	each	3 0
March. Op. 13...	2	6
March. Arranged for Organ by J. Stainer...	net	1 6
Drei Clavierstücke—No. 1. Caprice. No. 2. Auf dem Wasser.		
No. 3. Scherzo...	each	3 0
Spring Melody...	2	0
Gavotte in E minor. Op. 20...	3	0
Canon, Sarabande, and Gigue...	4	0

ARRANGEMENTS.

Menuetto from Haydn's Quartet in D minor	3	0
Corelli's Sonata in E major, composed for the Violin, arranged for Piano Solo...	3	0
Bourrée in E♭, by J. S. Bach...	2	6
Bourrée in C, by J. S. Bach...	2	6
Gavotte in G, by J. S. Bach...	2	6
Second Concerto. Composed for the Harpsichord or Organ, by G. F. Handel...	5	0
No. 4 of R. Schumann's Skizzen für den Pedal Flügel (Sketches for the Pedal Piano)...	3	0
Allegretto alla polacca, from Beethoven's Serenade, Op. 8, for Violin, Viola, and Violoncello...	3	0
Scherzo from Beethoven's Trio, for Violin, Viola, and Violoncello, Op. 9, No. 1...	3	0
Menuetto from ditto, ditto, Op. 9, No. 2...	3	0
Menuetto from Schubert's Quartet, Op. 29...	3	0

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

HARVEST ANTHEMS & HYMNS.

All Thy works praise Thee	E. H. Thorne	3d.
Blessed be the Name of the Lord	H. Gadsby	1½d.
Fear not, O land, be glad and rejoice	Sir J. Goss	6d.
Give unto the Lord the glory	J. F. Bridge	4d.
God said, Behold, I have given you every herb	G. A. Macfarren	6d.
I will give thanks unto Thee	E. J. Hopkins	6d.
I will give thanks unto Thee	J. Barnby	4d.
I will magnify Thee, O God	Sir J. Goss	3d.
Make melody within your hearts	Rev. F. A. J. Hervey	3d.
O give thanks	E. A. Sydenham	3d.
O how plentiful is Thy goodness	T. M. Pattison	3d.
O Lord, how manifold are Thy works	J. Barnby	1½d.
O praise the Lord	Sir Herbert Oakeley	1/6
Praise the Lord, O Jerusalem	Dr. W. Hayes	4d.
Praise the Lord, O my soul	H. Lahee	1½d.
Praise ye the Lord for His goodness	G. M. Garrett	1½d.
Praised be the Lord	C. Steggall	1s.
Sing praises to God	H. W. Wareing	1½d.
The earth is the Lord's	A. Lowe	3d.
The fof'tring earth, the genial showers	J. L. Hopkins	3d.
The harvest-tide thanksgiving	J. Barnby	1½d.
The Lord hath done great things	H. Smart	4d.
The Lord is loving unto every man	G. M. Garrett	3d.
This is the day	Sir Herbert Oakeley	2/0
Thou visitest the earth and blestest it	W. H. Callcott	2d.
Thou visitest the earth	Dr. Greene	1½d.
While the earth remaineth	C. Swinnerton Heap	4d.
Ye shall dwell in the land	J. Stainer	1½d.

London: NOVELLO, EWER and Co.

TWELVE HYMNS WITH TUNES

FOR

HARVEST

SELECTED FROM THE HYMNARY.

PRICE ONE PENNY.

Sing to the Lord a joyful song	J. Barnby.
O Lord, the heaven Thy power displays	Sir F. Ouseley.
Father, blessing every seed-time	Dr. Dykes.
Lord, in Thy name Thy servants plead	W. Metcalf.
The wintry time hath ended	Dr. Gauntlett.
Come, ye thankful people, come	Sir George Elvey.
God, the Father, Whose creation	H. Smart.
Lord of the harvest, Thee we hail	Anonymous.
Lo, summer comes again... ..	Rev. E. B. Whyley.
Praise, O praise our Heavenly King	German.
Summer ended, harvest o'er	J. Adcock.
O Lord of heaven, and earth, and sea	Dr. Wesley.

London: NOVELLO, EWER and Co.

FOR HARVEST.

THE JUBILEE CANTATA

(HARVEST CANTATA)

FOR SOLO VOICES, CHORUS & ORCHESTRA

COMPOSED BY

C. M. VON WEBER

Op. 58.

Edited, and the Pianoforte Accompaniment revised, by EBENEZER PROUT. The words translated from the German version of Wendt, by the Rev. J. TROUTBECK, M.A.

Octavo, 1s.; Full Score, 21s.; Orchestral Parts, 15s.

London: NOVELLO, EWER and Co.

HARVEST
THANKSGIVING MARCH

FOR THE ORGAN

BY

J. BAPTISTE CALKIN.

One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

ALBERT LOWE'S HARVEST ANTHEM.

THE EARTH IS THE LORD'S

Short, easy, full, and effective. Composed expressly for Parish Choirs. Octavo, 3d.

London: NOVELLO, EWER and Co.

ALBERT LOWE'S HARVEST CAROL.

HOLY IS THE SEED-TIME

Composed expressly for Harvest Festivals.

Octavo, 2d.

London: NOVELLO, EWER and Co.

Third Edition.

EASY ANTHEM FOR HARVEST FESTIVALS

O SING UNTO THE LORD

FULL ANTHEM FOR FOUR VOICES

Composed by THOS. PALMER, Mus. Bac.

"Pleasingly written, and up to the average of easy anthems."—*Choir.*
Price 4d.

London: NOVELLO, EWER and Co.

HARVEST ANTHEMS.

THOU VISITEST THE EARTH	3d.
WHEN THE LORD TURNED	6d.
GOD IS THE LORD	6d.

COMPOSED BY

CHARLES JOSEPH FROST.

London: NOVELLO, EWER and Co.

NEW ANTHEM FOR HARVEST FESTIVALS.

THOU, O GOD, ART PRAISED IN SION

FULL ANTHEM, WITH SOLOS, &c., BY

J. G. CALLCOTT.

Price 6d.

Of the Composer, 30, Netherwood Road, London, W.

EASY FULL HARVEST ANTHEM.

I WILL EXTOL THEE, O GOD, MY KING

COMPOSED BY J. J. SIMPSON.

8vo, 3d. Specially suitable for Parish Choirs.

London: NOVELLO, EWER and Co.

FOR HARVEST. Just published.

O GIVE THANKS UNTO THE LORD. Full

easy Anthem for Harvest, by E. A. SYDENHAM. Price 3d.

London: NOVELLO, EWER and Co.

HARVEST ANTHEMS.

THOU CROWNEST THE YEAR, and O SING

UNTO THE LORD. By THOS. SMITH.

London: NOVELLO, EWER and Co.

Post-free from the Composer, Angel Hill, Bury St. Edmunds.

Third Edition, price 3d.

BENEDICITE.—Specially suitable for Harvest

Festivals. Three different Settings, by ALEX. S. COOPER.

"Simple, appropriate, and very effective."—*The Choir.*

London: NOVELLO, EWER and Co.

HAIL TO OUR HARVEST HOME! Part-

Song, by BENJAMIN CONGREVE. Price 1½d.

Also, 'TIS THE LAST ROSE OF SUMMER, arranged as soprano solo, accompanied by four-part chorus. Price 1½d.

London: NOVELLO, EWER and Co.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S

Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

("The Well-Tempered Clavichord").

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER and Co.

REDUCTION OF PRICES.

NOVELLO'S

SELECT ORGAN PIECES

Three Volumes, cloth, gilt edges, 21s. each.

108 Numbers, 1s. each.

NOVELLO'S

SHORT MELODIES FOR
THE ORGAN

One Volume, cloth, gilt edges, 21s.

36 Numbers, 1s. each.

London: NOVELLO, EWER and Co.

TRINITY COLLEGE, LONDON.

CLASSES AND LECTURES.

MICHAELMAS TERM will commence on SEPTEMBER 26, when new Students can be received.

Regulations and Forms of Application for the undermentioned Classes may be obtained of the Secretary.

HARMONY.—Gordon Saunders, Mus.D.; F. E. Gladstone, Mus.D.; E. J. Hopkins, L.Mus.T.C.L.; Baron Bódog D'Orczy.

COUNTERPOINT.—F. E. Gladstone, Mus.D.

FORM AND ORCHESTRATION.—E. H. Turpin, L.Mus.T.C.L.

ACOUSTICS.—(Vacant).

PIANOFORTE.—Sir Julius Benedict, W. G. Cusins, Bradbury Turner, Mus.B., E. Silas, King Hall, Miss Alma Sanders, Mrs. Baskcomb, F. G. Cole, L.Mus.T.C.L.

ENSEMBLE PIANOFORTE CLASS.—Sir Julius Benedict.

ORGAN.—W. S. Hoyte, L.Mus.T.C.L.; W. Pinney, Mus.B.

HARMONIUM.—King Hall.

SOLO SINGING.—F. Schira, A. Visetti, J. C. Beuthin, J. H. Nappi, Wallace Wells, Miss Kate Steel.

VIOLIN.—J. T. Carrodus, L. Szczepanowski.

VIOLONCELLO.—E. Woolhouse. FLUTE.—John Radcliff. OBOE.—

A. J. B. Dubrucq. CLARINET.—H. Lazarus. HARP.—John Cheshire.

ORCHESTRAL SOCIETY.—George Mount. MUSICAL HISTORY.—

E. H. Turpin. SIGHT SINGING AND ELEMENTS OF MUSIC.—E. Burritt Lane, L.Mus.T.C.L.

VOCAL AND AURAL PHYSIOLOGY.—Llewelyn Thomas, M.D., and Lennox Browne, F.R.C.S.

CHORAL SERVICE CLASS (FOR CLERGY).—Rev. the Warden, Mus.B.

CHORAL SOCIETY.—George Mount.

* Classes have also been established in General Subjects for the benefit of those Students of the College who are desirous of improving their general culture, or are preparing for the Matriculation and other Examinations preliminary to University Degrees and other Diplomas in Music.

TRINITY COLLEGE, MANDEVILLE PLACE, MANCHESTER SQUARE, W.

LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.

ADJUDICATOR OF NATIONAL PRIZES, SIR JULIUS BENEDICT.

The next Local Examinations in Elementary Musical Knowledge will take place on FRIDAY, December 2, 1881 (as well as in June, 1882), and will be open to persons of either sex.

National Prizes of the values of £5 and £3 will be open to Candidates in each Division, Senior and Junior.

The Regulations, with a List of Local Centres and Secretaries, may be had of the Secretary, Trinity College, London, W.

HIGHER EXAMINATIONS IN MUSIC.

JANUARY 9 to 14, 1882.

The LAST DAY OF ENTRY for the following is December 23, 1881. Previous Exercises must be sent in by December 9, 1881.

1. Diplomas of Licentiate and Associate, and the Certificate of Student in Music.

2. Higher Musical Certificates for Women (Harmony, Counterpoint, General Musical Knowledge, Solo-Singing, Pianoforte, Organ, &c.).

3. Special Certificates for Technical Skill in the same subjects.

4. Special Musical Examinations for Clergy and Candidates for Holy Orders.

5. Matriculation Examination.

Candidates may enter for any one or more subjects in Nos. 2 and 3 at their option. The whole of the Examinations will be held in London only.

The revised Regulations and Lists of selected Subjects may be seen in the College Calendar for 1881-2, or may be had on application to the Secretary, Trinity College, London, W.

CHAMBER MUSIC COMPETITION, 1881.

ADJUDICATOR, SIR MICHAEL COSTA.

The Academical Board will award a Prize of Ten Guineas and the Gold Medal of the College for the best Sonata for Pianoforte and Violin.

PRIZE ESSAY ON A MUSICAL SUBJECT, 1881.

A Gold Medal is offered for the best Essay on "The Importance of General Culture to the Musician."

SACRED MUSIC COMPETITION, 1881.

A Prize of Three Guineas is offered for the best Chorale or Hymn-Tune to words provided for that purpose.

The Rules for all of the above Competitions are now printed, and may be had of the Secretary, Trinity College, London, W.

The last day for receiving MSS. is November 30, 1881.

In the Press. Eighth Yearly Issue. Price 3s. 6d.

THE CALENDAR

For the Academical Year 1881-2 will include particulars of the following: Articles of the Foundation; Principal Regulations of the College; List of Officers, Council, Professors, and Lecturers, &c.; Regulations for the Public Examinations for Diplomas and Certificates (higher and local) in Music; Syllabus of Classes and Lectures; Prizes and Scholarships; Resident Students; Students' Evenings and Debating Society; the Physiological School; Examination Papers in Music; College Library; Lists of Students, Institutions in Union, Honorary Members, Local Secretaries, Licentiates and Associates in Music, and Matriculated Students; View of College Building, &c.

By ORDER OF THE ACADEMICAL BOARD.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines... ..	0	3	0
Three Lines... ..	0	3	4
For every additional Line... ..	0	0	10
Half a Column... ..	2	0	0
A Column... ..	4	0	0
A Page... ..	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

Just published.

TO BE PERFORMED AT THE WORCESTER FESTIVAL

THE BRIDE

A CANTATA

Translated from the German of R. HAMERLING

COMPOSED BY

A. C. MACKENZIE.

Op. 25.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO, EWER and Co.

THE WIDOW OF NAIN

SACRED CANTATA

FOR SOLI VOICES AND CHORUS

BY

ALFRED J. CALDICOTT, Mus. Bac., Cantab.

(TO BE PERFORMED AT THE WORCESTER FESTIVAL, SEPTEMBER 7).

Piano Score, paper, 3s.; boards, 4s.

London: NOVELLO, EWER and Co.

Post-free of the Composer, Worcester.

Composed expressly for the

NORFOLK AND NORWICH MUSICAL FESTIVAL, 1881.

THE

SUN WORSHIPPERS

(Les Adorateurs du Soleil)

A CHORAL ODE.

The English words adapted from the French of CASIMIR DELAVIGNE by

CHARLES NEWTON SCOTT

The Music composed by

A. GORING THOMAS.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO, EWER and Co.

Just published.

SALVATOR MUNDI

(SAVIOR OF THE WORLD)

A SACRED CANTATA

The words written and arranged by FREDERICK E. WEATHERLY, M.A.

THE MUSIC COMPOSED BY

ARTHUR E. DYER, Mus. Doc.

Price Two Shillings and Sixpence.

This work is especially suitable for Church Festivals, for which the following special arrangements of the accompaniments have been made, and may be had on loan from the publishers:—

Organ, with Harp, Trombones, Horns, Trumpets, and Drums; or,

Organ and Harp;

Organ, Harp, and Drums;

Organ, Harp, Drums, and Trombones.

The orchestral parts and full score may also be hired.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1881.

PROMENADE CONCERTS.

CERTAIN venerable institutions of traditional interest to English musicians have lately required props and renovations. There has even been a cry of alarm or of glee, according to particular prejudices in particular purlieus, that the Italian Opera "is going." Meanwhile Promenade Concerts increase and multiply, and appear to pay. Their success proves that the class of entertainment meets a growing demand, and one that indicates not so much a change in the musical taste of the public, as a state of transition in general conditions and social habits.

The Promenade Concert in this country has had to adapt itself gradually to climatic and material necessities. Its history could be prettily traced from the old serenade by torchlight in romantic garden, mediæval street, or tavern-yard, to the courtly reign of perruques and wax-lights at Ranelagh or Vauxhall. There are people who are still very much alive who have witnessed a striking development in the history of the subject. They have seen the effulgence of Julien's waistcoat by gaslight, and will have to admit, with that sad mixture of sorrow and hope in such confessions, that their own generation is now eclipsed by the violet-tinted glory of the electric light in Covent Garden Theatre.

It is all very well to say that music by any light will sound the same, but the truth is the system of lighting involves differences in the size and acoustical properties of concert-rooms. It also affects the temperature, and consequently the intonation of the instruments and brilliancy of the music; and, moreover, it very much affects the personal sensations of the hearer and his state of serenity and mental receptivity for music.

Music, like all other subjects, has its sub-divisions, commencing with the two broad divisions, the art itself and the diffusion of the art. It cannot be said that Promenade Concerts have much direct influence one way or the other on what is called the progress of the art. That is at all times a long and serious business, and to a certain extent is independent of concert programmes and of incidental circumstances. It comes chiefly from the producer or inventor, who collects and arranges his materials in the solitude of his study. The means we employ to diffuse the products of art-genius will, of course, react on the creative power existent at any particular period; but if years ago a composer had written a symphony or dramatic scene now admitted to have been a decided advance in the art, the progress was effected there and then as soon as the music was penned. The tedious process of inserting new ideas into the heads of the multitude is an after consideration. When the creative element in music was most in the ascendant, musicians were content to live and die unheard, if not unheard of, beyond the precincts of an Italian city or German principality. Nowadays a composer, if he thinks he is not sufficiently appreciated in the old world, can conveniently remove to the new; and a virtuoso from Thrace or Sarmatia can come to London and realise a fortune in less time than it took our forefathers to get from one place to the other. The material conditions so favourable to the diffusion of the art are already marvellous, and before long they are likely to be still more startling; but it is only too apparent that there is no corresponding progress in the art itself.

Mr. Pepys, on May 28, 1667, found Vauxhall "mighty divertising." Possibly Mr. Pepys was there *en garçon*; and even to that orthodox old gossip and connoisseur the music was not less of secondary importance than it might be to any of us who, on one of these autumnal evenings in 1881, may choose to stroll through the concert saloon of Covent Garden Theatre into the Floral Hall. In fact, the main attraction of Promenade Concerts is the facility of strolling in and out; and it points to the direction which the amusements of the future are likely to take in competing with the many demands on the time and attention of a very scientifically educated public. The system of lighting places of amusement by electricity will be immensely in their favour in the immediate future. The atmosphere of theatres and concert-rooms during that carboniferous period of modern civilisation now about to pass away was inhospitable enough to confine all but the very young and the very enthusiastic to their books and pianos in their own homes. Consequently a larger proportion than might be of theatre-goers and concert-goers were people who sought amusement for its own sake, and who had the least critical appreciation either of the drama or of the music. At all periods, and particularly under more enticing conditions in regard to animal comforts, the audience at a Promenade Concert will, to say the least of it, be heterogeneous and unprofitable to the too careful analyst. It admits at present, however, of one capital division, into the portion who are seated and the portion who are not. Amongst the former there are whole families of the purest respectability, and of the highest suburban cultivation, who can manage to pass patiently and pleasantly the long intervals between the songs; whilst as a counterpoise there are many young gentlemen of studious habits and æsthetic tastes who will yawn through the songs and waltzes for the sake of the occasional classical excerpt which they assiduously follow with the pianoforte or instrumental score before them. In the much-abused promenade itself, amongst a few less definable items, are loungers of all classes and from all countries; many of whom are men of travel and experience who, if not accomplished amateurs, have a certain musical education, and are no mean judges, and know when to applaud and when to be silent, and who keep in check the greedy, the indiscreet, and the juvenile who love the mere clamour of an encore.

It is altogether a mistake for musicians to take too high and academic a standpoint in estimating the value of Promenade Concerts. It is admitted that these entertainments have no very direct influence on the progress of the art as a musician would understand the term, but in their adaptability to newer conditions they may become a power in the educational or practical domain of the art. In this country above all it is the practical side of music we hear most of and know most about. That is the reason why, being wealthy, we have so much good music and, being narrowly practical, we have so few composers. The majority of our amateurs will sing or play songs or pieces of such a compass or of such a degree of difficulty, but if asked the name of the composer they turn listlessly, and half surprised at the question, to the title-page. They care nothing for the composers or the art; but only for the song or the piece; or at most for the distinguished person who sings or plays one or the other in public. It is not unconstructive to remind ourselves, when we have a good opportunity, that our national failing is made obvious even in arts and sciences in which we succeed better than in music. There is perhaps no immediate connection between music and medicine, or between

Promenade Concerts and the late Medical Conference; but no one could help observing the essential distinction between the addresses delivered by the foreign members and by the English members of that assembly. So marked was the difference that even the *Times*, that embodiment of English sentiment, rather ridiculed our own practitioners as bone-setters and blisters; and Sir James Paget himself more euphemistically apologises for their somewhat exclusive attention to a particular branch of their art. The polite world in Church and State very properly feasted and patronised the foreign professors with genuine British hospitality and condescension; and as for their aggressive science, so long as it did not positively account for the apples in the dumpling, and left us a little standing-room on the old ground, it was passed over as not of much practical value.

In regard to music, it is not too much to say that, simply by contact with the outer world and by what the medical professors call "solidism," English opinions and tastes have been revolutionised within the last ten years. The old ways of provincialism, individualism, inefficient private education, family prodigies and village popes, doctors, and masters, are fading before the fierce light which is flashed from one European capital to another, and searches the remotest districts. We may learn something even from cotton-spinners and cloth manufacturers, who are beginning to discover that Manchester and Bradford are only separate functions in a very large organism, and that if their artistic productions are not appreciated as much as they should be by the foreigner, it is not a question of free trade or fair trade, but of being abreast of the world, and of emulating the more scientific knowledge and methods of other countries. In respect to our manufactures, the moral and material conditions in this country have of late years been exceedingly favourable to competition. In art questions it is rather the reverse. Neither in climate nor temperament are we much favoured; and in music our native practicality inclines to "bone-setting"—to the mechanics of the art, and even to what is most mechanical in the act, art, grammar, and form of composition. It is more politic and more dignified to recognise the fact than to whine and complain that our musical compositions are underrated at home or abroad. The great fault of our music is that it has been too timid. Even our musical professors were so modest, or so *gauches*, that an English orchestra of the very finest material was, since the period of railways and continuous immigration, often thought incomplete without some adequately bedizened foreigner to conduct. That was partly a result of our former provincialism, our isolation, the domesticity of our musical tastes, and our ignorance of the orchestra. Promenade Concerts, if they serve no other higher purpose, may at least cultivate a taste for orchestral effects; and it seems, from the experience of the last two or three seasons, that our musicians, known or unknown to fame, mean to assert their claims to the *bâton*. Our advance is palpable. Like raw provincials gradually accustoming ourselves to evening dress, we are some of us beginning to feel at home in higher musical society—higher at least as compared with music-halls. The only danger is that the well-cut coat and unexceptionable cravat are not the only essentials to success; and that occasionally, in the brilliantly lit *salons* frequented by the *élite* of what we may call the peripatetic school of musical connoisseurs, we may unconsciously betray the earlier-acquired accent or mien of other resorts. It is not sufficient excuse that the artists at a Promenade Concert should be English if their talents are not

equal to the educational level of the audience. Excellent people, who live apart from the world and its vanities, may enjoy the luxury of charitably selecting special objects of condemnation from a confessedly mixed audience; but those who know more about it, and possibly take even a less acute interest in specialties, will know that, with all allowances, the audience at a London Promenade Concert is more critical, and of a more universal education, even in music, than the ordinary class of subscribers who, with their families, attend as a question of fashionable routine places of higher artistic pretensions. By greater refinement and invention in the surrounding attractions as well as in the musical programmes, the audience can easily be still further improved. The electric light is itself a new and brilliant power in the diffusion of art. It is even a new moral power. It is fatal to everything that is tawdry and false; to worn-out decorations, to rusty-red hangings, as well as to renovated complexions, paint patches, dyes, and violet powder. The reign of gaslight has ended in an age of individual pretension and hypocrisy. In the coming era, if there be even less creative power, and in music a temporary exhaustion of old materials, we can honestly work in a new field, in the combination of the arts and in the utilisation to that end of novelties in material conditions. To succeed even in such a direction mere practicality, mere carpentry, will be insufficient; we shall more than ever depend upon the higher cultivation of the national taste, and as much as ever on the enthusiasm and audacity of genius.

CLÉMENT MAROT AND THE HUGUENOT PSALTER.

IV.

(Continued from page 406.)

GUILLAUME FRANC, son of Pierre Franc of Rouen, appears, says M. Douen, to have been one of the numerous Protestants who were forced to abandon France on account of their religious convictions. He arrived at Geneva while Calvin was at Strasburg, and obtained a licence, dated June 17, 1541, to open a school of music. In 1542 the register of the Council records a payment to Franc for teaching the children to sing.* On the 6th of June in the same year he was appointed "chantre"† of St. Peter's church, and on April 16, 1543, the Council passed a resolution in the following terms: "Inasmuch as the psalms of David are being completed, and that it is very necessary to compose pleasing melodies for them, ordered that Master Guillaume, the chantre, who is very competent to teach the children, should give them instruction for an hour on a day to be appointed, and that Master Calvin should be consulted about his remuneration."‡ This minute no doubt refers to the nineteen psalms on which Marot was then engaged, but which were not published until the following August. It will be observed that although the design of adapting melodies to these psalms is expressly mentioned, nothing is said about employing Franc on this work. His services are retained solely to teach the children the tunes when composed. Still less is there an allusion to any connection between Franc and the edition of the psalter already published. Several

* The reader will remember the Ordonnance of November 20, 1541, already mentioned.

† We retain the French word, for which there is no precise equivalent in English.

‡ Pour autant que l'on paracheue les psalmes de David et quil est fort necessaire de composer vn chant gracieux sur yeulx, ordonné que maystre Guillaume, le chantre, qui est bien propre pour recorder les enfans, les instruire vne heure le iour qui sera fixé, et qu'on parlera de son gage à maystre Calvin.

applications by Franc for an increase of salary are recorded in the registers, until at last, on his request being refused, he resigned his post on August 3, 1545, and left Geneva for Lausanne. Here he was appointed to the same office in the cathedral that he had held at Geneva, and died about May, 1570. When Franc went to Lausanne in 1545 he found some psalms already in use, but sung to melodies composed by Gindron, a canon of the cathedral. Concerning these melodies Viret wrote to Calvin on July 21, 1542: "We have resolved to sing as soon as possible the music of the psalms composed by Gindron, which is much easier and more pleasing than yours, and which we would have preferred to see printed in place of that which is in use with you."* In this, as in other respects, Lausanne shows a tendency to assert her own independence, and a disinclination to submit to the supremacy of Geneva. A rival psalter was the natural result.

We have already seen that in 1551 Beza obtained a licence to print "the rest" of the psalms, which, he stated, he had caused to be set to music. We now know that he employed Franc for this purpose, and his design probably was to publish a complete psalter for use at Lausanne, with new tunes to supplement those of Gindron. M. Douen speaks† as if he thinks that such a psalter was accordingly printed at Geneva in 1552, but no trace of it appears, and its publication, though undoubtedly then contemplated, may have been postponed from time to time until Beza had finished his translations of the psalms.

A minute recently discovered in the records of the Council of Geneva has been already referred to. It is of the highest importance, and we now give it in full: "Thursday, 28 July, 1552. With reference to what the said Master Jacques, minister at Lausanne, has stated, that at Lausanne they cannot agree to sing the psalms altered here by Master Louis Bourgeois, nor those of the Sieur de Bèze to which he has set melodies, they propose, for the purpose of singing the psalms translated by Marot, to print them with their original melodies, and also those which the Sieur de Bèze has translated, with melodies which the chantre of Lausanne has set to them. This they have not presumed to do without a licence, wherefore he has asked permission to print them here. Ordered that, seeing the request is reasonable, permission be given to them."

The letter of Viret in 1542 shows the spirit of independence that existed at Lausanne. The minute of 1552 speaks the same language. Lausanne will have nothing to say to Geneva or Genevan tunes. She prefers the "premier chant" of Marot's psalms, and the tunes set by her own chantre to Beza's new translations. The "premier chant" appears to us to mean the melodies to which Marot's psalms were originally sung at Lausanne. The alterations made at Geneva commence with the first edition of the psalter, in which nearly all the primitive Strassburg melodies were more or less modified.

But the Order of Council tells us more. It settles the question of the editorship of the Genevan psalter, and proves that the alterations made in the melodies, the six new tunes introduced before 1549,‡ and the thirty-four tunes of 1551 are undoubtedly the work of Louis Bourgeois.§ Much confusion has been caused by a letter addressed by David Constant to Bayle, which says: "I have unearthed a rather curious fact, viz., a certificate which Beza gave under his hand and in the name of the Ecclesiastical Body to

Guillaume Franc on November 2, 1552, in which he states that it was Franc who was the first to set to music the psalms as they are sung in our churches, and I have moreover a copy of psalms printed at Geneva in which is the name of this Guillaume Franc, and more than that, a licence from the magistracy, signed Galatin, in 1564, by which he is also recognised as the composer of this music. Our Plantin, in the *Lausanna restituta*, renders him the same testimony." So long ago as 1745 Baulacre of Geneva had pointed out the errors contained in this statement. He says that Professor Ruchat, who had adopted Constant's account in his *Histoire de la Réformation de la Suisse*, afterwards saw reason to suspect its accuracy, and on examining the certificate found that it referred solely to the poverty of Franc, the sad condition of his family, and the bad health of his wife, but contained nothing whatever relating to the psalms. Baulacre then proceeds to show that Constant had confounded Franc's Lausanne psalter printed at Geneva in 1565 with the genuine Genevan psalter completed in 1562. As regards the certificate we are inclined to think that Ruchat's investigations were imperfect, and that there may have been some document of the kind spoken of by Constant. It corresponds with what is said in the Council minute of July 28, 1552, and was no doubt intended to support Franc's claim to have set to music the thirty-four psalms of Beza before they were sent to Geneva, and published there with tunes adapted to them by the rival editor. Constant, however, was altogether mistaken in speaking of Franc's tunes as those which were then sung in the churches. By his time the local psalter of Lausanne had been long superseded by that of Geneva.

A copy of Franc's Psalter still exists in the library of Geneva. It bears the title: "Les Pseaumes mis en rime françoise par Clement Marot et Theodore de Beze, avec le chant de l'Eglise de Lausanne. . . . Jean Riuary, pour Antoine Vincent, 1565. Avec privilege, tant du Roy que de Messieurs de Geneve." M. Douen gives a minute description of this volume. The Genevan licence is dated December 1, 1564, and says: "Permission is granted to Guillaume Franc, chantre in the church of Lausanne, to print the psalms of David translated into French verse by Cl. Marot and Th. de Bèze, and to add to them the new tunes which he has set to some of them. . . ." Franc's preface explains his motives:—

Guillaume Franc, chantre of the Church at Lausanne, to the readers, greeting.

My brothers, that you may have no occasion to think that by this new edition of the psalms, with their proper tunes, I have desired to undertake anything to surpass those who have laboured on this subject with very great care, or even to correct what has been well done by them, I have deemed it necessary to advise you that in this work I have proposed to myself no other end than the advancement of the honour and the glory of our Lord, by employing the talent he has given me to the service of his Church, and this I have done with reference only to this church of Lausanne, as in such external matters it is lawful to conform to local circumstances, without any separation arising on that account between the churches of our Lord. More than that, I can aver that I was urged to do this more by the advice and request of those who hold office in it than of my own will, alleging as a reason that they thought it very useful for each of the psalms to have its own proper tune. This being considered, I have selected all the best tunes of those which have been in use, as well in this as in other reformed churches, which I have retained.* And as to the last translated psalms which are sung to the tunes of the earlier psalms, I have to the best of my small ability fitted them with tunes of their own, because many persons hearing the aforesaid psalms sung, mistook one text for another on account of the tune. Wherefore I hope that of those who have no other object in view than the advancement of the Kingdom of our Lord, there will be no one who will not take all in good part, and who will not endeavour henceforth, as God may grant him grace, to sing praises to His Majesty in diverse tunes and melodies.

This preface is very suggestive, equally in what it says and in what it does not say. Franc makes no allusion whatever to any Lausanne psalter of earlier date, and we think he could hardly have omitted some

* Viret of course refers to the first edition of the Genevan psalter.

† 1, 613.

‡ Franc had then left Geneva.

§ In fact, the alterations made in 1551 brought Bourgeois into trouble with the Council, as we shall see hereafter.

* Franc, observes M. Douen, has borrowed nothing from the pseudo-Roman psalter of 1542.

reference to it, had such a psalter been ever published. If the inference we have drawn above from the minute of July 28, 1552, be correct, the plan of the Lausanne psalter as then designed was considerably modified in 1565. Thirteen years had elapsed, the Genevan melodies of 1551 had become established, and the completed psalter had been published three years previously. The time was past when the alterations of Bourgeois or the tunes adapted by him to Beza's thirty-four psalms could be rejected, and Bourgeois himself had long left Geneva, so that any personal rivalry, had such existed between him and Franc, was now at an end. Franc therefore contented himself with introducing into his psalter only forty-six melodies differing from those of Geneva. These he distributed as follows: Proper tunes were adapted to the five psalms* of 1554-7 which at Geneva were sung to the melodies of other psalms, also to twenty† of the twenty-two psalms of 1562, left without melodies of their own in the Genevan psalter, while to the remaining two, 69 and 117, were assigned as *proper* tunes the Genevan melodies of 51 and 127, to which they were already respectively sung, new tunes being supplied to the last-mentioned psalms. The number of new melodies thus furnished by Franc was twenty-seven, or strictly speaking twenty-six, as the tune assigned by him to psalm 51 was that which had been adapted to it in the Genevan psalter of 1542, but which Bourgeois had replaced by another in 1551.

The tunes selected by Franc from sources extraneous to Geneva are nineteen in number, and were set to psalms 17, 27, 29, 48, 54, 55, 56, 57, 75, 83, 85, 94, 102, 106, 132, 141, 146, 147, and 150. Of the rejected Genevan melodies four‡ belong to Bourgeois (1551) and fifteen to the edition of 1562. All the other tunes in the Lausanne psalter are taken from that of Geneva.

Franc in his preface is equally silent respecting any connection between himself and the Genevan psalter. On the contrary, while he adopts tunes from all its editions he distinctly declares them to be the work of others, and we have seen above that when he was himself at Geneva he was engaged by the Council as a teacher only, not as an editor. We think therefore that the evidence before us, scanty as it is, is quite sufficient to sustain M. Douen's judgment that Franc had no part in the preparation of any edition of the Genevan psalter, and we pass on to the claim of Bourgeois, which alone remains to be considered.

Louis Bourgeois, a native of Paris, was invited to Geneva in 1541, about the time of Calvin's return from Strasburg. When Franc went to Lausanne in 1545 his office was given to Bourgeois, jointly with a Genevan named Fabri, the one to serve the Church of St. Gervais, the other that of St. Peter. In 1547 the rights of citizenship were conferred on Bourgeois gratuitously, and he was soon afterwards exempted from some municipal burdens to enable him to devote himself wholly to his studies. Of his private life we know no more than what can be gathered from some scattered entries in the Genevan registers, chiefly relating to fruitless applications for an increase of salary. A curious incident, to which we have already alluded, occurred in 1551. On December 3 the Council ordered Bourgeois to be thrown into prison for having altered the psalm-tunes without leave, and that the tunes already in print should continue to be sung until the others were taken into consideration. Bourgeois obtained his liberty the following day at the intercession of Calvin, and the alterations he had

made were soon afterwards adopted. He returned to Paris about 1557, and was still living in 1561. The cause of his leaving Geneva is not exactly known, but it has been ascribed with some probability to the refusal of Calvin and the Council to permit the use of harmonized psalms in public worship. The evidence we have already adduced proves that, certainly from 1545 to 1557, and almost certainly from its commencement, Bourgeois was the musical editor of the Genevan psalter. He was also its first harmonizer. In 1547 he published "Pseaulmes cinquante* de David, Roy et Prophete, traduitz en vers françois par Clement Marot, et mis en musique par Loys Bovrgeoys, à quatre parties, à voix de contrepoint egal consonnante au verbe.† . . . M.D.XLVII." Prefixed to this work is a dedication to André Chenevard, of which we subjoin a translation:—

"I remember sometimes that, through the good-will you bore towards me, you proposed to me to publish some complete work of my composition in music, a task which I was then unable to undertake, because I found no suitable materials on which to labour. For even then I began to hold in contempt those dissolute songs, which could yield no fruit for the contentment of the mind. But now since by the divine grace we have certain psalms of David translated by the late Clement Marot, of eternal memory, in such a happy style that to understand them we need no longer have recourse to foreign tongues, and that they have already begun to be sung in several places, I have thought I could not do anything better or more agreeable to those who take pleasure in praising God with the voice and understanding (as the apostle says) than adapt to the subject and the ordinary tune of the said psalms three parts in harmony, setting note against note. And although the charm and delicacy of music would draw me away from this undertaking, nevertheless I have not given encouragement to this counsel. For it seemed to me that this effeminate music, which is fitted to express either the pleasure or the languor of love, is not suitable to the majesty of these holy and divine affections. And, however absurd I may perhaps appear to very expert master musicians, I prefer holding a reputation of that sort among them to being accounted lax and weak by those who fear God, to whom alone I have had regard in this my undertaking, as persons who do not make an ill use of holy things, and who will weigh with judgment the good will I have to benefit the uncultured, who ought not to be deprived of this holy delight. I freely confess, inasmuch as I am in everything subjected to the subject, that some passages may be found which are not suitable to the sign commonly called the minor-imperfect, but this fault ought not to be imputed to me; for I wished in no respect to tamper with the subject aforesaid. However that may be, I dare to affirm to you, my very dear friend, that master musicians themselves, they who wish to judge according to truth, will not despise our labour, and that purified ears will take no small delight in it, and that in addition to all this, such music is ordinarily suitable to all instruments. As to the rest, for those who will not be content with this work, I have constructed on the same materials of the aforesaid psalms another somewhat more free in style, but conforming nevertheless, as far as possible, to the gravity of the sacred subject. And the whole, as much on account of a friendship of long standing, as of the earnest desire you feel for the advancement of useful knowledge, I inscribe with your name, beseeching all lovers of fair play to weigh the affection of the one for the other, seeing that we endeavour to make common cause in regard to a thing at once useful and delightful, which is the thing to be greatly desired for attaining contentment in this life."

In this preface we see strong evidence of the spirit then prevalent among musicians to which we have already alluded. Bourgeois feels it necessary to put forward an elaborate apology for publishing a work in simple counterpoint, and intended to benefit the uncultured; while, to assert his own position as a musician and to suit the taste of those who required more elaborate harmony, he produced simultaneously another selection of psalms, in which within reasonable limits the resources of musical science might be employed. This second work is entitled, "Le premier liure des Pseaulmes de David, contenant xxiv Pseaulmes. Composez . . . en diuersité de musique, ascauoir, familiere ou vaudeville, aultres plus musicales.‡ Lyon. 1547."

The words alone are common to this and the preceding collection, and the melodies, according to M. Douen, are inferior to those in the Genevan psalter. In fact they are not harmonized melodies, but subjects treated contrapuntally. "Figure" and "fugue" reign supreme.

* 63, 64, 65, 67, 111.

† 53, 62, 66, 68, 70, 71, 76, 77, 78, 82, 95, 98, 100, 108, 109, 116, 139, 140, 142, 144.

‡ M. Douen says "five" and "fourteen," but he has apparently forgotten that the tune of psalm 57 was not added until 1562.

* The psalms are numbered consecutively, 1 to 50, without regard to their original order, and, the work being intended for private use, selected verses of each psalm are only given.

† In simple counterpoint.

‡ Fugued.

A remarkable work, entitled "Le droit chemin de musique," was published by Bourgeois at Geneva in 1550, and contributed greatly to make the art of singing popular, but we pass it without further notice as belonging more properly to the general history of music than to our present subject. Bourgeois returned to Paris about 1557, and, if the supposition be correct that in taking this step he was influenced by a desire to obtain the liberty, denied him at Geneva, of bringing his harmonies into general use, there may be some grounds for M. Douen's opinion that the impetus given to psalm-singing by this novel treatment of the melody may have contributed, in some degree at least, to produce the Huguenot demonstrations that took place the following year in the Prêaux-Clercs.

Although Bourgeois had severed his direct connection with Geneva, he still occupied himself with the psalter. We hear of him for the last time in 1561, when he published at Paris "Quatre-vingt-trois Psalmes de David en musique (fort conuenable aux instrumens) à quatre et cinq et six parties, tant à voix pareilles qu'autrement; dont la basse-contre tient le suiet, afin que ceux qui voudront chanter avec elle à l'vnisson ou à l'octaue accordent aux autres parties diminuées; plus le cantique de Simeon, les Commandemens de Dieu, les prières deuant et apres le repas, et vn canon à cinq parties et vn autre à huit."*

The name of the editor of the new tunes in the Genevan psalter of 1562 is as yet unknown, but an entry in the "Comptes des recettes et dépenses pour les pauvres" informs us that in June and July, 1561, Master Pierre, the chantre, received a sum of money for having set the psalms to music.† M. George Becker, in a letter to M. Douen, suggests that "Master Pierre" may be Pierre Dubuisson, chantre, who received the rights of citizenship gratis in 1565, but here the question must rest until further evidence is forthcoming.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 410).

A FEW months after the return of Berlioz from the south of France he set out on a more extended tour, proceeding, in the first instance, direct to Vienna. His remarks upon the state of music in the Austrian capital are scarcely within the scope of this work, but we may reproduce a single brief passage as the opinion of an eminent man upon a state of things which unhappily survives to this day. After referring to the great and growing rarity of dramatic sopranos, Berlioz adds:—

"Not that soprano voices of great power and compass are, like true tenors, diamonds beyond price. No; good and even well-trained female voices present themselves still; but what can be done with such instruments if expression, intelligence, and inspiration do not animate them? It is of real and complete dramatic talent that I would speak. We find plenty of cantatrices whom the public love because they sing showy nothings brilliantly, and whom the great masters detest because of inability to interpret their works in a proper manner. They have

voice, musical knowledge, an agile larynx; they want soul, brains, and heart. Such women are veritable monsters, and as formidable to composers as often they are charming. This explains the weakness with which masters have written rôles full of false sentiment, which seduce the public by the showiness of their appearance; it explains also the bastard works we see born, the gradual abasement of style, the ruin of true expression, forgetfulness of dramatic propriety, contempt of what is true, grand, and beautiful, and the decrepitude of the art in certain countries."

During his stay in Vienna Berlioz conducted three concerts with marked success. The public applauded him, the press praised him, his friends gave him a supper, together with a *bâton*, and the emperor sent him 1,100 francs and a message—"Tell Berlioz that I have been much amused." This the master styles a "singular compliment." Of course there were quaint episodes in the Viennese experience. One day, in a public garden, a little man accosted Berlioz:—

"Monsieur, you are a Frenchman, I am an Irishman; there is, consequently, no national *amour propre* in my sentiments, and (seizing the master's left hand) I ask permission to shake the hand that wrote the 'Romeo' Symphony. You understand Shakespeare."

"In that case, sir, you have mistaken the hand; I write always with this."

Here the Irishman dropped the wrong member, grasped and shook the right one, and went away saying, "O these Frenchmen—these Frenchmen! They must laugh at everything and everybody, even at their admirers!"

By the way, the reputation of Berlioz as a quiz made him somewhat formidable to his Viennese friends, and he tells, with admirable gravity, how Dessauer wished to convert him to some new musical doctrine, but could never get to the point of unfolding it. "Every time the opportunity offered for us to *causer à fond*, as he said, if I looked him full in the face with my most serious air, at the moment of beginning his homily, he fancied that I was laughing at him, and, relapsing into silence, put off my conversion till a better time."

From Vienna the master went to Pesth, taking with him the Hungarian March now conspicuous in "La Damnation de Faust." This he had written at the suggestion of a Viennese amateur, who said, "If you would please the Hungarians, compose a piece upon one of their national themes; they will be charmed with it, and you can give me, on your return, news of their 'Eljen' and their applause." A great sensation attended the announcement of the march, and the editor of one paper was so moved by curiosity as to find out the residence of the copyist and go carefully through the manuscript. The next day he met Berlioz:—

"E. I have seen the score of your Rakoczy March.

"B. Well!

"E. Well! I am afraid.

"B. Bah!

"E. You have announced your theme *piano*, and we, on the contrary, are used to hearing it played *fortissimo*.

"B. Yes, by your gipsies. Be easy; you will have such a *forte* as you never heard in your life. You have not read it well. In any case, it is needful to look after the end."

Of the performance, Berlioz says:—

"After a trumpet passage based upon the rhythm of the opening bars of the melody, the theme appeared, played *piano* by the flutes and clarinets, and accompanied by the strings *pizzicati*. The public remained calm and silent at this unexpected announcement, but when, on a long *crescendo*, fugal

* Compare what Bourgeois had said in his preface of 1547: "joint qu'aucun tout cecy telle musique est coustumierement appropriée à tous instrumentz."

† 1561, juin.—A maistre Pierre, povr avoir mis les psalmes en mvsiqe, 10 fl.

1561, juillet.—Rendv à M. de Beze, qv'il avoit baillé encore à maistre Pierre le chantre, povr les psalmes en mvsiqe, ovtre les profits cydessv, 20 fl. 5s.

fragments of the theme reappeared interspersed with the heavy boom of the big drum simulating the report of distant cannon, the hall began to ferment with an indescribable noise, and, at the moment when the orchestra, entering upon a furious *mêlée*, gave out a long-continued *fortissimo*, cries and stampings shook the hall; the concentrated feeling of all those excited souls exploded with accents which gave me a shiver of terror; I seemed to feel my hair stand up, and at the end of that decisive section I was obliged to abandon the peroration of my piece, the tempest of the orchestra being unable to struggle against the blast of a volcano, the violence of which nothing could arrest. . . . I was greatly agitated, as may be supposed, after a storm of this nature, and was wiping my face in a little room at the back of the theatre, when . . . I saw enter, unannounced, a man poorly dressed, and with a face lighted up in a strange manner. Seeing me, he threw himself towards me, embraced me with ardour, his eyes full of tears, and exclaimed with difficulty, 'Ah, sir! sir! I am a Hungarian—poor devil—cannot speak French—a little Italian. Pardon my ecstasy. Ah! I understand your cannon. Yes, yes—the great battle—dogs of Germans.' Then, striking his breast heavily: 'In my heart—I bear you—Ah! Frenchman—revolutionary—to know how to make the music of revolutions!' I cannot attempt to paint the terrible exaltation of this man: his tears, the grindings of his teeth! It was almost alarming and quite sublime." On returning to Vienna after his great success, Berlioz was waited upon by the amateur who had suggested the march. The noise of its frantic reception had reached the capital, and our amateur, frightened rather than pleased, said, "I run to beg you not to say a word about me on this matter. If it were known in Vienna that I had contributed in any way to the composition of the march I should be seriously compromised, and it might do me harm."

Berlioz next visited Prague, where he gave six concerts, and enjoyed the satisfaction of presenting his "Roméo et Juliette" to Liszt, by whom that work had never before been heard. Again success rewarded his efforts. The public were delighted, and the virtuosi arranged a supper at which Liszt in their name presented the composer with a silver cup. Hereby hangs a tale which Berlioz may be allowed to tell:—

"Liszt was unanimously chosen to make the presentation speech instead of the chairman, who had not sufficient acquaintance with the French language. At the first toast he made me, in the name of the assembly, an address at least a quarter of an hour long, with a warmth of spirit, an abundance of ideas, and a choice of expressions which excited the envy of the orators present, and by which I was profoundly touched. Unhappily, if he spoke well he also drank well, the treacherous cup inaugurated by the *convives* held such floods of champagne that all Liszt's eloquence made shipwreck in it. Belloni and I were still in the streets of Prague at two o'clock in the morning persuading him to wait for daylight before exchanging shots, at two paces, with a Bohemian who had drunk better than himself. When day came we were not without anxiety about Liszt, whose concert was to take place at noon. At half-past eleven he was still sleeping; at last some one awoke him, he jumped into a cab, reached the hall, was received with three rounds of applause, and played as, I believe, he had never played in his life before."

Going on to Breslau, our master was somewhat disquieted by the coldness of the public at certain concerts which he attended before giving his own. On one occasion complete silence followed a capital perform-

ance of Beethoven's "C minor," and Berlioz augured from this a fiasco for himself. "You are mistaken," said an enthusiastic lady amateur, who lacked *finesse*, "the public admire the *chef d'œuvre* of the great master as much as possible, and if they do not applaud, it is out of respect." Berlioz was too keen a humorist not to appreciate this explanation. He adds, "I was much afraid of being respected, but happily without occasion, for at my concert the assembly, to whose respect I doubtless had no adequate claim, thought it a duty to treat me after the vulgar usage adopted all over Europe towards popular artists, and I was applauded in a fashion the most irreverent."

During the whole of this tour our master was busy with his "Damnation de Faust," the libretto of which he had written himself, or rather completed, since portions of a translation of Goethe's lyrics by Gerard de Nerval, set to music by Berlioz twenty years earlier, and two or three scenes by Gandonnière, were incorporated in the work. Berlioz found it easy to be at once poet and composer. He wrote words and music with unexampled facility, taking advantage of every opportunity, in season or out of season, to push on with the task:—

"In an inn at Passau, on the frontiers of Bavaria, I wrote the introduction, 'Le vieil Hiver'; at Vienna, I composed the 'Scene on the banks of the Elbe,' the air of *Mephistopheles*, 'Voici des roses,' and the Dance of Sylphs. I have already told on what occasion and how I produced in one night, also at Vienna, the march on the Hungarian theme of Rakoczy. The extraordinary effect which it produced at Pesth led me to introduce it into the score of 'Faust,' after taking the liberty to place my hero in Hungary at the beginning of the action, and making him witness the march of a Hungarian army across the plain where he pursues his reveries. A German critic has found it very strange that I made *Faust* travel to such a place. I do not see why I should have refrained from doing so, and I would not have hesitated to lead him anywhere else, provided it were for the advantage of my work. I was not obliged to follow Goethe's plan, and the most eccentric travels can be attributed to such a personage as *Faust* without in any degree shocking *vraisemblance*. Other German critics having much later revived this singular thesis, and attacked me with violence because of the differences between my book and the plan and text of Goethe's 'Faust' (as though there were not other 'Fausts' besides that of Goethe; and as though one could put the whole of such a poem to music without interference with its order), I was silly enough to answer them in the preface to my 'Damnation de Faust.' I have often asked myself why these same critics did not reproach me for the book of my symphony 'Roméo et Juliette,' so unlike the immortal tragedy. No doubt they refrained because Shakespeare was not a German. Patriotism! Fetishism! Crétinism! At Pesth, when one evening I lost myself in the streets, I wrote the choral refrain of the 'Ronde des Paysans' by the light of the gas in a shop window. At Prague I rose in the middle of the night to set down a melody I was afraid would be forgotten—that of the angelic chorus in the apotheosis of Margaret. At Breslau I penned the words and music of the students' Latin song, 'Jam nox stellata'; and on returning to France, having gone to spend some days near Rouen, at the place of the Baron de Montville, I composed the great trio, 'Ange adoré.' The rest was written in Paris, but always as an improvisation, at my own house, at the *café*, in the garden of the Tuileries, and even on a post of the Boulevard du Temple. I did not seek the ideas; I let them come

to me, and they presented themselves in an order the most unforeseen. . . . I look upon the work as one of the best that I have produced, and up till now the public appear to think with me."

But the public of Paris, at all events, did not so think in December, 1846, when "*La Damnation de Faust*" was twice produced at the *Opéra-Comique*. Only a few hundreds attended, and the result was catastrophe. Berlioz expected a better fate for his work, and says thereabout:—

"Illusion! Since the first performance of my '*Roméo et Juliette*' years had rolled away, during which the indifference of the Parisian public for all that concerned art and literature had made incredible progress. . . . The good people of Paris—those who go to concerts, those who are credited with troubling about music—tranquilly remained at home, caring as little about my new piece as though I had been an obscure pupil of the *Conservatoire*, and more would have gone to the *Opéra-Comique* on those two occasions had the poorest work in the repertory been represented. Nothing in my artistic career ever more deeply wounded me than this unexpected indifference. The discovery was cruel but useful, and I have profited by it, because I have never since ventured twenty francs upon the Parisian public's love for my music. I sincerely hope I never shall do so in the future [this hope was not realised, by the way], if I live a hundred years. After two days of inexpressible moral suffering, I fancied I saw the means of escape from embarrassment by a tour in Russia."

Berlioz followed up this idea, and having, by the help of friends, raised a little money, he set out for the capital of the Czar on the 14th of February, 1847. Fifteen days later he reached his destination, and was immediately visited by M. de Lenz (he of the "*Trois Styles*"), who acted as his sponsor in Russian society, and befriended him in many ways. Berlioz now found his expectations more than justified. The result of the first concert was a profit of 12,000 francs.

"I was saved! I turned mechanically then to the south-west, and could not help murmuring these words, 'Ah! dear Parisians!'"

The second concert proved no less successful, while the first given in Moscow yielded 8,000 francs; and again Berlioz, looking to the south-west, murmured, "Ah! dear Parisians!" It was at Moscow that an incident took place which led the master to remark upon the curious difficulty experienced by the public in comprehending a man who merely writes music and does not play it. The incident, however, was not new:—

"I was nearly insulted at Breslau by a good paterfamilias who absolutely wished to compel me to give his son some violin lessons. When I strongly protested that it would be by the merest chance if I could play, since I had never handled a bow in my life, he took all my words as so much false money, and saw in them only a kind of stupid mystification.

"Sir, you think you are speaking to the famous violinist De Beriot, whose name somewhat resembles mine."

"Sir, I have read your announcement, you give a concert in the University Hall the day after to-morrow, thus"—

"Yes, sir, I give a concert, but I do not play the violin at it."

"What do you do then?"

"I cause the violin to be played; I direct the orchestra. Go yourself and you will see."

"My man restrained his anger, and it was only on leaving the concert that, by dint of reflection, he could understand a musician presenting himself in public without being an executant."

The kindred experience in Moscow was on this wise: the only available hall being that of the Assembly of Nobles, Berlioz waited on the Grand Marshal of the Palace of which it formed a part. He was a "respectable old fellow of eighty," and listened with patience to the musician's request.

"G. M. What instrument do you play?"

"B. I don't play any."

"G. M. In that case how can you give a concert in the hall?"

"B. I have my compositions performed and direct the orchestra."

"G. M. Ah! Ah! that is curious; I never heard of such concerts. I will willingly lend you the hall; but, as you doubtless know, every artist who is allowed to use it must, in return, play, after his concert, at one of the private *réunions* of the nobility."

"B. The Assembly then, has an orchestra which it puts at my disposal to perform my music?"

"G. M. Not at all."

"B. Then how can it be heard? Surely it is not expected that I shall pay three thousand francs to the performers required for the execution of one of my symphonies at the private concert of the nobles? That would be to rent the hall very dearly."

"G. M. Then, sir, I am sorry to refuse you. I cannot do otherwise."

The old official persisted in this course even when Berlioz made a second application, supported by a resident French artist. It occurred to him, however, that possibly his knowledge of the French language was inadequate, and, upon this, he called in the aid of his wife.

"Madame la Maréchale, whose age was nearly as respectable as that of her husband, but whose features were less benevolent, arrived, looked at me, heard me, and cut short the discussion by saying in French, rapidly, clearly, and concisely:—

"We neither can nor will violate the regulations of the Assembly. If we lend you the hall, you must play an instrumental solo at our next *réunion*. If you will not play, we cannot lend."

"*Mon Dieu*, Madame la Maréchale, I could at one time play very well on the flageolet, flute, and guitar; choose which of these three instruments I shall use. But, as I have not touched one of them for twenty-five years, I must warn you that I shall play very badly. But stop; if you will be satisfied with a solo on the drum, I shall probably do better."

At that moment a superior officer entered the room, and, on learning the difficulty, took Berlioz aside, saying: "Do not insist, M. Berlioz, or the discussion will become very disagreeable for our worthy Marshal. Send me your request in writing to-morrow, and everything shall be arranged. I will make it my business." The result was that Russian rule was violated, "for this occasion only," and Berlioz had not to prove his skill on either the flageolet or flute, guitar or drum.

Our master follows up his account of these incidents with some reflections upon the curious ideas that come into the heads of young people with regard to music:—

"Without speaking of amateurs who persist in taking useless lessons at an exorbitant price to conquer a barbarous organisation upon which the patience and talent of the best masters are wasted; or of those dreamers who are persuaded that they can learn music as they do mathematics, by the intellect only; and without taking note of the worthy fathers who have an idea to make their sons colonels or composers—one meets with sad examples of monomania among those who appear least liable to an attack."

Berlioz then proceeds to cite two cases. In the first instance, a young man called upon him in Paris.

"B. Be good enough, sir, to take a seat.

"V. It's nothing—I am a little—I have—sir, I have come into a fortune.

"B. A fortune! Let me congratulate you.

"V. Yes; I have come into a fortune, and I want to know if I shall do well to make myself a composer.

"B. Be good enough to take a seat. *Mon Dieu*, sir, you credit me with extraordinary perspicacity. Prophecies based on even important works are often wrong. However, if you can show me a score—

"V. No, I have no score, but I will work hard. I have so much taste for music, you know.

"B. No doubt you have already written something—a symphonic movement, an overture, a cantata—

"V. An overture? N-n-no; I have not written a cantata either.

"B. Well, have you tried to write a quartet?

"V. Ah, sir! a quartet!

"B. Well, don't try a quartet. It is, perhaps, the most difficult of all works to treat well, and the masters who have succeeded in it are curiously few. But, without going so high, can you show me a simple romance, a waltz—

"V. (offended). A romance!—no, no, I do not make such a thing as that.

"B. Then you have done nothing?

"V. No; but I will work so—

"B. At any rate you have finished your studies in harmony and counterpoint; you know how to deal with voices and instruments?

"V. As to that—as to that—I know neither harmony, counterpoint, nor instrumentation, but you will see—

"B. Pardon me, sir, you are eighteen or nineteen, and it is too late to begin such studies with any good. However, I suppose you know how to read music at sight and can write from dictation?

"V. Do I know how to sol-fa? Well—no, I don't know the notes even; I know nothing at all, but I have so much taste for music, and I should so like to be a composer. If you will give me lessons I will come to your house twice a day—I will work at night!"

Berlioz, upon this, explained to his visitor the obstacles in his way, and the young man left, like his scriptural prototype, in a sad mood, but evidently with the intention to try another master.

The second case was met with in Moscow, the patient being a Russian of twenty-two:—

"V. Sir, I have an immense passion for music. I have studied all its branches, incompletely, as you may suppose. Moscow offers few opportunities, and I am not rich enough to travel. My parents have vainly tried to turn me from my course, but a great person here is willing to aid me, and has declared that if a competent musician testifies to my real ability he will pay the expenses of my education in Germany and France. Try me, and then write frankly the opinion you have formed. In any case I shall owe you eternal gratitude. If your opinion is favourable, it will give me life, for the constraint now put upon me is death!

"B. Really, sir, I understand what you suffer, and you have all my sympathies. Dispose of me.

"V. A thousand thanks. To-morrow I will bring you the works I wish you to pronounce upon."

Next day, the young man returned, pale and sad:—

"V. I have brought you nothing. I passed the night looking at my MSS., and none seemed worthy to show you, and, frankly, none represents of what I am capable. I will begin something that shall be better.

"B. Unhappily, I am soon going back to St. Petersburg.

"V. No matter; I will send you my new work. Ah, sir, if you knew what fire burns within me! . . . They treat me as a fool here, but, believe me, I am not that, and I will prove it to you."

Berlioz assured the young man of his continued interest.

"*Mon Dieu!*" said I, after he had gone, 'are not these the symptoms of an exceptional organism? Here is perhaps a man of genius.'

Only once, however, was the young Muscovite heard from, and then to say that he had finished nothing, inspiration having quite deserted him.

(To be continued.)

MUSIC FOR THE PEOPLE.

It is a feature, and not the least pleasing feature, of the recent musical revival in England that we are determined to extend the benefits of the art to the lower, and indeed the lowest, strata of the community. The idea of the Italian Opera, for example, being an entertainment exclusively reserved for the upper ten can no longer be sustained in our democratic age. The centre of musical life has shifted from "Gentlemen's Concerts" to "Popular Concerts," and there is every reason to believe that the civilising and refining influence of music will continue, like freedom, to "broaden down from precedent to precedent." Even our Government, although traditionally adverse to the support of art, has recognised the fact by spending—some people say wasting—one hundred thousand pounds a year on the teaching of music in elementary schools; and whatever musicians may think of the artistic value of singing "by ear," they cannot at least fail to appreciate the healthy instinct which has led to these, as yet, somewhat doubtful results. Another move in the same direction has been the organisation of the numerous and various entertainments for the people—using that word in its broadest significance—which have lately sprung up in London, and not in London alone. Philanthropists and musicians have, upon the whole, every reason to rejoice at the results already attained and to look forward still more hopefully to those which the future may have in store. There are no doubt drawbacks to this as to most other movements: pessimists may discover in them one of the many manifestations of dilettanteism too rampant in our age—of that dilettanteism which will make itself heard at any cost, and accept the applause of Islington and Shoreditch, when it must despair of obtaining a hearing at Mayfair. Other objections, and from a different point of view, have been raised against the employment of artists at these cheap concerts. It has been said, and not without a show of justice, that the singers who kindly give their services for such a purpose materially injure the legitimate interests of their profession. Human nature is mean, and there are many people who prefer to hear Mrs. Osgood or Mr. Santley in the far East for the sum of sixpence to paying seven shillings for the same treat at St. James's Hall, perfectly able though they may be to afford the latter amount.

But in spite of all this, and more, there is much in the new movement which one must be a confirmed pessimist not to recognise. If we hear of gentlemen of social position going to the lowest thieves' den at Whitechapel and attracting the inmates thereof (with the assurance, it is said, that there will be nothing in the way of sermonising) to a performance at which ladies and gentlemen sing, and read, and recite for

the benefit of these poor outcasts; hearing all this, we can scarcely fail to be pleased that art, even if it be not the very highest style of art, should be put to such admirable purpose. And instances of the same kind might be adduced from the provincial towns, large and small, no less than from the metropolis. Let us take Manchester for an example. Here, the "Art for the People" movement has assumed large dimensions, with fairly satisfactory results upon the whole. Ballad concerts, varied by readings and the like, have been started with considerable success at Pendleton and Hulme, where the population consists chiefly of skilled workmen of the better class, clerks, and tradesmen. More difficult has been the work at Ancoats, where the lowest class of ordinary labourers, to the number of about seventy thousand, had to be appealed to. Here the initiative was entirely due to the energy of Mr. Councillor Rowley, who hit upon a scheme of combining the arts of painting and music for the benefit of the people. In August, 1880, a loan exhibition of high-class pictures by living painters, mostly from the collection of Mr. Rowley, was held at the New Islington Hall, and in the same room concerts were given every evening from 7.30 to 9 o'clock, while the exhibition lasted. A penny was charged for admission, including a brief *catalogue raisonné*, setting forth in plain language the subject of the pictures and such historic facts as were necessary for their explanation. The concerts were continued during the winter on every Tuesday evening, and again during April of the present year, when another exhibition of pictures belonging to Mr. Galloway, the great ironfounder, took place. Some of the finest specimens of Mr. Madox Brown, Mrs. Butler's (Miss Thompson's) famous "Quatre Bras," and other well-known pictures were amongst the works exhibited. The music was of a varied character and adapted to suit the taste of the audience, ballads, glees, and other popular pieces being included in the programmes. Upon the whole, the combined attractions of the two arts were found to answer their purpose. More than ten thousand people were admitted to each of the exhibitions, and the musical performances were listened to with an amount of decorous attention not always to be met with amongst better-class audiences.

Here, however, as no doubt elsewhere, a difficulty was met with in the apathy of the audience towards such music as was offered to them. The taste of the people has been affected by that curse of modern times, the music-hall; and the workmen of Ancoats frequently found the serious and sentimental ballads "slow" compared with "We don't want to fight," "Tommy, make room for your uncle," and similar masterpieces. And perhaps their instinct was not without a grain of truth. The modern drawing-room ballad or "royalty song" in its way represents a depravity of taste as deep, and less excusable, than any piece of vulgarity for which the "great Vance" or the greater Macdermott is responsible. And it shows, as we said before, a healthy instinct on the part of the working classes that they refuse to consume such weakly stuff. And here we touch upon the vital question of the popular art movement. How are we to find a style of music which will keep the working man awake after nine hours' hard labour, and at the same time be free from the vulgarity of modern taste in high and low circles? Fortunately, the answer to that question immediately suggests itself to the reflecting mind. There is abundance of such art already at hand—abundance, we may say without presumption, greater in this than in any other country. We are of course speaking of the popular ballads and tunes of England, Scotland, Wales, and Ireland, which, as regards variety of form, simplicity

and truth of feeling, and beauty of melody, contain all the germs of the highest art development. In addition to this, liveliness, and wit, and humour are not wanting; and that workman must be tired indeed who would not be roused by the sounds of a jig, or a reel, or a hornpipe, to which if he chooses he may beat the time with hobnailed boots or horny hands. On the other hand, he would scarcely fail to have his sympathy or his patriotic ardour roused by the tales of "Black-eyed Susan," "Poor Tom Bowling," or any of Dibdin's fine songs of the sea; for these and other more modern songs of good sound English ring should of course be included in the programme, in addition to the ballads of olden times. By adopting our suggestion and making the "Entertainments for the People" the true home of popular song, the originators of such enterprises would further their philanthropic plans, and at the same time fill up a serious gap in our musical life.

THAT in literature an enduring fame can be made by one work is proved by the fact of the "Elegy in a Country Churchyard" having rendered the name of Gray familiar to all who read English poetry; and that one composition can insure popularity to a musician can equally be proved by the circumstance of the ballad "Kathleen Mavourneen" having made Mr. F. Nicholls Crouch a well-known composer. We do not say that either of these writers has not produced anything else of importance; but unquestionably their popularity rests entirely upon the works we have named. The many admirers of "Kathleen Mavourneen" will then, we are certain, be pained to hear that its composer is now, at nearly eighty years of age, in Baltimore without any occupation, and with a wife and five children (as a local paper informs us) dependent upon him for support. Mr. Crouch has lived a most eventful life. He was originally a performer in the orchestra at the Royal Coburg Theatre in London, afterwards a student at the Royal Academy of Music, then a member of Queen Adelaide's private band. At the patent theatres, where he was engaged, he wrote songs for Miss Tree and Madame Malibran; then became a manufacturer of zinc, in partnership with a Mr. Chapman; this speculation failing, he was appointed supervisor of the music-publishing firm of D'Almaine and Co., Soho Square; went with Max Maretzek to the Astor Opera House, New York, lectured on music at Portland, where he also taught; afterwards became musical director of St. Matthew's Choir, at Washington; on the breaking out of the war enlisted in the Richmond Grays, where he continued until the surrender of General Lee; then, with three broken ribs and his hand "badly mashed," he was engaged as assistant at a farm, and for the last two years was a common workman at a factory, as varnisher. From this post he was recently, with four others, discharged (in order to reduce the expenses of the establishment), and is now without employment or means. He is earnestly desirous of resuming his profession as a teacher of music. Sincerely indeed do we echo the words of the writer of the notice forwarded to us: "Can nothing be done to give him a lift in that direction?"

SOME time ago we drew attention to the fact of a "Beethoven Laundry" being established at Kilburn, and of a street in the immediate neighbourhood being also named after the great composer. Why this particular spot should have been selected for such an honour we have never been able to discover; but it must be regretted that so excellent an example should not have been followed in other parts of the metropolis. We do not desire that more laundries

should be identified with the name of an eminent musical artist; but it does appear strange not only that none of our modern squares or streets should be dedicated to the memory of the world's composers, but that no project for placing a statue of one in some open public space should even be mooted. As a proof that such a custom prevails in countries at least presumed to be not more musical than our own, it may be mentioned that the Philharmonic Society of New York has recently opened a subscription for a statue of Beethoven, which is to occupy a prominent position in the Central Park. Now considering how much we pride ourselves upon a knowledge of and love for this composer's works; and, moreover, with the recollection of the good offices performed by our Philharmonic Society in commissioning him to write for English audiences, it is scarcely credible that we should allow the Americans to be beforehand with us in paying so obvious a mark of respect to his memory. But even supposing that we are patriotic enough to glorify only those born on British soil, surely Purcell and some few others of the older English composers might be considered worthy of such national recognition; and we could also name some more modern writers of whose compositions we have just cause to be proud. There can be no reason why we should not erect statues in our public thoroughfares to the great heroes of war; but surely some such testimonial of gratitude might be spared for the great heroes of peace.

ONE of the most earnest workers in the cause to which our own journal is devoted has dropped from the ranks; and not only in the new world, where its labours were carried on, but in other countries where it had long earned the respect of art-lovers, this loss will be deeply felt. *Dwight's Journal of Music*, published at Boston, in the United States, was one of those periodicals which, whilst reflecting the opinions of the editor, was ever ready to admit the matured thoughts of those whose object was to promote the healthy progress of the art. It may be that, as it held itself aloof from personal conflict, other journals more exciting in character found greater favour with the majority of readers; or it may be that the editor, tired of his weary work of twenty-nine years, wished to retire upon his well-won fame. At all events, in a few pathetic sentences, the announcement appears in the *Journal* for July 16 that with one more number the publication ends; and by this time, therefore, *Dwight's Journal of Music* is a thing of the past. We should be sorry to believe that, as stated in his farewell words, Mr. Dwight is compelled to bring to an end so excellent a journal solely from want of patronage; and cannot but think that had he desired to continue what must be to him a labour of love, means would have been found in so artistic a city as Boston for supplying him with sufficient funds for the purpose. But as in the concluding sentence of his address he tells us that he has "no heart to ask or to accept further guarantee from friends," we fear that the resolution he has taken is irrevocable; and can only therefore couple the expression of sorrow we feel at saying farewell to so old and valued a compatriot with a sincere hope that he may long live to enjoy that repose from his duties which we should have preferred to find more amply rewarded.

MUCH has been said upon the power of music to effect most beneficial results upon the afflicted, both in mind and body; and there can be little doubt that a very great deal still remains to be done when the subject shall have been more thoroughly investigated

by the medical profession, and certain rules laid down for the treatment of such cases as would be likely to yield to its influence. We have recently heard of a doctor who, finding his patient in a state of confirmed *melancolia*, managed to induce her to try over some of the music for which she had an especial fondness in former years, and thus not only restored her temporarily to comparative cheerfulness, but, by prescribing a repetition of this medicine—and seeing that she obeyed his directions—at each of his visits, managed in an almost incredibly short time to effect a permanent cure. Of course in this case, and in all others of which we have hitherto heard, the remedy acts indirectly upon the nervous system, and almost unconsciously the patient is relieved. But we now find that the curative process is more directly applied. M. Vigouroux, a French surgeon, it is said has obtained the mitigation of pain by administering a recurrent series of sound-waves, by means of a tuning-fork and a sounding-board, to the affected part. Upon this method M. Bondet has devised an important improvement. A tuning-fork is kept in constant vibration by means of an electro-magnet, and the undulations are communicated to the skin by means of a rod. Neuralgia is thus removed in a few minutes, and anæsthetic effects are induced by a longer action. We are glad to find that this important matter has now assumed so practical a form, and look forward with much interest to the records of its further development.

THE Sacred Harmonic Society's Concerts commence on November 11. The series will include performances of Handel's "Judas Maccabæus," "Messiah," "Solomon;" Macfarren's "St. John the Baptist;" Mendelssohn's "Elijah;" Gounod's "Messe Solennelle;" Beethoven's "Mount of Olives;" Sullivan's "Martyr of Antioch;" Haydn's "Creation;" and Costa's "Eli."

THE twenty-fourth season of the Monday Popular Concerts will commence on October 31, and continue, with the usual break at Christmas, until April 3, 1882, in all twenty-one concerts. Twenty Saturday Concerts will also be given, commencing on November 5 and terminating on April 1, 1882.

DURING Mr. Carl Rosa's season of English Opera at Her Majesty's Theatre, commencing in January, 1882, in addition to four of Wagner's works, it is announced that he will produce an Opera by Balfe, called "The Painter of Antwerp." The libretto, originally written in Italian, will be adapted into English by Mr. W. A. Barrett.

THE Philharmonic Society begins its seventieth season on February 9, 1882. Eight Concerts will be given, the prospectus including Beethoven's "Choral" Symphony, Berlioz' "Return to Life," Rubinstein's "Paradise Lost," and a new work composed expressly by Raff.

WE are informed that Herr Franke, who has recently been with Herr Richard Wagner at Bayreuth, has arranged with him to hold the exclusive right to the performance of the "Meistersinger" in England and America in 1882, 1883, and 1884.

MR. J. B. LOTT, Mus. Bac., Oxon., has been appointed Organist at Lichfield Cathedral. Mr. Lott, who was formerly Assistant-Organist at Canterbury Cathedral and Organist of St. John's Church, Margate, was selected for the post by the Rev. Sir F. A. Gore Ouseley.

DR. BRIDGE'S Cantata "Boadicea" will be performed in the Town Hall, Birmingham, by the Philharmonic Society on November 17.

THE Crystal Palace Concerts will be resumed early in October.

THE dates of Mr. Ganz's Orchestral Concerts are April 22; May 6, 20; June 3, 17, 1882.

M. LAMOUREUX announces a series of five Concerts, to take place during May, 1882.

MR. STEPHEN S. STRATTON announces his third season of Popular Chamber Concerts, to be given in the Masonic Hall, Birmingham. The Concerts will be six in number, and will extend from October, 1881, to April, 1882. Among the works to be performed are Septet (Op. 20), String Quartet in A (Op. 18, No. 5), "Kreutzer" Sonata for piano and violin, "Waldstein" Sonata for piano (Beethoven); Octet for strings and wind (Schubert); Octets for strings (Mendelssohn and Gade); Quintet (Op. 34) for piano and strings, and Sonata (Op. 78) for piano and violin (Brahms), &c. English composers will be represented by Cipriani Potter—Trio for piano, clarinet, and bassoon; Quartet for piano and strings (Mr. C. Hubert H. Parry); a Quintet for piano and wind, composed expressly for these Concerts by Dr. C. Swinnerton Heap; a String Quartet by Mr. F. Ward; and the Duo for two pianos (Op. 4) by Mr. C. E. Stephens. No works previously given will be repeated; but it is hoped that a certain number may be performed during the season following. At the last Concert the entire *répertoire* will be published; subscribers will then mark their favourite pieces, and those receiving the greatest number of votes will be included in future programmes.

THE list of Rehearsals and Concerts given by the Dundee Amateur Choral Union from 1858 to 1878, which has been printed and forwarded to us, shows the excellent work done by this energetic Association during that period, and how much the music-lovers of the city and neighbourhood owe to the untiring exertions of Mr. Nagel, the Conductor to the Union. The list of compositions performed includes most of the standard Oratorios, and also many secular works by modern writers which have received the stamp of approval elsewhere; the vocalists and instrumentalists engaged for all the important parts being, without exception, those of established London reputation.

THE Highgate Choral Society gave a performance of Barnett's "Building of the Ship" on Thursday, July 28, being the third and last Concert of the season. Mr. Worsley Staniforth was, as usual, the Conductor, and the principal vocalists were Miss Agnes Larkcom, Miss Clara Myers, Mr. M. Adams, and Mr. Bluckney. The accompaniments to the Cantata were played on the pianoforte and harmonium by Miss Catchpole and Mr. Edwin Bending. For the next season a repetition of Sullivan's "Martyr of Antioch" is announced, together with a performance of Cowen's "St. Ursula," and the revival of one of Handel's lesser-known Oratorios.

AN Organ Recital was given by Mr. E. H. Turpin in St. Stephen's Church, North Bow, after the usual Evening Service on July 28. Between the organ pieces anthems were sung by the choir, which was augmented by members of the neighbouring choirs, and numbered about eighty voices. The solo in "As pants the hart," sung by Miss Chapman, and "If with all your hearts," by Mr. Chapman, were given with great purity of tone, just expression, and feeling. Mr. Turpin's organ-playing was excellent, and the theme of general commendation.

JUDGING from the demand for tickets, the success of the Worcester Festival, which commences on the 4th inst., seems already well assured. The list of Stewards, headed by the Right Rev. the Lord Bishop of Worcester, President of the Festival, comprises upwards of 170 names. The orchestra, led by M. Sainton, includes the most eminent professors in every department; and an organ will be erected specially for the occasion by Messrs. Nicholson and Co., Worcester.

A HARVEST Festival will be held at St. Sepulchre's, Holborn Viaduct, E.C., on the evening of Thursday, the 22nd inst., when Weber's "Jubilee Cantata" will be sung as the anthem. Mr. Loaring, the Organist, will direct, and the choir will be augmented for the occasion.

It is announced that *Education*, the official paper of Trinity College, London, will appear this month under the new title of *Musical Education*, with a corresponding change in the nature of its contents, the price also being lowered.

ON the 2nd ult. a number of Mr. A. C. Mackenzie's friends assembled in the Windsor Hotel, Edinburgh, and presented him with a gold watch and a purse of sovereigns on the occasion of his leaving the city for Florence. Dr. Pryde, who was in the chair, made the presentation on behalf of the subscribers, and in doing so expressed the great admiration in which Mr. Mackenzie is held, both as a man and as a musician. The members of St. George's Choir have also presented Mr. Mackenzie with a handsome gold-mounted *bâton*.

WE regret to announce the death of Mrs. Henry Chatfield. The deceased lady was a pupil of Sir George Smart, Sir Henry Bishop, Madame Puzzi, and Sir Julius Benedict, and was well-known as a vocalist at the Ancient Concerts, &c., but ill health compelled her to retire from public life some years since. One of her three daughters, Miss Fanny Chatfield, is known in London as a teacher of singing and concert-singer.

AT the recent distribution of the scholarships and art prizes pertaining to the ladies' division of the Crystal Palace School of Art, Science, and Literature, the scholarship in music was awarded to Miss Florence E. Brooker, of Lawrie Park, Sydenham. The examiners were Mr. Arthur O'Leary, Mr. E. J. Hopkins, Mr. George Grove, and Mr. August Manns.

It has been officially announced that those who have applied for shares in the Royal Italian Opera Company, Limited, may have their money returned. As it is also intimated that the applicants will have the right of priority should an allotment of shares be made, we may, however, assume that the scheme has only been temporarily abandoned.

REVIEWS.

The Bride. A Cantata. Translated from the German of R. Hamerling. Composed by A. C. Mackenzie. [Novello, Ewer and Co.]

AS far as can be judged from the vocal score with pianoforte accompaniment, the secular Concerts at the Worcester Festival will be remarkable for one important novelty, for on Tuesday evening the Cantata now before us will be performed for the first time. Mr. Mackenzie has in a brief period so decisively earned a high name as a composer that, had we not been enabled to pronounce in advance upon the merit of the work which has been written especially for this meeting of the three choirs, a composition fully sustaining the author's reputation might have been confidently relied upon. Reserving a more detailed analysis of the Cantata until after its production, we may say that we are in the highest degree impressed with its beauty and artistic construction. The short Prelude, in F minor, leads to a Chorus in the tonic major, the instrumental accompaniment of which is so exquisitely woven in with the vocal parts as to make us long for the due realisation of the movement with the orchestra and choir to which it will be entrusted at the Festival. The Duet which follows, most sympathetically expressive of the words throughout, is of the utmost interest, the modulations and harmonies growing up so naturally as to veil the artistic workmanship with which they are handled. A beautiful point in the succeeding March and Chorus occurs after the close in B flat major, where the third of the chord is held on to form the dominant of G major, the voices being ushered in by a melodious Symphony commencing with a figure borrowed from the preceding Duet. A short tenor Recitative, ending in A flat major, introduces the final Chorus, in F minor—the effect of which is much enhanced by some occasional choral passages unaccompanied—the Cantata concluding in the tonic major, with a repetition of the last two lines of the poetry. We are glad to find that Mr. Mackenzie has been selected as one of the representatives of English music at an English Festival; and still more are we gratified that he has shown himself so thoroughly worthy of the honour.

The Widow of Nain. A Sacred Cantata. Composed by Alfred J. Caldicott, Mus. Bac., Cantab.

[Novello, Ewer and Co.]

MR. CALDICOTT'S thoughtful and scholarly work, to be produced in the Cathedral at the approaching Worcester Festival, is divided into three parts, the Shadow of Death, Hope, and Resurrection. In the truly sacred character of his music the composer has proved how earnest has been his study of the text; and if he has in parts trusted rather to his erudition than his invention, he may be freely forgiven, not only on account of the nature of his subject, but because everything that he has attempted is thoroughly satisfactory. The Overture is effective and well written; the opening Chorus—with a canon two in one and soprano solo—especially worthy of commendation (the change from minor to major for the solo, with the semiquaver accompaniment, being highly effective); the Aria for contralto expressive; and the Chorus, "In Rama was there a voice heard," containing some able and vigorous writing. In the second part we have an excellent Trio, the soprano and tenor in canon, and an unaccompanied Quartet and Chorus which cannot fail to be effective in performance. A Chorale in the third part—an infinite canon by inversion at the seventeenth below, treble and bass—deserves mention, not only for its musical merit, but because it is so written that turning the paper upside down, and reading the voice parts backwards, the outlines of melody are maintained; this however is a peculiarity with which readers, and not listeners, are concerned. The *Widow's* solo, after the resurrection of her son, is dangerously like "Elijah" in the text, but the composer has carefully avoided any similarity in the music; and the duet for soprano and tenor which follows—again suggesting comparisons with the duet between the *Widow* and *Elijah*—leads effectively to the final chorus; a bold tonal fugue, commencing on the words "A great and mighty prophet is risen," appropriately concluding a work the salient points of which we have merely indicated, as the opportunity of more amply testing its merits is so near at hand.

Phases of Musical England. By Frederick J. Crowest. [Remington and Co.]

As the author of this book tells us in his preface that it is a question whether he should not have entitled the volume "Phases of Unmusical England," it may be imagined that he does not give a remarkably glowing description of our progress in the art. But we are glad to say that he has hope for us; for, although at present music in this country is "fettered with somewhat serious obstacles," he is of opinion that "under the new order of things—a right system of musical education," these will disappear. Whether Mr. Crowest imagines that this "new order of things" will be materially promoted by the publication of the work before us we cannot say; but as he devotes so much of the book to gossiping articles upon matters which have but small relation to artistic progress—such, for example, as "Encores and Encoring," "Street Music," "Pianofortes on the Three-Years System," "Women and Music"—we can scarcely think that the cause he advocates will be either urged forward or impeded by his efforts. Yet he is in earnest when he really does go to work upon the abuses of the art. We tremble as we approach the chapter upon "Musical Criticism," for we are met on the threshold by this definition: "*A Critic*.—Fancy. An embodiment of one's own wonderful ability, many other people's besides, and his own cleverness"; and, to anybody who can thoroughly understand the author's meaning, we may imagine that this would be extremely crushing. But it is our duty to go forward; and further on we are told that as "musicians do not spring up on English soil near so rapidly as do capitalists, clergymen, shopkeepers, and mechanics," it is the office of critics to help forward the musically ignorant. Well, we have always imagined that this, to a great extent, is being done by the musical press; but Mr. Crowest seems to have discovered that, as a rule, the critics are either too learned or too ignorant, the former class, amongst other displays of their knowledge, invariably making reference to the *tympani*, *corni*, and other Italian names for musical instruments, instead of the more homely

English words "drums" and "horns"; and the latter covering their want of information by the use of such phrases as, "Miss Somebody's singing was 'throaty,'" and Mr. Somebody else "lacked both tone and execution in his playing," giving, as a final example, that a writer once said "Herr — played Beethoven's Sonata in three sharps with his accustomed ability," with reference to which sentence Mr. Crowest reminds his readers that "the key of F sharp minor is *also* indicated by the signature of three sharps," forgetting, we presume, that the critic under correction never asserted that the Sonata was in A major. We are not so much informed in this chapter how criticisms should, as how they should not, be written; but as the author tells us that "the plan of bringing over to this country artists of all kinds and sizes, physically and artistically, has been well tested," we suppose that he would wish those who notice the vocal or instrumental talent of foreign artists to allude also to their height and weight. The chapter on "Church Music" contains many acute observations upon the manner in which the services are performed in the various English churches, mixed up with others which, however good in theory, can have no relation to the practical part of the subject. Indeed, when the author tells us he is "scarcely sanguine that it would be possible to devise a service which, in its musical bearings, would commend itself to all parties," the sentence which follows—that this "should not prevent steps being taken which would perhaps go far towards consolidating and strengthening Church parties and to healing differences which are to a great extent imaginary"—seems simply absurd, for the very differences which are "imaginary" to some are of vital importance to others; and the best we can do, therefore, is to cultivate mutual forbearance and respect. But it is in the article headed "Musical Commercialisms" that the author most decisively speaks out; for here he not only enumerates several grievances, but suggests a remedy for them. Admitting that we have now cheap editions of the standard oratorios, masses and operas, he falls foul of the "sheet-music," which he says is always marked at an absurdly high price, although he afterwards tells us that, as it is sold at half the sum which appears on the title-page, this is "really felt in theory only, and not in practice, which after all is the thing to be chiefly considered." We are perfectly ready to agree with him that this custom should be abolished; but when he goes on to say that the back of the title-page of a song being left blank, another blank occurring on the last page but one, and the outside page being appropriated to the publisher's advertisements, constitute a fraud upon the purchaser, because he does not receive his *music* at a shilling a sheet, we cannot but think not only that he has forgotten the fact of sheet-music being sold at half-price, but that he argues upon the "shilling a sheet" theory without informing himself whether any such compact really exists between the publishers and the public. The grave charge, however, that he brings against those who issue cheap oratorios to the public is that they are "inaccurate, inartistic, and misleading." Our readers will, we are certain, be glad to know how he proves this, and we hasten, therefore, to inform them. Mr. Crowest possesses a copy of Haydn's "Creation," and—utterly disagreeing with the manner in which the Recitative "And God said, Let there be lights in the firmament," is written, which he says is "due almost wholly to editors and publishers"—proposes an arrangement of his own, and tells us that this is the manner in which the piece would "rightly stand." The well-known passage in the "Messiah," "Behold, and see if there be any sorrow," he affirms is, as printed, "simply nonsense." The word "*Behold*" should not be "followed by a blank, with a subsequent strange outbreak, 'and see'; but only unite the words '*Behold and see*,' and the meaning is at once apparent." Had Mr. Crowest sufficiently studied this passage he would have seen that when, at first, the composer wishes the word "Behold" to be sung as an exclamation, he places a rest after it; but in the following bar, where he desires the words "Behold and see" to form one phrase, he notes it accordingly. The beautiful recitative, "Thy rebuke hath broken His heart," too, in the "Messiah," Mr. Crowest rearranges, and moreover coolly assures us that a young "musical apprentice" would have shaped it

TENOR SOLO AND CHORUS

FROM THE ANTHEM, "ALL THEY THAT TRUST IN THEE" (PSALM 125.)

Dr. HILLER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

TENOR. *Andante maestoso.* **Solo.**

Round Je - ru - salem stand the mountains, round Je -

PIANO. *Andante maestoso.* $\text{♩} = 88.$

SOPRANO. FULL.

E-ven so the Lord God stand-eth . . around His peo-ple e-ver -

ALTO. FULL.

E-ven so the Lord God stand-eth . . around His peo-ple e-ver -

FULL.

- ru - salem stand the mountains: E-ven so the Lord God stand-eth . . around His peo-ple e-ver -

BASS. FULL.

E-ven so the Lord God stand-eth . . around His peo-ple e-ver -

- more. . . E-ven

- more. . . E-ven

Solo. **FULL.**

- more. . . Round Je - ru - salem stand the mountains, round Je - ru - salem stand the mountains: E-ven

- more. . . E-ven

so the Lord God stand-eth . . a-round His peo-ple e-ver - more. . .

so the Lord God stand-eth . . a-round His peo-ple e-ver - more. . . SOLO. *Molto più animato.*

so the Lord God stand-eth . . a-round His peo-ple e-ver - more. . . For the

so the Lord God stand-eth . . a-round His peo-ple e-ver - more. . . (♩ = 120.) *Molto più animato.*

rod of th'un-god - ly shall not rest.. up - on the lot of the *marcato.*

right - eous, for the rod of th'un-god - ly shall not rest . .

up-on the lot.. of the right - eous: lest, yea, lest the right-eous, the

right-eous should put forth their hand, their hand to wick-ed - ness.

Andante con moto.

p dolce.

SOLO TENOR.

Peace shall be up-on Is - ra - el,
ritenuto. *a tempo.*

largamente.

FULL. *dolce.*FULL. *dolce.*

Peace shall be up-on Is - ra - el,

Peace shall be up-on Is - ra - el,

dolce.

peace, . .

peace, . .

*cres.**dolce.*

peace, . .

peace, . .

*cres.*FULL. *dolce.*

peace, . .

peace, . .

FULL. *dolce.*

Peace shall be up-on Is - ra - el, up-on

cres.

espressivo.

cres.
 up-on Is - ra - el, peace, peace, *dolce.*
 Is - ra - el, up-on Is - ra - el, peace, peace, peace shall be up-on
 Is - ra - el, up-on Is - ra - el, peace, peace,
 Is - ra - el, up-on Is - ra - el, peace, peace,
cres.
dolce.
 peace shall be up-on Is - ra - el, peace shall be,
 Is - ra - el, peace shall be, peace shall be, peace shall be,
dolce.
 peace shall be, peace shall be up-on Is - ra - el,
dolce.
 peace shall be up-on Is - ra - el,
 peace shall be, peace shall be up-on Is - ra - el,
 peace shall be, peace shall be up-on Is - ra - el, *SOLO. espressivo.* peace, peace,
 peace shall be up-on Is - ra - el,
dol.

a tempo. *dol.*

peace shall be up-on

dol.

peace shall be up-on Is - ra - el, peace shall be,

poco rit. *FULL.* *dol.*

peace shall be up-on Is - ra - el, peace shall be up-on Is - ra - el,

a tempo.

colla parte

Is - ra - el, peace shall be, peace shall be, peace . . . shall

peace shall be, peace shall be, peace shall be, peace . . . shall

peace shall be, peace shall be, peace shall be, peace . . . shall

dol. *pp*

peace shall be up-on Is - ra - el, peace shall be, peace . . . shall

espressivo. *ppp*

be . . . up-on Is - ra - el. . .

be . . . up-on Is - ra - el. . .

be . . . up-on Is - ra - el. . .

be . . . up-on Is - ra - el. . .

p

ORATORIOS, CANTATAS, MASSES, &c.

ONE SHILLING EACH.

THOMAS ANDERTON.

THE WRECK OF THE HESPERUS.

E. ASPA.

THE GIPSIES.

ASTORGA.

STABAT MATER.

BACH.

GOD GOETH UP WITH SHOUTING.

GOD'S TIME IS THE BEST.

MY SPIRIT WAS IN HEAVINESS.

O LIGHT EVERLASTING.

BIDE WITH US.

A STRONGHOLD SURE.

MAGNIFICAT.

J. BARNBY.

REBEKAH.

BEETHOVEN.

ENGEDI, OR DAVID IN THE WILDERNESS.

MOUNT OF OLIVES.

MASS IN C (LATIN WORDS).

MASS IN C (LATIN AND ENGLISH).

RUINS OF ATHENS.

Sir W. STERNDALÉ BENNETT.

INTERNATIONAL EXHIBITION ODE, 1862.

J. BRAHMS.

A SONG OF DESTINY.

CARISSIMI.

JEPHTHAH.

CHERUBINI.

REQUIEM MASS IN C MINOR (LATIN AND ENGLISH).

THIRD MASS IN A (CORONATION).

SIR M. COSTA.

THE DREAM.

NIELS W. GADE.

SPRING'S MESSAGE. 8d.

CHRISTMAS EVE.

THE ERL-KING'S DAUGHTER.

HERMANN GOETZ.

BY THE WATERS OF BABYLON.

NŒNIA.

CH. GOUNOD.

MESSE SOLENNELLE (LATIN WORDS).

THE SEVEN WORDS OF OUR SAVIOUR ON THE

CROSS (FILÆ JERUSALEM).

DAUGHTERS OF JERUSALEM.

GALLIA.

J. O. GRIMM.

THE SOUL'S ASPIRATION.

HANDEL.

MESSIAH (POCKET EDITION).

ISRAEL IN EGYPT (DITTO).

JUDAS MACCABÆUS (DITTO).

DETTINGEN TE DEUM.

UTRECHT JUBILATE.

O PRAISE THE LORD WITH ONE CONSENT.

ACIS AND GALATEA.

ACIS AND GALATEA. EDITED BY J. BARNBY.

HAYDN.

THE CREATION (POCKET EDITION).

SPRING. SUMMER. AUTUMN. WINTER.

FIRST MASS IN B FLAT (LATIN AND ENGLISH).

FIRST MASS IN B FLAT (LATIN WORDS).

SECOND MASS IN C (LATIN WORDS).

THIRD MASS (IMPERIAL) (LATIN WORDS).

THIRD MASS (IMPERIAL) (LATIN AND ENGLISH).

TE DEUM (LATIN AND ENGLISH).

DR. HILLER.

A SONG OF VICTORY.

G. A. MACFARREN.

MAY DAY.

MENDELSSOHN.

HYMN OF PRAISE (LOBGESANG).

AS THE HART PANTS.

COME, LET US SING.

WHEN ISRAEL OUT OF EGYPT CAME. 8 VOICES.

NOT UNTO US.

LORD, HOW LONG WILT THOU FORGET ME?

HEAR MY PRAYER.

THE FIRST WALPURGIS NIGHT.

MIDSUMMER NIGHT'S DREAM.

MAN IS MORTAL (8 VOICES).

FESTGESANG (HYMNS OF PRAISE).

FESTGESANG (MALE VOICES).

CHRISTUS.

TO THE SONS OF ART.

AVE MARIA (SAVIOUR OF SINNERS). 8 VOICES.

THREE MOTETTS. FEMALE VOICES.

MEYERBEER.

91ST PSALM (LATIN WORDS).

91ST PSALM (ENGLISH WORDS).

MOZART.

FIRST MASS (LATIN AND ENGLISH).

SEVENTH MASS (LATIN WORDS).

TWELFTH MASS (LATIN WORDS).

TWELFTH MASS (LATIN AND ENGLISH).

REQUIEM MASS (LATIN WORDS).

REQUIEM MASS (LATIN AND ENGLISH).

PERGOLESI.

STABAT MATER (FEMALE VOICES).

ROMBERG.

THE LAY OF THE BELL (NEW EDITION).

THE TRANSIENT AND THE ETERNAL.

ROSSINI.

STABAT MATER (LATIN AND ENGLISH).

F. SCHUBERT.

SONG OF MIRIAM.

MASS IN G.

R. SCHUMANN.

ADVENT HYMN, "IN LOWLY GUISE."

MANFRED.

NEW YEAR'S SONG.

E. SILAS.

MASS IN C.

ALICE MARY SMITH.

ODE TO THE NORTH-EAST WIND.

SPOHR.

THE LAST JUDGMENT.

GOD, THOU ART GREAT.

THE CHRISTIAN'S PRAYER.

HYMN TO ST. CECILIA.

A. SULLIVAN.

FESTIVAL TE DEUM.

C. M. VON WEBER.

MASS IN G (LATIN AND ENGLISH).

MASS IN E FLAT (LATIN AND ENGLISH).

JUBILEE CANTATA.

S. WESLEY.

DIXIT DOMINUS.

S. S. WESLEY.

O LORD, THOU ART MY GOD.

LONDON: NOVELLO, EWER AND CO.

into some such form. We can only hope that should such a "musical apprentice" ever grow up to become a mature artist, he would see the necessity of making a public apology for his temerity. But it will naturally be asked how this musical reformer proposes that such a state of things shall be altered. We have already said that he suggests a remedy, and this is it: the publishers should be induced "to destroy their present music-plates, and commission some competent musician to edit the oratorios with the view to bringing the recitatives and songs into some better shape for publication and wholesale dissemination." It is inconceivable that one who professes so to reverence the writings of the great composers should assure us that Handel—who had so mastered the English tongue as almost to teach us its inherent power in recitative—has handed down to us these "deficiencies" (as he terms them), in consequence of his "insufficient acquaintance with the English language." We have criticised Mr. Crowest's book rather more according to its pretension than according to its merit. Some specimens of the peculiar style in which he writes we have given; but the reader will find many more which might scarcely be expected in the work of one who is so unsparing upon the defects of others. "Musical England" is a tempting subject to enlarge upon; but Mr. Crowest's volume merely skims the surface, dwelling at undue length upon comparatively trifling matters, and leaving its really important "phases" untouched.

Art thou weary? Anthem for an eight-part choir.

The Morning and Evening Service, together with the Office for the Holy Communion, in E flat.

Magnificat and Nunc dimittis in F.

By Charles Harford Lloyd, M.A., Mus. Bac., Oxon.

[Novello, Ewer and Co.]

THE words of "Art thou weary?" are those of the well-known hymn by the Rev. Dr. Neale, and the composer of the music has given us a setting of them which is in every way clever, and worthy of the pen of a practised student in the art of writing for many independent parts. The Anthem is to be sung without accompaniment; and in order to give due effect to its several ideas the choir should be extraordinarily large and good: no less than eight solo voices, besides an eight-part chorus, being required. We are bound to say, however, that with regard to execution of the separate parts this composition is exceedingly simple and almost hymn-tune like, except the first soprano part, which for sustained height of its compass must be said to be remarkable. The construction of the Anthem, as we have previously hinted, is good, and the parts are carefully and cleverly manipulated; but we are unable to say that the music, from a melodic point of view, is strikingly original or beautiful; and besides this it does not, in our opinion, convey those subtle phases of varied expression which the words appear to suggest.

The music of the Morning and Evening Service is based upon a simple and solidly vocal style. There are no suggestions whatever of secularity, few changes of time or repetition of subjects or phrases, but each canticle proceeds at an almost uniform pace, without solos, and almost without verses, or any interruption whatever, to the original tempo. It is, however, relieved from monotony by effective unison passages and slightly obligato parts for the organ. Each of the vocal parts appears to be well within the limits of the voice to which it is assigned, and therefore may be sung by very ordinary choristers. In our opinion this Service will be found to be a very useful addition to the style of music which it represents; and, if we mistake not, its popularity with choirmasters will arise, not only on account of its own merits, which are considerable, but because it presents so few difficulties, and can therefore be always performed with safety and effect.

In the Magnificat and Nunc dimittis we see Mr. Lloyd in an entirely new light, and he appears to great advantage. This composition was first performed at the Gloucester Musical Festival of 1880, and obtained mention in most of the reports of that time. It is scored with commendable skill for the orchestra, and the vocal part is represented by solos (soprano and baritone), and the ordinary four-part chorus. In the Magnificat the composer has exhibited

considerable originality and intelligence in the general management of the words, the historic or dramatic idea being strongly marked by giving the most important parts to a solo soprano voice, while the chorus is made to enter occasionally to intensify the words, which it really does with much effect. As for the various subjects or melodies, though they are good, they do not strike us as being of remarkable beauty, but they are generally handled in a masterly manner. The Nunc dimittis, in which the solo part is assigned to a baritone voice, does not call for any special comment. We do not like the consecutive octaves between the instrumental bass and the voice part, at the very commencement of the Magnificat, and we may mention that we have exactly the same progression in the Te Deum in E flat, at the words "Vouchsafe, O Lord." This, however, is by no means serious, and can be easily remedied. We trust that this Service, which is in many ways excellent, may be heard at some of our chief church festivals where elaborate music is considered necessary.

Sonata in E flat. Composed for the Pianoforte by Alfred Meyer.

As the title-page of this piece informs us that it is "to be had of all music-sellers," we are left in doubt as to where it is published. We find, however, by a communication to the Editor which accompanied the Sonata, that it is the composition of an Australian colonist resident at Melbourne, and may presume therefore that it comes from a publisher in that city. We can scarcely comprehend how any student knowing so little of the forms of composition should commence his exercises with a Sonata; and still less can we understand how he can send it for review to a musical journal. Strangely enough, in the treatment of his harmonies throughout, the author, as a rule, writes carefully; but not only in the plan of the movements, but even in the time signatures and rests, he appears strangely deficient in knowledge. As far as we can understand, the second subject of the opening movement is in the same key as the first; and, after a close upon the dominant of the dominant, comes a double bar. Then, continuing in this key, we have the second subject once more, a few passages having no particular meaning, and a sudden close in the original key. The slow movement has three crotchets in the bar throughout, and is marked 6-8 time; and the last movement is a "Menuetto," in 2-4 time. In spite of all this unfortunate display of ignorance, we have occasional glimmerings both of talent and musical feeling which, properly directed, might be turned to advantage in works of less pretension. It is to be regretted that such facilities for music-publishing should be offered to amateurs, for in no other art are such crude attempts brought before the public. It is evident, however, that Mr. Meyer will scarcely agree with our estimate of his work, for he places the word "Copyright" prominently upon the title-page, as if he were afraid that some envious publishers might infringe upon his property.

Long ago. Song. Written by Edward Oxenford.

One golden tress. Song. Written by Edward Oxenford.

In April. Song.

Why? Song. Words translated from the German of Heinrich Heine.

Composed by C. A. Ranken.

[Stanley Lucas, Weber and Co.]

WE presume, by the initials before the name of the composer of these songs, that they are the production of a lady whose excellent music, allied to some verses of the conventionally gloomy order which seems to find favour in these days, we reviewed some short time since. If so, we sincerely congratulate her upon her return to health; and trust that she may in future employ her undoubted talents upon the poetry of the life which lies around her. The four songs now before us are all good, and instinct with that true artistic feeling which may, we hope, prompt the composer to attempt some works of more importance. "Long ago," has a charming figure in the accompaniment, the prominent sixth of the key (A minor) telling with much effect against the oft-recurring fifth in the voice part. We may also mention the modulation into D minor as a point of much interest. "One golden tress" is scarcely perhaps so attractive as the first song on our list;

but the melody is sympathetic with the words, and the accompaniments unexceptionable throughout. "In April" is an extremely simple ballad; and with those vocalists who are not too ambitious it should assuredly become a favourite. "Why?" has an expressive unpretending theme in G minor, the placid, flowing accompaniment to which materially aids its effect. As a rule, we think that the composer sympathises more with the minor than the major key; but we mention this rather as a peculiarity than a defect.

Day Dream. Idyll, for the Pianoforte. By Emanuel Aguilar. [Ashdown and Parry.]

THE composer of this little sketch must have been spending a happy day when his dream shaped itself into so attractive and elegant a form as he has here given us. The principal theme, in D flat major, is just such a melody as might pass through a musical mind during a languid reverie in the sunlight; and the treatment of the subjects throughout evidences the work of an accomplished artist. The passages are refined and lie well under the hand, especially with the fingering marked, which, although we do not always agree with, at least has the merit of preserving the position.

Rejoice in the Lord. A Sacred Cantata. By Dr. F. W. Grey. [Forsyth Brothers.]

IF good, solid, artistic workmanship were all the requisites of a sacred Cantata, Dr. Grey's contribution to the too-rapidly increasing number of such compositions would take high rank. But in music, however skilful a "workman" may be, the creative faculty must be the motive power, or there is little chance of the result of his toil achieving more than a temporary success amongst the few who think more of the treatment of the materials than of the worth of the materials themselves. The Cantata opens with an Overture containing—after a brief introduction upon tonic and dominant pedal in B minor—a well-marked fugue in D major, the writing in which is free and satisfactory throughout. The two choruses—which, being marked "Rejoice, No. 1," and "Rejoice, No. 2," are we presume intended to be continuous—are somewhat remarkable for the repetition of words, as may be imagined when we say that No. 1, containing six pages, is entirely formed upon the phrase "Rejoice in the Lord," and that in No. 2 (precisely the same length), the word "always" is merely added. The music, however, is sufficiently varied, and in No. 2 especially there is some good contrapuntal writing. The Duet for soprano and contralto which follows, "Let your moderation be known," is flowing, melodious, and carefully harmonised; and the Air and Quintet, to the words "And the peace of God," show much aptitude for the expression of words, the Quintet particularly being devotional in feeling, although evidencing but little inventive power. The Chorus "Now unto God" commences with unpleasant suddenness on the chord of F major, after the long continuance of the key of E major; but both this and the final "Hallelujah, Amen," have many good points, and impress us with the conviction of their composer being an earnest and accomplished student.

Stars of the Summer night. Song. Words by H. W. Longfellow. Music by Sinclair Dunn. [J. W. Wood.]

ONE more setting of Longfellow's well-known verses by a composer who at least can afford to be simple. The tonic and dominant chords which prevail at the commencement are just becoming monotonous when the modulation from F into D flat occurs; and on the return to the original subject the semiquaver accompaniment is extremely effective. The song is a commendable specimen of honest and melodious writing.

O give thanks unto the Lord. Full easy Anthem for Harvest. Composed by E. A. Sydenham. [Novello, Ewer and Co.]

THIS Anthem can be heartily recommended to choir-masters on the look-out for something new and suitable for the coming harvest-time. It opens with a spirited subject in the key of D, 3-4 time, which is followed by a well-contrasted phrase in the key of the relative minor to

the dominant. Then comes a melodious lead of sixteen bars for the tenors, which is repeated in harmony by the chorus, after which the Anthem is brought to a conclusion with a few bars in common time.

FOREIGN NOTES.

THE Royal Opera of Berlin recommenced its performances on the 15th ult., with Léo Délibes' ballet, "Coppelia"; on the following evening "Tannhäuser" was produced to a crowded house. At the Kroll'sche-Theater Herr Wachtel, the veteran phenomenon, as he may not inaptly be styled, has been giving a series of performances from his well-known *répertoire* without exhibiting any signs of a falling-off of his marvellous vocal powers. Wachtel's age cannot be far removed from threescore and ten, but the exact year of his birth is not known even, it is said, to himself.

Hermann Goetz's posthumous opera, "Francesca da Rimini" was produced on the 11th ult. at the Leipzig Stadt-Theater where it was, however, but coldly received. In the opinion of competent critics the friends of the gifted composer of "The Taming of the Shrew" have rendered a doubtful service to his memory by bringing to light this unfinished and unequal dramatic work.

Professor Maria von Bocklet, a well-known musician and teacher of the pianoforte at Vienna, died in that city at the age of eighty. He was a pupil of Beethoven.

The *Neue Zeitschrift für Musik* has the following: "Anton Rubinstein, having recently been entreated by some of his friends to play during the coming season at Vienna, the great virtuoso stated in reply that he intended to undertake but one more concert-tour in England, and then to withdraw from performances in public altogether."

The Imperial Opera House of Vienna reopened its doors on the 1st ult. with a performance of "Fidelio," under the direction of Hans Richter.

M. Emile Sauret, the eminent violinist, has accepted a professorship at the Conservatorium of Cologne.

The *Musikalisches Centralblatt* says: "In August, 1831, Johann Strauss, then six years of age, composed his first valse, and is therefore now celebrating the fiftieth anniversary of that event. The composer's sister had written down this early composition, and thus preserved it for the family, in whose circle the valse was often played. Since then 398 more valses have flown from the pen of Strauss, in addition to which he is the composer of seven operettas, and is just now engaged upon writing another similar work, entitled 'Lustiger Krieg.'"

In accordance with recently published police regulations, every theatre in Berlin will have to be supplied by the 1st of next month with an iron curtain, which may be lowered in the case of a fire breaking out, thereby separating the stage from the auditory.

Among the special features of interest at the approaching new season of the Hamburg Stadt-Theater will be a magnificent new curtain designed by the Hamburg artist, Hans Speckter. The classical associations clustering round the Hamburg stage in connection with German opera and drama will be represented in a series of pictures, while in the bordering of the curtain the medallion portraits will be inserted of the founder of the first German opera, Gerhard Schott, of Lessing, Schröder the actor, and others.

At Leipzig died on July 27, Johann Christian Lobe, distinguished alike as teacher of musical composition and author of numerous theoretical works connected with the art. He had attained the mature age of eighty-four.

B. Saldoni's interesting work, entitled "Diccionario Biografico-bibliografico de Efemerides de Musicos Espanoles," has just been completed. It consists of four volumes, the first of which appeared some thirteen years ago, and has an important bearing upon the history of musical development in Spain.

The directors of the Théâtre de la Monnaie at Brussels have acquired the right of first performance of M. Massenet's new opera, "Hérodiade," from the composer, to whom they had applied in the most flattering terms. The new work will be produced in November next.

At the Munich Hoftheater a "cyclus" of Wagner's music-dramas, not including however the "Nibelungen Ring," will be performed during the present month.

M. Pradeau, a gifted pianist, one of the most distinguished pupils of Georges Mathias, has, *Le Ménestrel* states, accepted the post of Director of the Conservatoire at Moscow, vacated by the death of Nicolas Rubinstein.

Several theatres have recently been destroyed by fire, viz., the theatre at Cadiz, in Spain, the Politeama of Bologna, and the National Theatre at Prague.

The following operatic works will be performed during the coming Italian season at the Imperial Opera of St. Petersburg, viz., Délibes' "Jean de Nivelle," Massenet's "Le Roi de Lahore," Auter's "La Stella," Verdi's "Aida," Mozart's "Le Nozze di Figaro," Halévy's "La Juive," Boito's "Mefistofele" and Berlioz' "La Damnation de Faust." Mesdames Sembrich, Trebelli, and Fursch-Madier are among the artists engaged.

Herr Arnold Mendelssohn, a grandnephew of the composer of "Elijah," has written a cantata for eight-part chorus, soli, and orchestra, which was recently performed with much success at Bonn, where Herr Arnold Mendelssohn resides as organist of the Evangelical Church.

Madame Marchesi, the eminent professor of singing, is about to leave Vienna, where for so many years she has been one of the most successful teachers of the art. The gifted lady will, it is said, take up her residence in Paris, whither her numerous pupils will doubtless follow her.

Handel's "Messiah," which had not been produced in Norway within the memory of amateurs, was recently performed at Christiania, where it created a profound impression.

M. Capoul is to create the *titre-rôle* of an opera entitled "Saïs," which will be produced this season at the Renaissance of Paris. Both libretto and music of the new work are from the pen of Madame Olangier, the daughter of the former director of the Renaissance.

It is again rumoured in the German musical press that Johannes Brahms is busily engaged upon the composition of an opera.

Anecdotes concerning Franz Liszt are just now the order of the day in Continental journals. The following, lately related in the Paris *Figaro*, may be reproduced in these columns as exhibiting the *maestro* in one of his most amiable moods. Franz Liszt, so the story runs, found himself one evening, on which he had arranged for a concert in a small Bavarian town, in the presence of an audience of only seventeen persons. Instead of causing the money they had paid to be returned to them, the jovial virtuoso forthwith invited the small assembly to a supper at his hotel. "But we have come here for the purpose of hearing music." "Very well," was the reply, "and so you shall—after we have supped." The little party declared themselves ready to go. They found a good table spread for them, and, after having regaled themselves with the good cheer of their host, the latter redeemed his further promise by playing, in highly animated spirits, until an early hour of the morning.

The Berlin *Musik Welt* relates the following respecting the origin of the famous "Rakoczy March," made use of by Berlioz in his "La Damnation de Faust." Francis Rakoczy II. returning with his army from the battle of Szibó, on November 10, 1705, was much gratified with a melody played by a certain Hungarian, one Barna Miska. The latter, in commemoration of the event, henceforth gave to his march the name of "Rakoczy." A descendant of Barna, "handsome Zinka," as he was called, played this composition subsequently throughout the land, and hence it soon became extremely popular.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Leipzig.—At St. Thomas's Church (August 6): Motett, "Paras angelicus" (Palestrina); "Ich liebe, weil erhöret," Motett (Rheinberger). At St. Thomas's Church (August 20): "Herr, wer wird wohnen," Motett for chorus and soli (Hauptmann); *Misericordias* (Durante).

Marburg.—Academical Gesangverein (July 28): Motett, "Ich lasse Dich nicht" (Bach); Air, "Jessonda" (Spohr); Schicksalslied (Brahms); Choral Fantasia (Beethoven); Finale, "Loreley" (Mendelssohn); Vocal soli (Bruch, Gade, Kleffel).

Sondershausen.—Lohconcert (August 14): Overture, "Anacreon" (Cherubini); Serenade (Mozart); Ballet music, "Paris and Helena" (Glück); Funeral March, "Gottedämmerung" (Wagner); Symphony, A major (Reinecke); Overture, "Benvenuto Cellini" (Berlioz).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

COLLEGE OF ORGANISTS.—CONFERENCE ON ORGAN CONSTRUCTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On reading the account under the above heading in your August number, I at once recognised the good the Council are seeking to do, and I consider they deserve great help and support. The work they have undertaken is very difficult, and I suspect the difficulties will not end with the Resolutions. I will only venture to criticise one of their Resolutions in particular, having a suggestion to make which I believe to be an improvement.

Resolution No. 23 appears to me to fall short of the very desirable standard aimed at in Recommendations 2 and 3. Having played on a variety of organs, I can quite indorse the nuisance mentioned, consequent upon the great variety of swell pedals in existence. There is a system in existence (and not very new either, I believe) that I lately met with, which I considered so far superior to any I had hitherto played upon, that I am rather surprised it was not mentioned in your article; I refer to the upright louvres, or "balance swell" as I believe it is called. I think it entirely satisfies recommendation No. 2, if not No. 3 also. The shutters, being upright, will of themselves remain in any position or extent of opening that they are put; and with another advantage, that but a small part of their weight has to be overcome with the foot. The pedal itself is a comfort to use, and scarcely requires any learning. It is generally a sort of *shoe*, moving on an axis across the hollow of the foot, and is so arranged that by depressing the toe the shutters open to the extent of the pressing; and by depressing the heel they close in the same manner. If properly made it works with far less pressure than is required to "pump" the ordinary swell pedal; and, still another advantage, it by its formation admits of being placed in a more convenient and less constrained position. I am acquainted with two instances of it in Birmingham, notably on the fine organ in the Town Hall, where the swell effect may be heard to perfection.

I trust that calling attention to the above system may be at least of sufficient value to justify the insertion of this letter.—I am, sir, yours respectfully,

W. GRIFFITHS.

Douglas, August 6, 1881.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with much interest the list of Resolutions on Organ-building as settled by the College of Organists. Founded as they are upon wide experience, they will doubtless obtain largely, and do away with much of present diversity.

This is, I fear, all that can be said for them. Their palpable deficiency is that they are purely empirical in their character, and are founded upon no intelligible principle. For this reason they will be widely challenged. However respectfully, too, one may be disposed to consider the decisions of the College, it is impossible to regard them as more than tentative, for they stereotype many arrangements that are defective in principle. Worse than all, they would, if universally adopted, bar any real progress. For instance, as to principle. The principle of radiation, as applied to the pedal clavier, is right or wrong. The College of Organists advocates it for the fronts of the pedal sharps in plan, and for the clavier generally in sectional elevation, but repudiates it as applied to the clavier generally in plan. Again, they advocate "C under C," obviously to bring the extreme bass notes nearer to the performer; yet they ask for four-feet stops "for melodic use," when the upper range should be equally within reach. Again, the composition pedals are to be *p* to *f* from left to right, "but if they are applied to the choir and solo organs" they are to "project from the right jamb," *i.e.*, to be added to the labours of the unfortunate right foot, already overworked by its share of the pedaling

and by the swell pedal on the right hand side. The composition pedals of the great are to act on proportionate combinations of the pedal organ. On what principle is this preference given to the great organ? What has the innocent and decent key-slip done that it should be discarded? I do not think that much difficulty would be experienced in bringing the swell shutters under control of the touch. A large power "bellows," supplied through a "reducing valve," can be filled with wind of greater or less density by regulating the pressure on the valve. If the valve be brought under the control of the touch, the "bellows" can be made to open the shutters to a greater or less degree. I obtained approximate results in this direction some years ago. The swell pedal can be fixed at any point by notches on the swinging rod, which should be let into the pedal, a slip being added to prevent the toes being caught and pinched. The swell shutters may be opened more gradually by means of a compound lever, or by a "cam" shaped for the purpose.

So long as pedal organs are arranged as at present, such quaint conglomerations of mechanism as those suggested in Recommendations 4, 5, and 6, are unavoidable. To secure comfort, correctness, and simplicity, a totally different system must be adopted. What that system may be the College of Organists do not apparently care to endeavour to discover. To stereotype archaisms in order to secure uniformity is to make a wilderness and call it peace.—Yours truly,

THOS. CASSON.

Denbigh, August 20, 1881.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In common, I am sure, with very many other organ-players, I have read the "Resolutions and Recommendations" respecting organ building by the College of Organists (as reported in your issue of the current month) with much interest. There is another subject which I beg leave to suggest might be a fit and proper one for consideration by the College.

The tune-book in general use at the English and Scotch churches is that known as "Hymns Ancient and Modern." Some two or three years ago a new edition of the work was issued by the publishers, which, besides containing several new and excellent tunes, had the *piano* and *forte* marks, &c., attached to the words. This is the subject which I would respectfully submit to the consideration of the College of Organists.

The main question is this—does a metrical hymn-tune admit of so many and constant changes as are indicated in this new edition of the work referred to? Take for example Hymn 172, the second and third verses—is the constant alteration of tone pleasing or not? I am very certain of this, that with small choirs singing in large churches, it is very often almost impracticable.

Your obedient servant,

N. B.

Aberdeen, August 22, 1881.

ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Owing to the numerous correspondence respecting my letter on "Pedals to Pianofortes" in THE MUSICAL TIMES of August, I shall deem it a favour if you will kindly allow me space in reply to say that I am only waiting for communication from some practical pianoforte or action maker, or others who would be willing to assist me in patenting and bringing them out; and until this is done I must of course respectfully decline to give any particulars as to my invention, which, as I have before stated, effectually removes all the objections which must exist in ordinary pedal attachments.

I am, sir, yours respectfully,

JOSEPH SHAW,

Professor of Music, Organist of St. Luke's, Leeds.
3, Cobourg Street, Leeds, August 20, 1881.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

DOTTED CROCHET.—The death of Maurice Bouyges was announced in French papers in March last, and his age stated as sixty-eight, which we believe to be correct. Léon Escudier, according to Fétis's work (from which Grove's Dictionary probably obtained the information), was born in 1821; but, according to the announcement of the death made by the family, his age was sixty-five, which was what we stated in our last issue.

ANXIOUS ONE.—Apply to the Secretary of Trinity College, London.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BISHOP STORTFORD.—The annual Concert of the Bishop Stortford High School took place on Tuesday, the 2nd ult., in the Parish Church. The school and Church choirs were augmented by members of St. Paul's Cathedral, the Chapel Royal, St. George's Chapel, Windsor, Temple Church, Trinity College, Cambridge, &c. As usual, a full orchestra was employed, and band and chorus together numbering one hundred. The Magnificat and Nunc dimittis (Dr. Stainer in A) were given with great spirit, and the anthem (Handel's Sixth Chandos, "O praise the Lord with one consent") was remarkable for the precision and steadiness with which the choruses were rendered. The principal solos were sung by Messrs. Kenningham and Kempton, of St. Paul's Cathedral. The sermon, by the Rev. Dr. Stokoe (Head-master of King's College School, London), was preceded by the Old Hundredth Psalm, and followed by the "Hallelujah" Chorus. Mr. Lewis Marcus, Precentor of the Bishop Stortford High School, and Organist of the Parish Church, conducted, and Mr. C. Warwick Jordan, Mus. Bac., presided at the organ.

BLACKPOOL.—A very successful Concert was given by Mr. Pyatt on the 9th ult. in the Pavilion of the Winter Garden, the great attraction being Mr. Sims Reeves, who was in capital voice, and sang as finely as ever. The other vocalists were Miss Spencer Jones, who was most favourably received, and Signor Foli. Mr. Sydney Naylor's accompaniment was most careful and effective. The orchestral pieces were warmly and deservedly applauded. The selections were made with judgment, and given with that precision and taste which are such marked features of the fine body of musicians making up the Winter Garden band. M. Riviere conducted with ability.

BOVEY TRACY.—Two Concerts, morning and evening, were given by Miss Kate Robinson, R.A.M., at the Town Hall on the 18th ult. The first part comprised a duet for two pianos, Sonata in D (Mozart), played by Miss Leslie Hicks (Torquay) and Miss Kate Robinson; a vocal trio, by the Misses Hicks and Mr. Albert Joll; solo violin by Mlle. Bertha Brousi; song, "Regret," by Miss G. Hicks; a vocal duet by Mr. W. Fletcher and Mr. Patey; solo violoncello, Sarabande and Gavotte (Op. 10), by M. A. Brousi; and Air with Variations, by Miss Kate Hicks. In the second part, the vocal duet "Venetian Boat-Song," by the Misses Hicks, was redemanded, as also was the song "Largo al factotum," by Mr. Patey. The playing of the concert-giver was much admired, and the concert generally was very successful.

BRECON.—The members of the Philharmonic Society gave the first of their two annual Concerts in the Town Hall on Wednesday, July 27, before a large and appreciative audience. The first part consisted of sacred music, including the 95th Psalm (Mendelssohn); and the second was a miscellaneous selection of secular music. The whole was most efficiently rendered, under the conductorship of Mr. W. S. Rawson. The principal artists were Miss S. A. Williams, R.A.M., Miss Gertrude Lewis, R.A.M., Mr. Fredericks, and Mr. A. G. Tuckwell. Miss L. Buck and Mr. R. T. Heins were the accompanists.

BRIDLINGTON QUAY.—On Monday, the 1st ult., a Brass Band and Vocal Contest, arranged by Mr. J. R. Davies, of Bridlington, took place in a large marquee erected in the Collegiate Grounds. The judge was H. R. Eyles, Esq., Professor of the Royal Academy of Music. The Huddersfield Choir was successful in the following:—Glee, "See the chariot at hand" (W. Horsley), prize £4 4s., for which there were five entries; £8 8s. for the choir of sixteen voices which should best render the glee, "When winds breathe soft" (Webbe) (two other parties competed for this prize); £20 for the choir of not fewer than fifty voices, nor more than a hundred, which should best render the "Hallelujah" Chorus from Handel's *Messiah* without accompaniment. Prizes for solo singing were taken by Mrs. Rhodes, Miss Smythe, Messrs. W. Martin, and Ezra Anty. Mr. Joshua Marshall conducted for the Huddersfield Choir, and to him is due in a great measure their success. Mr. J. E. Ibeson ably accompanied the Huddersfield soloists on the piano. In the Brass Band contest, open to all comers, Meltham Mills gained first prize, £30; Linthwaite, second prize, £20; Hull Orphanage Brass Band, third prize, £10. The Quickstep prize was also won by the Meltham Mills Band; Mr.

G. F. Birkenshaw, of the Meltham Mills Band, had a walk over for the Solo Cornet prize, £2 2s. The special prizes for Brass Bands within a radius of twenty-five miles round Bridlington, were won by Bridlington Artillery Band, first; Bridlington Rifle Band, second. The judge's awards in every class gave general satisfaction.

CARDIFF.—Mr. Charles Joseph Frost, Mus. Bac. Cantab., F.C.O. (of London), gave two Organ Recitals at the Fine Art Exhibition in the Drill Hall, on the 17th and 18th ult. His programmes included Fugue in G (Rheinberger); Marche Solennelle in E flat minor (Schubert); Offertoire in D and Versette in G (Salomé); Morceau de Concert on an air from Weber's *Der Freischütz* (Lux); Sonatina in C (Frost); Andante with Variations in F (Spohr); Schiller March (Meyerbeer); Prelude and Fugue in D minor (Mendelssohn); Barcarole in G (Spohr); Sonata in C (Sir Fredk. Ouseley); Fantasia in A flat (Frost); Pastorale (Guilmant); March in B flat (Silas), &c.—On the 12th ult. an evening Concert was given at the Drill Hall, under the auspices of the Committee of the Fine Art Exhibition. The noticeable features of the programme were songs by Miss S. A. Williams, R.A.M., and Mr. Videon Harding; and the pianoforte solos, "Carnaval Espagnol" (Delious), "Valse de Concert" (Wieniawski), "Night Winds" (Wallace), Fantasia on Gounod's *Faust* (Sidney Smith), by Miss Righton, Associate of the London Academy of Music. This lady's playing was much appreciated by a large audience.

CHERTSEY.—On July 28 the choir of St. Peter's Parish Church, assisted by a few ladies and gentlemen of the congregation, gave an open air Concert in the grounds of "Beomond," by permission of E. H. Coleridge, Esq. The programme included portions of Handel's Oratorios *Judas Maccabeus* and *Messiah*, and an excellent selection of glees and part-songs. The solos, "Arm, arm, ye brave," "Comfort ye" and "Every valley," were exceeding well given by Messrs. Smith and W. Mori respectively (both members of St. Peter's choir). The choir acquitted itself remarkably well, under the conductorship of the Choirmaster of the Church, Mr. Fred Monk, who was assisted in the accompaniments by Mr. Cornish, Organist of St. Michael's Church, Weybridge.

DOVER.—On Tuesday, the 9th ult., Mr. John C. Ward, Organist of Quebec Chapel, London, assisted by his daughters, Miss Evelyn Ward and Miss Clementina Ward, of the Royal Academy of Music, gave two Organ Recitals at Holy Trinity Church. The first was at three o'clock, and commenced with a selection from Handel's Oratorios as follows: Organ solo, Overture (*Susannah*), recitative and duet, "O Joachim!" and "When thou art nigh," and recitative and air, "O pious Chelcias!" and "Without the swain's untiring care" (*Susannah*), recitative and air, "He was cut off" and "But Thou didst not leave" (*Messiah*), air, "I know that my Redeemer liveth" (*Messiah*), duet, "O lovely peace" (*Judas Maccabeus*); organ solo, Fugue in C (Spohr); organ solo, Adagio from third Quartet (Mozart); organ solo, "Frieden's Lied" (Roedel); duet, "My song shall be always" (*Lobgesang*), recitative and air, "Arise, Elijah!" and "O rest in the Lord" (*Elijah*), organ solo, Wedding March (Mendelssohn). The second Recital was at half-past seven. The Church was well filled upon each occasion, and the music throughout was thoroughly appreciated.

DUNSTER, SOMERSET.—On the 18th ult., the fifth annual Festival of the Dunster Choral Union was held in the Parish Church. There was a very large congregation, and the whole of the music was satisfactorily rendered. There were nine choirs present, numbering about 180 voices. The Service commenced with a processional hymn, "Art thou still athirst for God?" by Dr. Stainer, which was effectively given by the surpliced choir, aided by a small band of wind instruments. The Special Psalms were sung to chants by Massey, Elvey, and Ouseley. The Magnificat and Nunc dimittis were Dr. Stainer's arrangements of Gregorian tones; the anthem was "Lift up your heads" (*Messiah*); the hymn before the sermon, "Praise to the Holiest in the height" (Dr. Dykes). After the sermon Sir John Goss's *Te Deum* in A was sung, and the Recessional was a continuation of the opening hymn, "Art thou still athirst for God?" The Service was intoned by the Rev. J. Utten Todd, Assistant Priest of Dunster; the lessons were read by the Rev. W. W. Herringham and the Rev. J. G. Howes; and the preacher was the Rev. T. Keble, Vicar of Bisley, Gloucestershire. Mr. John Warriner, Choirmaster to the Union, and Organist of the Church, presided at the organ, and performed "Fac ut portem" (Rossini); Andante in G (Battiste); Festive March in D (Henry Smart), &c.

EDINBURGH.—Her Royal Highness the Princess Beatrice and their Royal Highnesses the Duke and Duchess of Edinburgh went on the morning of the 25th ult. to hear the grand organ in the University Music Class-room, where they were received by Sir Herbert Oakeley, who played a selection of music by Bach, Handel, Beethoven, Mendelssohn, &c., and his "Edinburgh March," dedicated to his Royal Highness the Duke of Edinburgh. Princess Beatrice herself tried the organ, and graciously accepted from Sir Herbert a photograph of the fine instrument.

GOLCAR.—On Saturday afternoon, the 13th ult., a Demonstration took place in aid of the funds of Huddersfield Infirmary. The musical arrangements were under the management of Mr. Henry Pearson, Conductor of the Golcar Choral Society. The programme, which consisted of selections from Handel's *Messiah* and some hymns, was very effectively carried out. The Linthwaite band, for which parts were specially written by Mr. H. Pearson, rendered excellent service, and some of the trumpet parts were very well played on the cornet. The choruses were sung with the heartiness, accuracy, and precision for which the singers of the district are famous.

HUNSTANTON.—A successful Concert was given by the Choral Society on July 27. Mendelssohn's *Hymn of Praise* formed the first part, the solos being taken by Miss Margaret Buntine, Mr. A. H. Cross, and Mr. Allen, and the opening symphony played by Messrs. Cross and Allen (piano) and Mrs. Newsham (organ). The choruses were satisfactorily rendered. The second part was miscellaneous, and comprised songs, part-songs, pianoforte solos, &c., excellently performed by Miss Buntine, Miss M. Fleming, Miss H. Dunn, Mrs. Dunn, and Messrs. Cross, Allen, Scarborough, Thompson, and the Rev. R. F. Manclark.

LEEDS.—On Sunday afternoon, the 14th ult., a service took place at Salem Chapel, Hunslet Lane, on the occasion of the choir anniversary, when Sir W. Sterndale Bennett's sacred Cantata, *The Woman of Samaria*, was performed by an efficient band and chorus. Much interest was taken in the service, the chapel being crowded in every part, the work in its entirety not having previously been heard in Leeds. The Misses Tetley, Mr. Joshua Tetley, and Mr. Herbert Rhodes sang the solos with artistic feeling and precision. The Quartet "God is a Spirit" was pathetically rendered, and the choruses were on the whole admirably given. Mr. A. Harry ably led the band. Mr. John Burnistor gave valuable aid by his judicious accompaniments on the organ, and Mr. W. Toothill conducted. The Rev. George Hinds, the pastor, presided, and read the story from St. John iv. at the commencement of the Service.

MELKSHAM.—The Parish Church was reopened for Divine Service on Thursday, the 4th ult., after the completion of sundry improvements to the interior, and the erection of a new organ. Full choral music was used throughout; the local choir being aided by the chorists of Salisbury, who, with the cathedral Organist, Mr. Selby, were present, by the Dean's permission. The Magnificat, &c., was Wesley in F, and the anthem, "O praise the Lord," Oakeley. These and the hymns were very creditably sung. Sir Herbert Oakeley, LL.D., Mus. Doc., under whose direction the organ has been built, presided on the occasion. The instrument, which was entrusted to the firm of P. Conacher and Co., of Huddersfield, is highly successful as to quality of tone and ensemble. The softer stops are exquisite, and the pedal department rich and full. Its powers and characteristics were fully displayed in a selection of solos from the great masters played by Sir Herbert, both as "voluntaries" and also after the service. The instrument has three manuals, thirty stops, and complete compass, and is said to have cost some £600, the result of a fund commenced by the Rev. Dr. Wilkinson, late vicar. A vote of thanks from the vicar and churchwardens of Melksham (on behalf of the parishioners) has been forwarded to Sir Herbert Oakeley.

NORTH TAWTON.—The fourth Festival of the Mid-Devon Choral Union was held at St. Peter's Church on July 26. It was unfortunate that the organ (which has been restored by Mr. J. Philpott, of Exeter) was not quite completed, the Organist, Mr. G. J. Robertson, being only able to use the great organ on the occasion. In the afternoon there was a rehearsal of the associated Choirs, and at four the Service commenced. Mr. Farley Sinkins, of Exeter, was the Conductor, and the choirs represented were North Tawton, Sampford Courtenay, Winkleigh, Drewsteignton, Throwleigh, Wembworthy, Exborne, Hatherleigh, Idlesleigh, Monk-Okehampton, and Broadwood-Kelly, two hundred voices in all. The Service was by the Rev. B. H. Wortham, and "The heavens are telling" was the anthem.

OLDHAM.—On Wednesday evening, the 3rd ult., the second of a series of Popular Concerts was given in the Henshaw Street Coffee Tavern, which was well patronised. Mr. Tom Smith, Mr. G. E. Fitton, and Mr. Springthorpe were highly successful in their solos. Several local amateurs assisted. Mr. J. Greaves accompanied.

PENZANCE.—A Musical Fête and Fancy Fair in connection with the Penzance Choral Society was held on the 1st ult. at Polwithe, the seat of Mr. W. Bolitho, who kindly placed his grounds at the disposal of the Society. At the first Concert, an excellent selection of madrigals and part-songs was finely rendered by the members of the Camborne Choral, Truro Philharmonic, and Penzance Choral Societies, conducted by Mr. Nunn, the Royal Marine Band (under Mr. Froehner's able direction) giving valuable aid. The programme of the second Concert was replete with high-class music, which was performed in a masterly manner.

RIPON.—An appropriate testimonial to the memory of the late Organist, Mr. George Bates, has been recently erected, by subscriptions of the old friends and pupils of the deceased, in the north aisle of the nave of the Cathedral. It is a memorial brass, very artistically designed, and enamelled with the following inscription: "To the glory of God, and in memory of George Bates, who was for forty-two years Organist of this Cathedral, this brass is erected. Born July 6th, 1802; died January 22nd, 1881." Around this inscription is the music set to the Veni, Creator, composed by Mr. Bates, and always sung at the Ordination Service in Ripon Cathedral. Over the inscription is a cross, in the four arms of which are enamelled the symbols of the four Evangelists, and around the cross is a scroll, bearing the following words: "He, being dead, yet speaketh." The initial letter of the inscription contains the figure of St. Cecilia, seated at an organ, and the corners are filled in with musical instruments.

WEST LISLEY.—A special interest was given to the Service of Thanksgiving held in this Berkshire village on July 23, on the occasion of the completion of the Parish Church, by the introduction of a small orchestra of strings, conducted by Sir G. Elvey, and led by Mr. T. S. Liddle, Mus. Bac. The anthem was Sir G. Elvey's "I was glad," scored by the composer for the occasion for strings, clarinet, and harmonium. The effect of this and of the "Hallelujah" Chorus after the sermon was extremely good. The congregation was a very large one, and too great credit cannot be given to the ladies and gentlemen of the West Ilsley Choral Society for the way in which all the choral portions of the Service were rendered.

ORGAN APPOINTMENTS.—Mr. Frederick William Cooke, Organist and Choirmaster to Aston Parish Church, Birmingham.—Mr. Harry James Timothy, to Holy Trinity, South Wimbledon.—Mr. Charles M. Wilson, L.Mus. T.C.L., A.C.O., to Down Cathedral.—Mr. E. T. Coudrey, Organist and Choirmaster to the Parish Church, New Swindon.—Mr. Matthew Kingston, Organist and Choirmaster to Aston Villa Wesleyan Church, near Birmingham.—Mr. T. E. Trotter, to St. Stephen's, Rochester Row, S.W.—Mr. H. Abram, to St. Luke's Church, Ramsgate.—Mr. Claude Schneider, Organist and Choirmaster to St. Andrew's Church, Uxbridge.—Mr. Arthur J. Lambert, Organist

and Choirmaster to St. Mary's Church, Spital Square, E.—Mr. J. C. Culwick, to Chapel Royal, Dublin.—Mr. Richard J. Guy, to All Souls, Grosvenor Park, Camberwell.—Mr. W. Hand, Organist and Choirmaster to St. Chad's, Haggerston, E.

CHOIR APPOINTMENT.—Mr. Frank Boyle (Tenor), to St. Matthias', Earl's Court, Kensington.

Mr. J. Mallitt Jones has resumed the direction of the choir of St. Matthias' Church, Earl's Court, Kensington.

BIRTH.

On July 26, at 61, Boundary Road, St. John's Wood, N.W., Madame EDITH WYNNE, the wife of AVIET AGABEG, Esq., Barrister-at-Law, of a daughter.

DEATHS.

On July 23, at his residence, The Parade, Northampton, Mr. PHILIP ABEL, aged 72.

On July 23, Mr. HALBERTSTADT, aged 68.

On July 27, at Leipzig, JOHANN CHRISTIAN LOBE, theorist, composer, and general writer on music and musicians, aged 84.

On July 30, at 11, St. Ann's Road, Brixton, ELIZA REBECCA LARGE (Mrs. HENRY CHATFIELD), aged 66.

On the 6th ult., at Hove, Sussex, CHARLES GOODBAN, Mus. Bac., Oxon., in his 69th year.

On the 12th ult., at 6, Grosvenor Terrace, Glasgow, JOHN WALKER PATERSON, senior partner in the firm of Messrs. Paterson, Sons and Co., in his 57th year.

On the 19th ult., at 1, Campden House Road, Kensington, MARY DUNCAN, the wife of WILLIAM HUTCHINS CALLCOTT, and daughter of the late John Stuart, Esq., of the War Office, aged 73.

Now ready.

NEW AND REVISED EDITION with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.
Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. *Words only.* Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION

of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. *Words only.* 1½d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION

of THE ANGLICAN CHANT-BOOK. A Collection

of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

L'ADIEU. Rhapsody for Pianoforte. 2nd edition. 4s. By CHARLES SWAIN.

London: ROBERT COCKS and Co., 6, New Burlington Street.

A YOUNG LADY, late principal CONTRALTO of St. Alphege and Vere Street Churches, desires APPOINTMENT in Church. Good reader. P., 38, Hillmarton Road, N.

ST. ETHELBURGA'S CHURCH, Bishopsgate.—After the evening Service on the Festival of St. Michael HENRY SMART'S Oratorio JACOB will be rendered for the first time in the City of London. The offertory will be devoted to the fund for the founding of a scholarship to the memory of the late composer.

LONDON CONSERVATOIRE OF MUSIC.—The directors offer FREE TUITION to talented young Artists desiring educational or concert introductions (a fund having been granted for this purpose). No examination fees. Reports of the public press upon past and present movements, one stamp. Candidates address Secretary, 37, Abbey Road, N.W.

ARTICLED PUPIL.—The Organist of St. Peter's, Eaton Square, has a VACANCY for the above. Apply, personally or by letter, to Mr. Sergison, the Vestry.

PIANOFORTE and HARMONIUM TUNER and REPAIRER seeks SITUATION. Highest references. Address, H. T., 109, St. John Street, Bridgwater.

EXPERIENCED PIANOFORTE, HARMONIUM, and AMERICAN ORGAN TUNER and REPAIRER is open to a permanent ENGAGEMENT. Good references. Address, E. S., 5, Higher Kingston, Yeovil, Somerset.

CANVASSER WANTED for a Musical Monthly. Only energetic and experienced men need apply. Music, care of Mr. Tayler, 154, Fleet Street, E.C.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

THOMAS, A. GORING.—"The Sun Worshipers" ("Les Adorateurs du Soleil"). A Choral Ode. The English words adapted from the French of Casimir Delavigne by CHARLES NEWTON SCOTT. 8vo, 1s. 6d.; vocal parts, 4d. each; string parts, 4s. 6d.

ARMES, DR.—"St. John the Evangelist." Vocal parts, 8vo, 2s. 8d.

MACKENZIE, A. C.—"The Bride." String parts, 6s. 6d.

DORAN and NOTTINGHAM.—Te Deum (Ambrosian Chant, No. 2). 3d.

—Versicles and Responses. Third Edition, enlarged. 9d.

DOUGLAS, H. A.—(in F.) Magnificat and Nunc dimittis. 4d.

FEARNSIDE, F.—(in G.) Te Deum laudamus. 8vo, 4d.

MACKAY, REV. PRECENTOR D. J.—(in G.) Communion Service:—Kyrie, Gloria Tibi, Gratias, Credo, Sanctus, Gloria in excelsis. 8vo, 6d.

OKALEY, SIR HERBERT.—(in E flat.) Magnificat and Nunc dimittis. 8vo, 6d.

TRIMNELL, T. TALLIS.—(in F.) Magnificat and Nunc dimittis for the special use of Parish Choirs. 8vo, 3d.

VINCENT, CHARLES.—(in G.) Jubilate Deo. 8vo, 2d.

SHORT, J.—"Beata es virgo Maria" (Offertorium, No. 2). 8vo, 4d.

THORLEY, W. HANDEL.—Ave verum ("Jesu, Word of God incarnate"). Motett. 8vo, 6d.

—"Sun of my soul." 1d. "Abide with me." 1d. "Jesu, meek and gentle," and "Art thou weary?" 2d.

SPARK, DR. WM.—"Now let us join in chorus." Children's Festival Anthem. 8vo, 4d.

HUNTLEY, G. F.—Six Hymns. 1s.; or singly, 2d., 3d., and 4d. each.

POWELL, REV. J. B.—Hymn-Tunes sung in the Church of St. Paul, Lorrimer Square, from 1870 to 1880. 8vo, 8d.

BEHREND, A. H.—"Fair Daffodils." Trio for S.A.T. 1s. 6d.

DAVIS, GABRIEL.—"King Carnival." Song. Written by F. E. WEATHERLY. 2s.

—"By the River." Song. Written by HERBERT GARDNER. 2s.

FIELD, J. T.—"The Pilgrims" (Agnus Dei). Sacred Song. The words by ADELAIDE PROCTER. 2s.

GLADSTONE, F. E.—"Yesterday, love, yesterday." Song. The verses by Miss G. E. TROUBECK. 1s. 6d.

HARPER, M.—"The Dreamer." Song. 1s. 6d.

KING, OLIVER.—"Miniatures pour le Piano." Books 1, 2, 3. Each 2s.

SHINN, GEORGE.—Six Transcriptions for the Organ, with pedal obbligato. Sixth Series. 2s. 6d.

REDUCED PRICE:—

BENNETT, JOSEPH.—"Letters from Bayreuth." 1s.

MADAME EDITH WYNNE, having recovered from her late indisposition, is open to ENGAGEMENTS for Oratorios, Ballad and other Concerts in town and country. Applications to be sent to her at 61, Boundary Road, St. John's Wood, N.W.; to Messrs. Keppel and Co., 221, Regent Street; or to Mr. Stedman, Musical Agency, 12, Berners Street, Oxford Street, W.

Annual Subscription, 2s. 6d. (Specimen copy, 2½d.)

MUSICAL EDUCATION (with which is incorporated *Education*), a Monthly Review for London and the Provinces. Published by A. HAMMOND and Co., 5, Vigo Street, Regent Street, W., and sold by W. REEVES, 185, Fleet Street, E.C.

FOR SALE (Ipswich Sacred Choral Society), the entire LIBRARY belonging to the above Society. For particulars, apply, Mr. A. T. Baxter, 28, Falcon Street, Ipswich.

MUSIC FOR
ADVENT AND CHRISTMAS

BY

J. MAUDE CRAMENT, MUS. BAC., OXON.

PREPARE YE THE WAY. Anthem (Advent). 4d.

"Spirited and effective. Concluding fugue well written."—*Musical Times*.

BEHOLD, I BRING YOU GOOD TIDINGS. Anthem (Christmas). 4d.

"Opens with a melodious treble solo and chorus, with florid organ accompaniment."—*Musical Times*."Good music, and worthy of a place in the libraries of our cathedrals."—*Church Times*."Rarely does so much fresh and bright material come to us in the shape of anthems."—*The Choir*.

TWO CHRISTMAS CAROLS. Price 3d.

1. Softly the night is sleeping.

2. Gloria in excelsis.

London: NOVELLO, EWER and Co.

COMPOSITIONS

BY

A. C. MACKENZIE.

CANTATA.

Net.

s. d.

The Bride 1 6

ANTHEMS FOR FOUR VOICES.

The blessing of the Lord 0 3

I will lay me down in peace 0 1½

The Lord gave, and the Lord hath taken away 0 2

PART-SONGS (S.A.T.B.) Op. 8.

No. 1. It is this 0 1½

" 2. How I love the festive boy 0 3

" 3. Autumn 0 1½

" 4. When Spring begems the dewy scene 0 4

" 5. The day of love 0 3

" 7. The stars are with the voyager 0 1½

PART-SONGS FOR MEN'S VOICES.

A Franklin's dogge (Op. 8, No. 6) 0 6

Great Orpheus was a fiddler 0 6

TRIOS FOR LADIES' VOICES. Op. 22.

No. 1. Waken! waken! day is dawning 0 4

" 2. Distant bells 0 3

" 3. Come, sisters, come 0 4

SONGS.

Three Songs. Op. 17. The Poetry written by CHRISTINA

ROSSETTI:—

No. 1. The first spring day 3 0

" 2. When I am dead 3 0

" 3. A birthday 3 0

While my lady sleeth. Serenade. Op. 12, No. 2. The words

translated from the Spanish, by J. G. LOCKHART 3 0

In our boat. Violin and Violoncello Accompaniment 4 0

The song of love and death. From Tennyson's "Idyls of the

King" 3 0

The Old Grenadier. Sung by Mr. Santley 4 0

Cross and Crown. Organ or Harmonium, ad lib. 4 0

Sold at half-price.

PIANOFORTE MUSIC.

SOLOS.

Five Pieces: Impromptu, Gigue, Saga, La Coquette, Evening

in the fields 4 0

Trois Morceaux. Op. 15:—

No. 1. Valse Sérieuse 3 0

" 2. Nocturne 4 0

" 3. Ballade 4 0

Six Compositions. Op. 20:—

No. 1. Hymnus 2 0

" 2. Ritornello 3 0

" 3. Reminiscence 3 0

" 4. Chasse aux papillons 3 0

" 5. Réverie 3 0

" 6. Dance 3 0

Scenes in the Scottish Highlands. Three Pieces. Op. 23. each 3 0

No. 1. On the hill-side. No. 2. On the loch.

No. 3. On the heather.

BURNS.—Second Scotch Rhapsody. Op. 24 5 0

DUETS.

Rhapsodie Ecosaise. Op. 21 6 0

BURNS.—Second Scotch Rhapsody. Op. 24 6 0

ORCHESTRA.

BURNS.—Second Scotch Rhapsody. Op. 24:—

Full Score 10 0

Orchestral Parts 20 0

Sold at half-price.

London: NOVELLO, EWER and Co.

NOVELLO, EWER & CO.'S MUSIC PRIMERS
EDITED BY DR. STAINER.

A DICTIONARY

OF

MUSICAL TERMS

BY

DR. STAINER AND W. A. BARRETT

(Compressed from the Imperial 8vo Edition by K. M. ROSS).

One Shilling; paper boards, 1s. 6d.

OPINIONS OF THE PRESS.

"A careful and judicious abridgment of the larger work, and will be found useful by those to whom the original is inaccessible."—*Athenæum*."A most serviceable abridgment of Stainer and Barrett's well-known Dictionary. Few, if any, words that the student can wish explained are absent from this little volume, which should be in every amateur's library."—*Daily Telegraph*."Of even more general utility is 'Musical Terms.' As a dictionary of reference this little volume should be on the table or shelf of every musician."—*Graphic*."Most of the special information contained in the large volume has been reproduced in this shilling pamphlet, the compression having been judiciously made by Mr. K. M. Ross."—*Illustrated London News*."In its condensed form the work contains a mass of information which is rarely to be met with in books of the class. It is particularly copious in German terms, which are now becoming of nearly as much use as the Italian."—*British Mail*."The musical learner will find much useful information on the principles of music and on many technicalities of the art only to be found in high-priced productions."—*Pertshire Advertiser*."No individual with any pretensions to a musical taste should be without this excellent book of reference."—*Perth Citizen*.

London: NOVELLO, EWER and Co.

"YE FANCIE FAIRE MARCH" (for Piano).

G. NEWCOMBE. Price 1s. 6d. net.

"I have not for a long time heard a prettier or more graceful piano-forte piece."—*Society*.

"Worthy to rank with Gounod's Marionette March for quaintness and originality."

London: W. REEVES, 185, Fleet Street.

SONGS

COMPOSED BY

BERTHOLD TOURS.

s. d.

Because of thee (sung by Mr. Barton McGuckin) 4 0

A name in the sand 4 0

O mother dear, good night 2 6

O say not woman's love is bought 2 6

A wish 2 6

How shall I picture thee, ladye fair? 3 0

Solitude 4 0

Stars of the summer night (sung by Mr. Sims Reeves) 4 0

The sea hath its pearls 3 0

To Blossoms 3 0

Tears of childhood... .. 3 0

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

SONGS

COMPOSED BY

J. BARNBY.

s. d.

Thou whom my heart adareth, in C and E. Sung by Madame

Patey 4 0

When the tide comes in. Sung by Madame Antoinette Sterling

My summer-time, in C and B♭. Sung by Mr. E. Lloyd 4 0

The bells of St. Ethelred 4 0

Elizabeth's song 4 0

When I view the mother holding

Forget-me-not 3 0

How fades the light

I sit alone 2 6

In spring-time 3 0

My golden ship 3 0

The rainy day 3 0

The rose and the nightingale 2 6

The daughters of the city come ("Rebekah")

The soft southern breeze ("Rebekah"), in D♭ and B♭ 4 0

The wrecked hope 3 0

Sold at half-price.

LONDON: NOVELLO, EWER AND CO.

THE ORGANIST'S QUARTERLY JOURNAL

OF ORIGINAL COMPOSITIONS. EDITED BY

WILLIAM SPARK, Mus. Doc.

VOLUME I. PRICE 21s.

Part I.—2s. 6d.	
Andante in C	... E. Silas.
Communion (Larghetto) in E flat	... E. Batiste.
Postlude in C	... Henry Smart.
Prelude in F	... W. Funke.
Concert Fantasia in 3 movements	... Sir R. P. Stewart.

Part II.—2s. 6d.	
Prelude in A	... Henry Smart.
Allegro in C (1st movement of a Sonata)	... G. A. Macfarren.
Andante, in A	... H. Smart.
Andantino with Choral in D	... J. Barnby.
Introduction in D minor and Fugue in D major	... E. Silas.
Introductory Voluntary in F	... J. F. Barnett.

Part III.—2s. 6d.	
Andante Serioso in D minor	... Carl Reinecke.
Two Organ Themes, No. 1, in A flat, No. 2, in F	... Dr. H. Hiles.
Andante in E (2nd Movement of Sonata in C)	... G. A. Macfarren.
Pastorale in G	... Gustav Merkel.
Andante in E	... Dr. E. G. Monk.

Part IV.—2s. 6d.	
Andante in A major	... Inglis Bervon.
Fantasia in C minor and C major	... Philip Tietz.
Andante in D minor and Allegro in D major	... Dr. W. Spark.
Triple Fugue in G minor	... Gustav Merkel.
Allegro deciso (Finale of Sonata in C)	... G. A. Macfarren.

Part V.—2s. 6d.	
Postlude (Fughetta), in G minor	... G. Kühmstedt.
Introductory Voluntary, in B flat	... Henry Smart.
Andantino, in F minor	... E. Batiste.
Allegro	...
Adagio, in E flat (Choral Hymn)	... Dr. W. Spark.
Melody, in C major	... E. Silas.
Andante Pastorale, in A major	... Dr. Steggall.
Easy Piece, without Pedal, A minor	... G. A. Macfarren.
Theme, varied, in A major	... F. W. Hird.

Part VI.—2s. 6d.	
Adagio, in A minor	... Philip Tietz.
Postlude, in F minor	... Alexander Guilmant.
Allegretto, in E	... Frederic Archer.
Prelude, in G major	... Gustav Merkel.
Prelude, in C sharp minor	... Walter Parratt.
Elegy in E minor, with Chorale & Fugue, in E	... Leo Kerbusch.
Larghetto, in A minor	... G. Kühmstedt.
Andante, varied, in G major	... Dr. W. J. Westbrook.

Part VII.—2s. 6d.	
Offertoire, in G major	... G. Kühmstedt.
Andante Grazioso, in G major	... Henry Smart.
Postlude, in C minor and C major	... E. Prout.
Præludium, in E flat	... Chr. Schaab.
Allegro Moderato, in B flat	... W. J. Prichard.
Fugue, in D minor	... Dr. Chas. Steggall.
Larghetto, in G minor	... E. Batiste.

Part VIII.—2s. 6d.	
Concertstück, in F major	... C. E. Stephens.
Andante, in B flat	... Wm. F. Crossley.
Postlude, in D major	... Gustav Merkel.
Andante, in G major	... G. A. Macfarren.
Fantasia (in form of an Offertoire), C major	... Berthold Tours.

VOLUME II. PRICE 21s.

Part IX.—2s. 6d.	
Chorale Preludes, No. 1 (Ein feste Burg)	... Professor Grädener.
Prelude, in E flat	... W. F. Warner Jackson.
Trio, in A	... J. F. Schwenke.
Concluding Voluntary	... Arthur Page.
Fugue, in G major	... Otto Dienel.
Andante, in A	... W. H. Barnett.
Adagio, in D	... G. D. W. Osterholdt.
Andante, in G	... Philip Tietz.

Part X.—2s. 6d.	
Chorale Preludes, No. 2 (Ach Gott und Herr)	... Professor Grädener.
Introduction and Fughetta	... Dr. W. Spark.
Andante	... Inglis Bervon.
Fantasia on Choral (Jesu meine Freunde)	... G. D. W. Osterholdt.
Andante amabile	... G. J. Hills.
Andantino	... W. J. Prichard.
Allegro maestoso	... James Thomson.

Part XI.—2s. 6d.	
Voluntary for the Communion	... P. Valentin.
Prelude	... Walter Macfarren.
Fugate, Op. 63	... Philip Tietz.
Præludium et Fuga	... Rev. Sir F. Ouseley.
Prelude	... Arthur E. Dyer.
Andante	... J. Hamilton Clarke.

Part XII.—2s. 6d.	
Larghetto	...
Postlude, D major	... T. M. Mudie.
Andantino	... Henry Smart.
Allegro vivace	... Gustav Merkel.
Introductory Voluntary	... F. W. Hird.
Prelude and Fugue	... W. H. Barnett.
Andante	... Professor Ch. Grädener.
Prelude	... Dr. W. H. Sangster.
	... Alex. S. Cooper.

Part XIII.—2s. 6d.	
Concertstück, F minor	... H. F. Degenhardt.
Prelude, G major	... William Spark.
Fantasia, D major	... Philip Tietz.
Introductory Voluntary, A major	... Arthur Page.
Impromptu, A minor	... C. J. Frost.
Choral Vorspiel, No. 1, No. 2	... Dr. R. Papperitz.
Andante Cantabile, G major	... Wm. Wright.

Part XIV.—2s. 6d.	
Prelude, D, and March, B flat minor	... E. Silas.
Pastorale, F major	... T. M. Pattison.
Religious March, E flat major	... G. A. Macfarren.
Easy Prelude for M.F. Stops, in F	... Henry Smart.
Easy Prelude for Soft Stops, in G	... Henry Smart.
Prelude, G major	... Frederic Archer.
Motivo, B flat major	... Frederic Archer.
Moderato, F major	... Gustav Merkel.
Pastorale, A major	... Gustav Merkel.

Part XV.—2s. 6d.	
Allegretto Grazioso	... B. Tours.
Marcia	... Henry Smart.
Fugue	... Carl Piatti.
Secular March	... G. A. Macfarren.
Trio for Soft Stops	... G. Kühmstedt.
Fantasia	... Horace Wadham Nicholl.

Part XVI.—2s. 6d.	
Marche Triomphale	... Alex. Guilmant.
Andante con moto	... C. J. Hargitt.
Sonata, in F (First Movement)	... E. Silas.
Pastorale, in E flat	... Philip Tietz.
Adagio, D major	... Arthur Johnson.
Postlude, A major	... H. J. Stark.

VOLUME III. PRICE 21s.

Part XVII.—2s. 6d.	
Twelve Short Interludes for Soft Stops, for use between the Offertory Sentences, or at Confirmations	... Henry Smart.
Andante, B flat, Continuation of Sonata in F	... E. Silas.
Concluding Voluntary Fugato	... Philip Tietz.
Offertoire, F major	... Robert Hainworth.
Prelude in C minor	... F. E. Gladstone.

Part XVIII.—2s. 6d.	
Voluntary, D minor and F major	... Dr. S. S. Wesley.
Andante, D major	... Sir H. Oakeley.
Allegro Moderato. Completion of Sonata	... E. Silas.
Air with Variations and Finale, in A	... A. Page.

Part XIX.—2s. 6d.	
Solemn March	... Charles E. Horsley.
Introductory Voluntary	... Dr. C. G. Verrinder.
Postlude, D major	... B. Tours.
Romance, G major	... R. Forsey Brion.
March, F major	... J. H. Wallis.
Andante Pastorale	... James Tomlinson.
March	... J. Pattinson.

Part XX.—2s. 6d.	
Orgelstücke	... F. G. Werner.
Andante, C major	... Dr. W. Spark.
Grand Offertoire, in A	... Hamilton Clarke.
Larghetto, C major	... Ch. J. Frost.
St. Stephen's Fugue	... Robert Fieldwick.
Moderato assai, G minor	... Philip Tietz.

Part XXI.—2s. 6d.	
Lied ohne Worte	... Frederick Lux.
Andante	... J. W. Gritton.
Concert-Fantasia	... Johann Worping.
Andante	... Charles H. Shepherd.
Postlude	... Arthur E. Dyer.

Part XXII.—2s. 6d.	
Offertorium, F major	... C. A. Barry.
Twelve Short and Easy Preludes	... A. Bord.
Allegro Marziale, C major	... F. E. Gladstone.
Andante, F major	... J. H. Wallis.
Prelude and Fugue, E minor	... W. Willmore.

THE ORGANIST'S QUARTERLY JOURNAL—Continued.

Part XXXIII.—2s. 6d.

Introduction and Fugue, C minor	...	E. Silas.
Andante con moto, F major	...	J. F. Barnett.
Andante, G major	...	J. Stimpson.
Twelve Easy Preludes	...	C. C. Moldenhauer.
Postlude, C major	...	Humphrey J. Stark.

Part XXIV.—2s. 6d.

Prelude—Andante serioso	...	Henry Smart.
Variations on the Chorale "Windsor"	...	G. A. Macfarren.
Offertorium or Postlude in B flat	...	Dr. W. Spark.
Andante, G major	...	Inglis Bervon.
Allegretto cantabile, in F major	...	J. Tomlinson.

VOLUME IV. PRICE 21s.

Part XXV.—2s. 6d.

Marche Triomphale, in E flat	...	F. Archer.
Two Preludes, No. 1, in A; No. 2, in G	...	Ludwig Thäl.
Concert Fantasia, in G	...	Leopold de Prins.
Andante, in E flat major	...	F. J. Read.

Part XXVI.—2s. 6d.

Prelude	...	Ludwig Richter.
Maestoso alla Marcia	...	W. F. Hird.
Sonata, Op. 16	...	P. H. Rüfer.
Andante	...	C. J. Frost.

Part XXVII.—2s. 6d.

Andante con moto (continuation of Sonata)	...	P. H. Rüfer.
Allegro vivace, D major	...	Charlton T. Speer.
Fantasia on St. Ann's, Op. 93	...	E. Silas.
Fugue, G minor	...	E. F. Gaebler.

Part XXVIII.—2s. 6d.

Fantasia sur Mélodies Anglaises ("Home, sweet home," "Rule Britannia")	...	Alex. Guilmant.
Allegro Maestoso—Finale of Sonata	...	P. H. Rüfer.
Prelude and Postlude, in C	...	C. J. Frost.

Part XXIX.—2s. 6d.

Quintuor, A major	...	A. W. Bach.
Pastorale, F major	...	Hamilton Clarke.
Postlude, B flat major	...	W. H. Barnett.
Prelude and Fugue, E minor	...	C. Villiers Stanford.

Part XXX.—2s. 6d.

Jerusalem the Golden, Variations and Finale	...	Dr. W. Spark.
Larghetto, G minor	...	J. E. Richardson.
Andante, F major	...	Ed. A. Sutton.
Minuet—In the Ancient Style	...	H. Clarke.
Minuet—Per un Organo di Salone	...	Ed. Silas.

Part XXXI.—2s. 6d.

Andante	...	H. H. Battley.
Postlude	...	Arthur Carnall.
Prelude and Fugue	...	Jacob Bradford.
Andante con moto	...	E. H. Turpin.
Fugue, D minor	...	Fred. Archer.

Part XXXII.—2s. 6d.

Minuet	...	Henry Smart.
Fantasia	...	W. S. Hoyte.
Andante Sostenuto	...	John Wrigley.
Minuetto, Op. 90	...	J. Baptiste Calkin.

VOLUME V. PRICE 21s.

Part XXXIII.—2s. 6d.

March, C minor	...	Geo. B. Allen.
Elegy, A minor and major	...	Charles Goodban.
Minuetto, G minor and major	...	B. Tours.
Preludio e Fuga, G major	...	A. Moricanie.
Concluding Voluntary	...	Arthur Johnson.
Easy Voluntary, G major	...	Dr. W. Spark.

Part XXXIV.—2s. 6d.

Melody, in E minor	...	E. Silas.
Andante Pastorale, A major	...	D. Hemingway.
Offertory or Communion, D major	...	H. Clarke.
Air Variée, B flat major	...	C. B. Lissant.
Andante con moto, E flat	...	E. Townshend Driffeld.
Prelude, in G minor	...	Dr. Walter H. Sangster.

Part XXXV.—2s. 6d.

Minuet, A minor	...	Dr. W. Spark.
Gavotte, D major	...	Dr. W. Spark.
Introduction and Fugue, C minor and major	...	J. Wrigley.
March Lyro, F major	...	J. Whitaker.
Sonata, D flat major (First Movement)	...	Charlton T. Speer.

Part XXXVI.—2s. 6d.

Andante Espressivo	...	James Stimpson.
Allemande	...	Frederic Archer.
Andante	...	Dr. J. V. Roberts.
Postlude	...	W. H. Hale.
March	...	W. A. C. Cruickshank.
Andante Grazioso	...	George Smith.

Part XXXVII.—2s. 6d.

Festive March	...	Henry Smart.
Adagio. Continuation of Sonata in Part XXXV.	...	Charlton T. Speer.
Minuet	...	Arthur Carnall.
Andante Moderato	...	Dr. George Garrett.

Part XXXVIII.—2s. 6d.

Prelude and Fugue, C major	...	Wm. Power O'Donoghue.
Rousseau's Dream (Varied)	...	Thos. Craddock.
Easy Prelude, F major	...	Albert E. Bishop.
Prelude, F major	...	H. Houseley.

Part XXXIX.—2s. 6d.

Pastorale, D major	...	Gustav Merkel.
Finale of Sonata in Part XXXVII.	...	Charlton T. Speer.
Andante (Introductory Voluntary)	...	H. Cardini Cole.
Andante Pastorale	...	Albert E. Bishop.
Andante	...	Wm. Greenwood.
Introduction and Andante	...	Dr. F. Hillier.

Part XL.—2s. 6d.

Allegretto in A and Allegro in D	...	Gustav Merkel.
Fugue, B flat major	...	E. W. Healey.
Communion, No. 1, in D; ditto, No. 2, in B flat	...	Ferris Tozer.
Festal March, E flat major	...	Dr. C. S. Heap.

VOLUME VI. PRICE 21s.

Part XLI.—2s. 6d.

Overture (Op. 123)	...	Gustav Merkel.
Andante	...	Rich. I. Monkton.
Postlude	...	John Naylor.
Andante	...	Henry Hiles.
Fantasia	...	Charles Joseph Frost.

Part XLII.—2s. 6d.

Prelude for the Diapasons, G major	...	T. L. Forbes.
Alla Marcia Funèbre, C minor	...	Reinhold Succo.
Postlude, D major	...	Sydney R. Coles.
Four Short Introductory Voluntaries	...	Arthur Johnson.
Postlude, C major	...	H. Cardini Cole.

Part XLIII.—2s. 6d.

Postlude, E flat major	...	Henry Smart.
Andante, G major	...	Hamilton Robinson.
Introduction and Fugue, F major	...	Mrs. Mounsey Bartholomew.
Introduction and Allegro, D major	...	William Spark.
Prelude and Fugue, E major	...	Charles E. Melville.

Part XLIV.—2s. 6d.

Three Short Pieces	...	Gustav Merkel.
Andante Religioso, E flat	...	W. Mullineux.
Idylle, G major	...	L. Sampson.
Sonatina, C Major	...	Charles Joseph Frost.

Part XLV.—2s. 6d.

Prelude and Fugue	...	J. E. P. Aldous.
Soft Movement	...	Dr. C. S. Heap.
Flute Fantasia	...	Inglis Bervon.
Réverie Religieuse	...	Dr. J. Dunne.

Part XLVI.—2s. 6d.

Élégie	...	Reinhold Succo.
Prelude for the Diapasons	...	E. W. Healy.
Prelude and Fugue	...	E. H. Turpin.
In Memoriam	...	Geo. J. Bennett.

Part XLVII.—2s. 6d.

Postlude in F	...	Dr. J. V. Roberts.
Andante in B flat	...	James J. Pye.
Fantasia in C minor and C major	...	Arthur Carnall.
March in C	...	R. H. Heath.
Andante in F	...	Arthur W. Marchant.

Part XLVIII.—2s. 6d.

Prelude for Soft Stops in E	...	Gustav Merkel.
Introductory Voluntary in E	...	J. M. Doughty.
Morceau pour les Carillons, in F	...	William Spark.
Festal March in C	...	D. Hemingway.
Introduction and Fugue in E flat	...	Dr. Geo. Dixon.

VOLUME VII.

Part XLIX.—5s.

Three Hymn Tunes, arranged as Interludes—St. Peter—Alla Trinita—Rockingham	...	F. W. Hird.
Toccata in D	...	Reinhold Succo.
Easy Prelude (Andante Religioso) in A	...	M. J. Monk.
Basso Ostinato, by Zelter, as a Passacaglia	...	Geo. Hepworth.

Part L.—5s.

Introductory Voluntary (G major)	...	J. More Smetton.
Short Postlude (E flat major)	...	George Hepworth.
Andante Moderato (G minor)	...	George Gardner, Mus. Bac.
Prelude and Fugue (C minor)	...	W. Creser, Mus. Doc. Oxon.
Larghetto (D major)	...	James Bryant.
Short Prelude (F major)	...	Oliver Brooksbank, F.C.O.

Part LI.—5s.

Fuga (D major)	...	Reinhold Succo (Berlin).
Minuet (C major)	...	James T. Pye, Mus. Bac., Oxon., F.C.O.
Two short and easy Preludes (No. 1, B flat major. No. 2, E flat major)	...	Charles Joseph Frost.
Andante Tranquillo (G major)	...	W. Owen Jones.
Romanza (A major)	...	H. Houseley.

THE ORPHEUS

(NEW SERIES)

A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

VOLUME I.—*Cloth, gilt edges, 5/-.*

1.	The long day closes ...	A. Sullivan	3d.
2.	The Beleaguered ...	A. Sullivan	4d.
3.	The Homeward Watch ...	H. Smart	2d.
4.	Come away, come away ...	Schäfer	2d.
5.	Onward roaming, never weary ...	Müller	2d.
6.	Hark! the merry drum ...	Krugh	4d.
7.	Vermeland... ..	Swedish Melody	2d.
8.	Dear land of my fathers ...	Swedish Melody	2d.
9.	Still amid old Sweden's Youth ...	Dalecarlian Song	2d.
10.	A Franklyn's dogge ...	A. C. Mackenzie	6d.
11.	All things love thee ...	J. L. Hatton	3d.
12.	A Song of Winter ...	J. L. Hatton	4d.
13.	Going away ...	J. L. Hatton	3d.
14.	Sleep, my sweet ...	J. L. Hatton	3d.
15.	Spring, ye flow'rets ...	J. L. Hatton	2d.
16.	Summer eve ...	J. L. Hatton	3d.
17.	The sweet creature ...	J. L. Hatton	3d.
18.	To Julia ...	J. L. Hatton	3d.
19.	O thou whose beams (Ossian's Hymn) ...	Sir John Goss	6d.
20.	T'other day as I sat (Sycamore Shade) ...	Sir John Goss	6d.
21.	Hark! heard ye not ...	Sir John Goss	6d.
22.	The courtly bard (Kitty Fell) ...	Sir John Goss	6d.
23.	The chase ...	Ch. Gounod	6d.
24.	The night is cloudless and serene ...	Schubert	4d.
25.	Battle song ...	Schumann	4d.

VOLUME II.—*Cloth, gilt edges, 5/-.*

26.	Weighing anchor (Outward bound) ...	G. A. Macfarren	2d.
27.	I wish to tune my quivering lyre ...	T. F. Walmisley	4d.
28.	Cheerfulness ...	Ciro Pinsuti	6d.
29.	How dear to me the hour ...	Ciro Pinsuti	6d.
30.	Peace ...	J. Fredk. Bridge	6d.
31.	With thee, sweet hope ...	J. Fredk. Bridge	6d.
32.	Let maids be false, so wine be true ...	George C. Martin	4d.
33.	The Wreck of the Hesperus ...	Dr. H. Hiles	6d.
34.	Hushed in death ...	Dr. H. Hiles	6d.
35.	Evening ...	Henry Leslie	2d.
36.	Pibroch of Donuill Dhu ...	Henry Leslie	3d.
37.	Wind nighs that so gently flow ...	J. Baptiste Calkin	3d.
38.	Breathe soft, ye winds ...	J. Baptiste Calkin	3d.
39.	My lady is so wondrous fair ...	J. Baptiste Calkin	2d.
40.	Come, fill, my boys ...	J. Baptiste Calkin	4d.
41.	I lov'd a lass ...	Samuel Reay	2d.
42.	Love's good morrow ...	Samuel Reay	2d.
43.	Merrily rolls the mill stream on ...	Samuel Reay	4d.
44.	Now night her dusky mantle folds ...	Samuel Reay	4d.
45.	Bind my brows ...	J. Stainer	3d.
46.	Sleeping, why now sleeping (serenade) ...	Elizabeth Stirling	3d.
47.	Disdain returned ...	Elizabeth Stirling	4d.

VOLUME III.—*Cloth, gilt edges, 5/-.*

48.	Bright sword of liberty ...	C. M. von Weber	2d.
49.	To night ...	C. M. von Weber	2d.
50.	O'er moor and mountain ...	L. Spohr	2d.
51.	Come, boys, drink and merry be ...	H. Marschner	4d.
52.	Married and single ...	H. Werner	2d.
53.	The Sabbath call ...	C. Kreutzer	2d.
54.	Evening ...	L. de Call	2d.
55.	Softly, softly (Piano, piano) ...	Seyfried	3d.
56.	Banish, O maiden ...	O. Lorenz	4d.
57.	Lutzw's wild chase ...	C. M. von Weber	2d.
58.	Soldier's Song ...	H. Werner	2d.
59.	Hark! above us ...	C. Kreutzer	2d.
60.	Lovely night ...	F. X. Chwatal	2d.
61.	The two Roses ...	H. Werner	2d.
62.	The Toper's Glee ...	Zelter	2d.
63.	Integer vita ...	Flemming	2d.
64.	The Three Huntsmen ...	C. Kreutzer	3d.
65.	Parting ...	F. Otto	3d.
66.	O most holy one ...	Eisenhofer	3d.
67.	He who trusts in ladies fair ...	Müller	4d.
68.	Spring's delights ...	F. Schneider	2d.
69.	Absence ...	Müller	3d.
70.	On fragrant myrtles ...	Kalliwoða	2d.
71.	O cruel maid ...	Pohlentz	2d.
72.	Twine ye roses in your hair ...	Bergt	3d.
73.	The sun is gone ...	Seyfried	2d.
74.	Ah! with me (Deh! con me) ...	L. de Call	2d.
75.	Dear maid ...	Grassini	4d.
76.	I tell thee, boy ...	H. Werner	2d.
77.	Soldiers' Chorus ...	Reichardt	2d.
78.	The Ladies ...	M. Haydn	2d.
79.	The Mariner's Song ...	C. M. von Weber	2d.
80.	To Song ...	H. Werner	3d.
81.	King Joy ...	Seyfried	2d.
82.	Calm eyes of beauty (Luci sereni) ...	Anacker	2d.
83.	The miner's song ...	Baur	2d.
84.	Wave high your hats ...	H. Werner	3d.
85.	Song of Harold Harfager ...	H. Werner	3d.

VOLUME IV.—*Cloth, gilt edges, 5/-.*

86.	Dr. St. Paul ...	Zelter	3d.
87.	Of when eve has rest bestowed ...	L. de Call	2d.
88.	The Twelve ...	G. W. Fink	3d.
89.	Lord, I pray Thee, set me free (Libera me, Domine) ...	Kalliwoða	2d.
90.	The Chapel ...	C. Kreutzer	3d.
91.	Every rustling tree ...	Kuhlau	2d.
92.	The Rifleman ...	F. Otto	2d.
93.	Pleasing pain ...	L. de Call	2d.
94.	Through woods and fields ...	C. Kreutzer	4d.
95.	The Cuckoo ...	L. Spohr	4d.
96.	Peace of mind ...	Steinacker	4d.
97.	Huntsman's joy ...	C. Kreutzer	3d.
98.	Maiden, listen ...	C. F. Adam	2d.
99.	Beauteous clouds ...	H. Werner	2d.
100.	Must I then part from thee (Parting) ...	F. Otto	2d.
101.	War Song ...	H. Werner	2d.
102.	Slumber sweetly, dearest ...	Eisenhofer	2d.
103.	The mariner's return ...	Hoesler	4d.
104.	Huntsman's Song ...	Pohlentz	4d.
105.	Spring-time ...	C. Kreutzer	3d.
106.	The Equinox ...	C. Kreutzer	3d.
107.	Hilarity ...	S. H. Dehn	2d.
108.	The Request ...	C. A. Bertelsmann	2d.
109.	Hope and fear ...	F. Otto	2d.
110.	Hail to the chief ...	F. Schubert	2d.
111.	The dying child ...	I. I. Viotta	2d.
112.	Soldier's love ...	Kücken	2d.
113.	Gondolier's Serenade ...	F. Schubert	4d.
114.	Hie, the shallop ...	Kücken	4d.
115.	The banners wave, the drums are beating ...	Kücken	3d.
116.	The Miller's Daughter ...	Hartel	6d.
117.	Go, speed thy flight ...	Otto	3d.
118.	Let us be joyful ...	Schneider	3d.

VOLUME V.—*Cloth, gilt edges, 5/-.*

119.	The Trooper's Song ...	C. M. von Weber	2d.
120.	Not a spot on earth so pleasant ...	P. Winter	2d.
121.	Say, shall the heart ...	P. Winter	2d.
122.	The last day of May ...	B. Molique	3d.
123.	Where's the gain of care ...	L. de Call	3d.
124.	Convivial Song ...	B. Molique	3d.
125.	The evening bell on the mountain ...	C. G. Belcke	3d.
126.	Tell me, on what holy ground ...	Fuss	2d.
127.	When the hues of daylight fade ...	C. S. Reissiger	2d.
128.	What is life? ...	C. Blum	3d.
129.	Old Bacchus ...	C. F. Ackers	2d.
130.	Serenade ...	F. Busse	2d.
131.	The Young Musicians ...	F. Kücken	4d.
132.	The Rhine... ..	F. Kücken	3d.
133.	O wert thou in the cauld blast ...	F. Kücken	2d.
134.	The time for song is here ...	Ferd. Ries	2d.
135.	Good-night ...	F. Kücken	3d.
136.	Love and Courage ...	L. Spohr	3d.
137.	The Toast ...	Zöllner	3d.
138.	Rest, dearest, rest (Serenade) ...	F. Kücken	3d.
139.	Hard times ...	J. Dürner	4d.
140.	The image of the rose ...	G. Reichardt	2d.
141.	Tears of anguish... ..	G. Reichardt	3d.
142.	Gentle sounds are floating ...	J. G. Müller	4d.
143.	O Fatherland ...	Franz Abt	2d.
144.	Merry May ...	Franz Abt	3d.
145.	Thuringian Volkslied ...	Franz Abt	2d.
146.	Farewell, thou lovely forest glade ...	Franz Abt	2d.
147.	Evening ...	Franz Abt	3d.
148.	Union ...	A. E. Marschner	2d.
149.	The three chafers ...	H. Truhn	2d.
150.	The united band ...	J. Otto	3d.
151.	On the march ...	V. E. Becker	4d.
152.	Vineta ...	Franz Abt	3d.
153.	The Northman's Song ...	F. Kücken	2d.
154.	The Dance ...	J. Otto	4d.

VOLUME VI.

155.	Come, let us join the roundelay ...	W. Beale	2d.
156.	What hol' What, Shepherd, hol' ...	W. Beale	3d.
157.	Home, they brought her warrior dead ...	J. Barnby	2d.
158.	Come, live with me ...	Arthur Carnall	3d.
159.	Thro' yon latticed window ...	Eisenhofer	4d.
160.	Breathe, my harp ...	Sir H. R. Bishop	3d.
161.	Fare thee well! and if for ever ...	C. A. Macrone	4d.
162.	Come, follow me ...	E. T. Driffeld	4d.
163.	Autumn is come again... ..	F. Corder	4d.
164.	Great Orpheus was a fiddler ...	A. C. Mackenzie	6d.
165.	Tom he was a piper's son ...	E. T. Driffeld	4d.
166.	O mistress mine ...	E. T. Driffeld	3d.
167.	The love-spell (A blushing maid) ...	T. B. Evison	3d.

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c., FOR FEMALE VOICES.

VOLUMES I, II, III, IV., BOUND IN CLOTH, GILT EDGES, 5s. EACH.

89	A MAIDEN'S SONG	CARL REINECKE	3d.	19	OSING TO GOD (NOEL), 3 voices, with soli S. and A.	CH. GOUNOD	6d.
76	A MORNING WALK	JOACHIM RAFF	6d.	105	O WHY, O WHY, IF THOU ART MINE	M. HAUPTMANN	2d.
114	APRIL SHOWERS	J. L. HATTON	3d.	5	OH, SKYLARK, FOR THY WING	HENRY SMART	4d.
62	A SONG OF THE FOUR SEASONS	B. LUARD SELBY	3d.	52	ON DEPARTURE	FRANZ ABT	2d.
51	A SPRING MORNING	FRANZ ABT	3d.	69	OUR HOME SHALL BE ("Bride of Dunkerron"), 4 voices, with solo	HENRY SMART	4d.
113	AT MIDNIGHT	FRANZ LACHNER	3d.	94	OVER A GRAVE	CARL REINECKE	2d.
23	AVE MARIA ("Loreley")	MENDELSSOHN	2d.	99	PANGBOURNE	F. CORDER	3d.
30	AVE MARIA	MARCHETTI	3d.	36	PEACE	Dr. HILLER	3d.
37	BELLS IN MAY	Dr. HILLER	3d.	64	PEACE	G. ROBERTI	3d.
78	BE STRONG TO HOPE	EDWARD HECHT	3d.	43	RISE AGAIN, GLAD SUMMER SUN (3 voices, with A. solo) ...	HENRY LESLIE	3d.
49	BLANCHE OF PROVENCE	CHERUBINI	3d.	26	SAY, WHERE IS HE BORN ...	MENDELSSOHN	2d.
41	CALL TO THE MOUNTAINS ...	Dr. HILLER	3d.	16	SERENADE (4 voices, with solo)	SCHUBERT	6d.
68	CHARMING LITTLE VALLEY ...	G. ROBERTI	3d.	95	SNOW IN SPRING	CARL REINECKE	2d.
119	CHRISTMAS EVE	H. MARSCHNER	4d.	92	SONG (from "Mirza Schaffy") ...	CARL REINECKE	3d.
100	CLIEVDEN WOODS	F. CORDER	3d.	91	SONG OF THE GRACES ("Faust")	CARL REINECKE	2d.
85	COME, SISTERS, COME	A. C. MACKENZIE	4d.	101	SONNING LOCK	F. CORDER	3d.
13	CORONACH	SCHUBERT	3d.	25	SPINNING CHORUS ("Flying Dutchman"), 4 voices, with S. soli	WAGNER	3d.
71	DAY IS AT LAST DEPARTING	JOACHIM RAFF	3d.	73	SPRING IN THE LAND	JOACHIM RAFF	3d.
79	DEPARTURE	L. SAMSON	3d.	63	SUMMER DAYS	H. C. BANISTER	3d.
84	DISTANT BELLS	A. C. MACKENZIE	3d.	21	SUMMER EVE (4 voices)	J. L. HATTON	3d.
9	EVENING	HENRY SMART	2d.	50	SUNSET	FRANZ ABT	3d.
59	EVENING REST	OSCAR WERMANN	4d.	103	SWEET LAND OF THE MOUN- TAIN (Cambria)	Dr. T. A. WALMSLEY	3d.
65	FARE THEE WELL!	G. ROBERTI	3d.	82	TELL ME WHERE IS FANCY BRED	J. G. CALLCOTT	3d.
106	FLORA	M. HAUPTMANN	2d.	47	THE APPROACH OF MAY	Dr. WALMSLEY	3d.
53	FLY FORTH, MY SONG	FRANZ ABT	3d.	6	THE BIRD AT SEA	HENRY SMART	4d.
86	FROM VENICE	CARL REINECKE	3d.	1	THE CORALL'D CAVES OF OCEAN	HENRY SMART	4d.
46	GLORIOUS STAND THE MOUN- TAINS (3 voices, with soli S. and A.)	C. REINTHALER	2d.	80	THE ELF	L. SAMSON	3d.
17	GLORY TO THE LORD	SCHUBERT	3d.	112	THE EVENING STAR	FRANZ LACHNER	2d.
15	GOD IN NATURE (4 voices) ...	SCHUBERT	4d.	53	THE FATHER'S WATCHFUL EYE	FRANZ ABT	3d.
44	GOOD NIGHT (3 v. with soli S. & A.)	HENRY LESLIE	3d.	8	THE FAY'S SONG	HENRY SMART	4d.
22	HAIL TO THEE ("Bride of Dun- kerron")	HENRY SMART	2d.	33	THE FISHER WIFE'S SONG ...	J. L. HATTON	3d.
98	HARK! THE VILLAGE BELLS	JAMES SHAW	3d.	70	THE LAMENT	GABUSSI	3d.
56	HEAR, O HEAR MY PRAYER (Veni, Domine)	MENDELSSOHN	3d.	109	THE LONELINESS OF WOODS	RICHARD HOL	3d.
27	HEARTS FEEL THAT LOVE THEE ("Athalie")	MENDELSSOHN	2d.	14	THE LORD IS MY SHEPHERD	SCHUBERT	4d.
2	HEAVEN	HENRY SMART	4d.	48	THE MERMAIDS	Dr. WALMSLEY	4d.
3	HOPE AND MEMORY	HENRY SMART	4d.	67	THE NIGHTS	G. ROBERTI	3d.
39	HOURS OF REST	Dr. F. HILLER	3d.	120	THE NYMPHS IN THE RHINE	H. MARSCHNER	4d.
88	HOW QUICKLY SORROW IS GONE	CARL REINECKE	2d.	111	THE SABBATH MORN	FRANZ LACHNER	2d.
102	HURLEY MILL	F. CORDER	3d.	40	THE SECRET	Dr. HILLER	3d.
29	I WAITED FOR THE LORD ...	MENDELSSOHN	3d.	31	THE SHADES OF NIGHT	SPOHR	4d.
108	IN SLEEP THE WORLD RE- POSES	RICHARD HOL	2d.	81	THE SPRING	L. SAMSON	4d.
93	IN SUMMER GO THY LOVE TO SEEK	CARL REINECKE	2d.	97	THE STARS BEYOND THE CLOUD	BERTHOLD TOURS	3d.
35	IN THE WOOD	Dr. HILLER	3d.	117	THE STORK'S RETURN	H. MARSCHNER	4d.
104	IN THY NAME SHALL THEY REJOICE	G. HENSCHER	2d.	45	THE SWALLOW	HENRY LESLIE	3d.
77	INVOCATION TO FAITH	A. G. GITS	3d.	10	THE WATER-NYMPHS	HENRY SMART	4d.
115	JACK FROST	J. L. HATTON	3d.	7	THE WOOD-NYMPHS	HENRY SMART	3d.
24	JESUS, HEAVENLY MASTER	SPOHR	2d.	66	TWILIGHT	G. ROBERTI	3d.
107	LIVE WE SINGING	M. HAUPTMANN	2d.	54	TWILIGHT	FRANZ ABT	3d.
20	LORD, HOW LONG	BRAMHS	4d.	118	UPWARD	H. MARSCHNER	4d.
60	MAKE THE CAR OF A GOLDEN KING-CUP	Sir M. COSTA	4d.	75	VICISSITUDE	JOACHIM RAFF	4d.
110	MIGHT I THE BIRD BE	RICHARD HOL	3d.	83	WAKEN, DAY IS DAWNING ...	A. C. MACKENZIE	4d.
96	MORNING THOUGHTS	HENRY SMART	4d.	42	WANDERER'S NIGHT-SONG ...	Dr. HILLER	2d.
4	NIGHT SINKS ON THE WAVE ...	HENRY SMART	3d.	28	WELCOME TO THIS PLACE (4v.)	Sir H. R. BISHOP	2d.
61	NOW MAY AGAIN (4 voices) ...	MENDELSSOHN	2d.	72	WHAT CAN THE STARS BE	JOACHIM RAFF	3d.
18	O CLAP YOUR HANDS	E. H. THORNE	6d.	38	WHEN DOES A MAIDEN	Dr. HILLER	3d.
90	O GRATEFUL EVENING SI- LENCE	CARL REINECKE	2d.	116	WHEN EVENING'S TWILIGHT	J. L. HATTON	2d.
58	OLOR, THOU HAST SEARCHED (Surrexit Pastor Bonus), 4 voices	MENDELSSOHN	6d.	74	WHEN GLOWS A HEART	JOACHIM RAFF	4d.
57	O PRAISE THE LORD (Laudate Pueri Dominum)	MENDELSSOHN	4d.	87	WHEN TWO ARE LOVERS	CARL REINECKE	2d.
				11	WHERE ARE THE ANGELS	J. L. HATTON	3d.
				34	WITH A LAUGH ("May Queen")	W. S. BENNETT	4d.
				32	YET ONCE AGAIN ("Magic Flute")	MOZART	2d.
				12	YOUTH, JOY, AND HOPE	J. L. HATTON	4d.

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

Crown Octavo, cloth, 2s. 6d.

THE

MUSIC OF THE BIBLE

WITH AN ACCOUNT OF THE
DEVELOPMENT OF MODERN MUSICAL INSTRUMENTS
FROM ANCIENT TYPES BY

JOHN STAINER, M.A., Mus. Doc.

"The very excellent illustrations scattered throughout the book materially increase its value; and we sincerely hope that Dr. Stainer's labours may be rewarded as they deserve, for not only has he accumulated a large mass of reliable information upon a subject of the deepest interest, but he has thrown additional light upon much of this evidence by giving us the result of his own practical experience."—*Musical Times*.

THE

Life & Labours of Vincent Novello

BY HIS DAUGHTER

MARY COWDEN CLARKE.

"It is my father's music
To speak 'his' deeds."—*Shakespeare*.

Demy Octavo, cloth, gilt edges, price 3s. 6d.;
with Portrait, from a painting by his Son, E. P. NOVELLO,
engraved by W. HUMPHRYS.

Price 1s.

LETTERS FROM BAYREUTH

DESCRIPTIVE AND CRITICAL OF

WAGNER'S

DER RING DES NIBELUNGEN

WITH AN APPENDIX BY

JOSEPH BENNETT

Special Correspondent of the *Daily Telegraph*.

"Mr. Bennett is well-known to English musicians as one of our ablest critics. A musician himself, he adds to remarkable insight and critical judgment—intensified by long experience—the gift of a fine, lucid, and nervous English style. . . . As a permanent record of these famous performances, Mr. Bennett's little book cannot be too highly recommended, and those amateurs who wish to have a general idea of Wagner's theories will find them described in language less enthusiastic certainly than in the letters of the composer's avowed disciples, but without prejudice, and above all without a trace of intention to ridicule. . . . In the appendix are interesting sketches of Nuremberg and Salzburg, and an account of a visit to the graves of Mozart, Beethoven, and Schubert."—*Manchester Examiner*.

"We find so much which we can cordially indorse that we have great pleasure in recommending the little volume as an interesting record of the important events which it describes."—*Academy*.

In Two Volumes, Demy Octavo, cloth,
Price 6s. each.

Musical Myths & Facts

BY
CARL ENGEL.

CONTENTS OF VOL. I.

A Musical Library.
Elsass-Lothringen.
Music and Ethnology.
Collections of Musical Instru-
ments.
Musical Myths and Folk-lore.

The Studies of our Great Com-
posers.
Superstitions concerning Bells.
Curiosities in Musical Literature.
The English Instrumentalists.
Musical Fairies and their Kinsfolk.
Sacred Songs of Christian Sects.

CONTENTS OF VOL. II.

Mattheson on Handel.
Diabolic Music.
Royal Musicians.
Composers and Practical Men.
Music and Medicine.
Popular Stories with Musical
Traditions.

Dramatic Music of Uncivilised
Races.
A Short Survey of the History of
Music.
Chronology of the History of
Music.
The Musical Scales in use at the
present day.

"In these two handsomely printed volumes are collected, as the title implies, a series of mythical legends of all countries, in which music forms no inconsiderable item, and a few facts relating to celebrated musicians of all ages. The whole forms a readable book whose value is considerable."—*Morning Post*.

"His two volumes are almost an epitome of such a library, and, albeit somewhat desultory and discursive, are of a nature to make the reader ask for more from the same rich sources of delightful recreation in the society of the masters of a divine art."—*Daily News*.

LONDON: NOVELLO, EWER AND CO.

Crown Octavo, cloth, 5s.

AN ESSAY ON THE GROWTH OF
THE MUSICAL SCALE

AND OF

MODERN HARMONY

BY

J. M. CAPES, M.A.

Now ready, Demy Octavo, cloth, price 5s.
UNIFORM WITH "MUSICAL MYTHS AND FACTS."

THE LITERATURE OF
NATIONAL MUSIC

BY

CARL ENGEL.

SECOND EDITION.

Imperial Octavo, 460 pp. Handsomely bound in Cloth, gilt edges,
Price 16s.

A DICTIONARY OF
MUSICAL TERMS

EDITED BY

J. STAINER, M.A., Mus. Doc.,

Magd. Coll., Oxford, and

W. A. BARRETT, Mus. BAC.,
St. Mary Hall, Oxford.

Cloth, 5s.

THE LIFE OF MOZART

INCLUDING HIS CORRESPONDENCE

BY

EDWARD HOLMES.

A New Edition, with Notes, by EBENEZER PROUT.

"Had the book been merely reprinted we are convinced that every lover of Mozart's works would have possessed himself of so faithful a record of the composer's career; but the judicious editing of Mr. Prout has invested it with an interest which cannot fail to materially increase its popularity."—*Musical Times*.

In Two Volumes, Imperial Octavo, cloth, 21s.
Supplementary Volume of Medallion Portraits (printed
from the Original Plates), 16s.

THE GENERAL HISTORY
OF THE
SCIENCE & PRACTICE OF MUSIC

BY

SIR JOHN HAWKINS.

Price 1s.

THE

STORY OF MOZART'S REQUIEM.

Carefully compiled from the best and most authentic sources,

By WM. POLE, F.R.S., Mus. Doc.

This immortal work, independently of its value as a musical composition, has great interest on account of its very remarkable history. The mysterious commission given for it, the supernatural impression made by this on Mozart, his composition of the work under such pathetic circumstances, partly on his deathbed, the difficulties as to its publication, the fierce controversy as to its authorship, which for fourteen years engaged the attention of some of the most learned men and profound musicians of Europe, the extraordinary disappearance and long concealment of the manuscripts, their ultimate discovery, the difficult and perplexing questions as to their genuineness, the strange revelations gradually made as to the secret history of the various transactions, and the doubts which, after all possible information has been obtained, still hang over the authorship of some parts of the work; all these things, spread over seventy or eighty years, form a story of unparalleled interest in the annals of music.

The object of the present essay is to tell this story, which is hitherto but little known in England; and it will form, it is hoped, an appropriate companion to the various editions of the "Requiem" published by Messrs. Novello and Co.

"Dr. Pole's little book is the result of much careful and painstaking investigation, the conclusions from which are given in the most logical and clear manner, and embody perhaps the most extraordinary story ever heard of in connection with a musical composition, and one which really has all the interest of a romance."—*Edinburgh Review*.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S
THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

TWO SHILLINGS AND SIXPENCE;

Or Singly, 1s. 6d. each net.

- | | |
|------------------------------------|----------------------------|
| 1. I would that my love. | 8. Can I light-hearted be? |
| 2. The passage bird. | 9. Evening song. |
| 3. Greeting. | 10. Zuleika and Hassan. |
| 4. Autumn song. | 11. The Sabbath morn. |
| 5. O wert thou in the cauld blast. | 12. The harvest field. |
| 6. The maybells and the flowers. | 13. Song from "Ruy Blas." |
| 7. My bark is bounding. | |

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S
THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

ONE SHILLING.

- | | |
|---------------------------------|-----|
| Cloth, gilt edges | 2s. |
| German and English Words | 2s. |
| " " Cloth, gilt edges | 4s. |

London: NOVELLO, EWER and Co.

COMPOSITIONS

BY

EDWARD HECHT.

SONGS.

- | | |
|---|-----|
| A Farewell. Sung by Miss PALMER | 3s. |
| An Old Song. Sung by Mr. SANTLEY | 3s. |
| The Fountain. Sung by Mr. SIMS REEVES | 3s. |
| Eleonore | 3s. |
| Give. Sung by MDLLE. TITIENS | 3s. |
| A Lily thou wast. Sung by Mr. SIMS REEVES | 3s. |
| The Lord is my Shepherd. Sung by Miss PALMER | 3s. |

DUETS, S.S. or S.A.

- | | |
|---|-----|
| Life. Op. 18, No. 1 | 3s. |
| A Lament for the Summer. Op. 18, No. 2 | 3s. |
| The Pride of Youth. Op. 18, No. 3 | 3s. |
| Morning Song (Morgenlied). Op. 18, No. 4 | 4s. |

PIANO SOLO.

- | | |
|--------------------------|-----|
| Polonaise. Op. 17 | 4s. |
|--------------------------|-----|

Sold at Half-price.

FOUR-PART SONG.

- | | |
|--|-----|
| The Charge of the Light Brigade | 4d. |
|--|-----|

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE CHORUSES

OF THE

ORATORIOS, CANTATAS, &c.

IN VOCAL SCORE,

ESPECIALLY FOR THE USE OF
CHORAL SOCIETIES.

	s.	d.
BACH'S PASSION (ST. MATTHEW)	1	0
BEETHOVEN'S MOUNT OF OLIVES... ..	0	6
BENNETT'S MAY QUEEN	1	0
HANDEL'S MESSIAH	0	8
" JUDAS MACCABÆUS	0	8
" SAMSON	0	8
" HERCULES	1	0
" SOLOMON	1	6
" L'ALLEGRO	1	0
HAYDN'S CREATION	0	8
MACFARREN'S MAY DAY... ..	0	8
MENDELSSOHN'S ELIJAH	1	6
" ST. PAUL	1	0
" HYMN OF PRAISE	0	6
ROSSINI'S STABAT MATER	0	6
SPOHR'S LAST JUDGMENT	0	6

(To be continued.)

All the above works may be had in paper boards, price 6d. each extra.

London: NOVELLO, EWER and Co.

NOVELLO'S
TONIC SOL-FA SERIES

TRANSLATED AND EDITED BY

W. G. McNAUGHT.

ANTHEMS, CHORUSES, PART-SONGS, &c.

Nos. 1 to 131 now ready.

	s.	d.
ANTIGONE MENDELSSOHN	1	0
ATHALIE MENDELSSOHN	1	0
CHRISTMAS CAROLS, NEW AND OLD (First Series) STAINER & BRAMLEY	1	0
CHRISTUS MENDELSSOHN	0	6
CRUSADERS NIELS W. GADE	1	0
ELIJAH MENDELSSOHN	1	6
ERL-KING'S DAUGHTER NIELS W. GADE	0	9
GOD, THOU ART GREAT SPOHR	0	6
HEAR MY PRAYER MENDELSSOHN	0	3
HYMN OF PRAISE (Lobgesang) MENDELSSOHN	1	0
LAST JUDGMENT SPOHR	1	0
LAUDA SION ("Praise Jehovah") MENDELSSOHN	0	9
LORD, HOW LONG WILT THOU FORGET ME? (Psalm xlii) MENDELSSOHN	0	4
LORELEY MENDELSSOHN	0	6
MAY QUEEN Sir W. S. BENNETT	1	0
SCHOOL ROUND BOOK	0	6
SONG FOR THE NEW YEAR SCHUMANN	0	6
ST. CECILIA'S DAY J. B. VAN BREE	0	9
TO THE SONS OF ART MENDELSSOHN	0	3
THE CREATION... .. HAYDN	1	0
THE SLEEPING BEAUTY... .. H. LAHEE	0	6
THE WOMAN OF SAMARIA Sir W. S. BENNETT	1	0
FOUR-PART SONGS (Complete) S.A.T.B. MENDELSSOHN	1	0

LONDON: NOVELLO EWER AND CO.

JOHN SEBASTIAN BACH'S
PROGRESSIVE STUDIES

PRELIMINARY TO THE

FORTY-EIGHT PRELUDES AND FUGUES

EDITED BY

JOSIAH PITTMAN.

- | | |
|--|-----|
| No. 1. Six Easy Preludes | 1s. |
| " 2. Fifteen Inventions or Pieces, in two parts | 1s. |
| " 3. Fifteen Symphonies or Pieces, in three parts | 1s. |

London: NOVELLO, EWER and Co.

JUST PUBLISHED.
A FULLER DIRECTORY

THE PLAIN SONG

OF THE

Holy Communion Service

Containing all that was published in the "Brief Directory" for the Notation of the order of the administration of the Lord's Supper, founded on Marbeck's "Book of Common Prayer Noted," with numerous additions from the same and other ecclesiastical sources,

BY THE

REV. THOMAS HELMORE, M.A.

Price Sixpence.

London: NOVELLO, EWER and Co.

SONGS

BY

SIR W. STERNDALÉ BENNETT.

TWELVE SONGS, with English and German Words. Price, s. d.
in paper cover, 2s. 6d.; cloth boards 4 6
Also separately, folio size each net 1 6

- Op. 23.
1. Musing on the roaring ocean.
 2. May-dew.
 3. Forget-me-not.
 4. To Chloe (in sickness).
 5. The past.
 6. Gentle Zephyr.

- Op. 35.
7. Indian love.
 8. Winter's gone.
 9. Dawn, gentle flower.
 10. Castle Gordon.
 11. As lonesome through the woods.
 12. Sing, maiden, sing.

O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria") 3 0

O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen") 2 6

WITH THE CAROL IN THE TREE (ditto) 3 0

'TIS JOLLY TO HUNT (ditto) 3 0

London: NOVELLO, EWER and Co.

REDUCED PRICE, THREE SHILLINGS.

HANDEL'S MESSIAH

ARRANGED FOR THE PIANOFORTE BY

BERTHOLD TOURS.

London: NOVELLO, EWER and Co.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, cloth gilt, 21s.

MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, cloth gilt, 12s. Cheap edition, paper cover, 5s.; cloth gilt, 8s.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 21s.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Cloth gilt, 18s.

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S PIANOFORTE WORKS.
Complete in One Volume, paper cover, 7s. 6d.; cloth gilt, 10s. 6d.

MENDELSSOHN'S LIEDER OHNE WORTE.
The only edition containing the 7th and 8th Books, paper cover, 4s.; cloth gilt, 6s. Cheap edition, paper cover, 2s. 6d.; cloth gilt, 4s. 6d.

BEETHOVEN'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 5s.; cloth gilt, 7s. 6d.

MOZART'S SONATAS. Edited by AGNES ZIMMERMANN. Paper cover, 3s.; cloth gilt, 5s.

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

- No. 1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would that men.
4. Not every one that saith unto Me.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught in the word.
11. While we have time.
12. Godliness is great riches.

13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity upon the poor.
20. Blessed be the man.
21. Let your light so shine. Festal Setting.

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would.
4. Not every one.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.

11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity.
20. Blessed be the man.

Price One Shilling.

London: NOVELLO, EWER and Co.

REDUCED PRICE.

SHORT VOLUNTARIES

FOR THE

ORGAN

ARRANGED BY

JOHN HILES.

Volumes I. to IV., cloth, Five Shillings each,

Or in 36 numbers, One Shilling each.

For Contents, see Novello and Co.'s Catalogue of Organ Music, which may be had gratis.

London: NOVELLO, EWER and Co.

THE

Harmonium Treasury

A SERIES OF SELECT PIECES

ARRANGED BY

J. W. ELLIOTT.

2 vols., handsomely bound in cloth, gilt edges, 10s. 6d. each; or in 51 Numbers, 1s. each.

London: NOVELLO, EWER and Co.

PIANOFORTE MUSIC

COMPOSED BY

OLIVER KING.

	s. d.
MINIATURES—Books 1, 2, 3 (just published) each	4 0
LEGENDE... ..	3 0
IMPROMPTU-CAPRICE	3 0
BERCEUSE—MEDITATION ET VALSE	5 0
IMPROVISATION	3 0
SERENADE	3 0
BARCAROLE	4 0
NOCTURNE	4 0

Sold at half-price.

London: NOVELLO, EWER and Co.

MODERN FOUR-PART SONGS

FOR MIXED VOICES. (S.A.T.B.)

With ad lib. Pianoforte Accompaniment.

Quarto Size.—Printed from Engraved Plates.

No.		Price net.
		s. d.
1.	As the sunshine to the flowers W. G. Cusins	0 4
2.	Away, away to the summer woods James Coward	0 6
3.	Children—"Come to me, O ye children" Walter Maynard	0 6
4.	Lo! the peaceful shades of evening Walter Maynard	0 6
5.	The Dream Alice Mary Smith	0 6
6.	Golden Slumbers—"Golden slumbers kiss your eyes" W. H. Cummings	0 4
7.	Oh, the merry May! Mary Dowling	0 6
8.	Hurrah for Father Christmas G. W. Lyon	0 6
9.	Violet—"Brighter than the rays of morning" Walter Maynard	0 6
10.	The Hemlock Tree Walter Maynard	0 6
11.	Venetian Boat-Song W. G. Cusins	0 4
12.	Rock them, rock them—"Golden slumbers" Alice Mary Smith	0 6
13.	Lover's Melancholy Alice Mary Smith	0 4
14.	Still the angel stars are shining Charles Gardner	0 6
15.	We are waiting by the river J. L. Hatton	0 4
16.	Vesper bells are softly pealing J. L. Hatton	0 4
17.	Sunshine A. H. D. Prendergast	0 6
18.	Lady, wake—"Lady, wake, the village chimes" Walter Maynard	0 6
19.	Take thy banner James Coward	0 6
20.	Lovely Spring is come again Emanuel Aguilar	0 6
21.	Fall on us, O night W. J. Westbrook	0 6
22.	Star that bringest home the bee W. J. Westbrook	0 4
23.	Queen of Love Alice Mary Smith	0 6
24.	Hail, thou bright-eyed virgin morning W. N. Watson	0 6
25.	Waken, lords and ladies gay Georgina Bairnsfather	0 6
26.	O slumber, my darling! Henry Leslie	0 6
27.	The Corsair's Home John Thomas	0 6
28.	Spring and Autumn John Thomas	0 6
29.	Resignation J. G. Callcott	0 4
30.	Go, lovely rose Charles Gardner	0 6
31.	Sweet stream that winds thro' yonder glade Sir W. S. Bennett	0 6
32.	Rock me to sleep F. Berger	0 6
33.	Summer rain F. Berger	0 6
34.	Spring Henry Hiles	0 6
35.	Think of me Ciro Pinsuti	0 6
36.	Old Daddy Longlegs C. A. Macirone	0 6
37.	May Morning J. L. Hatton	0 6
38.	The golden days J. L. Hatton	0 6
39.	Good-night, good-night, beloved Miss Lindsay	0 6
40.	May-time S. Reay	0 6
41.	The hour of thought S. Reay	0 6
42.	Arise, my love F. Westlake	0 6
43.	They whom we loved on earth F. Westlake	0 6
44.	Cynthia J. B. Surgey	0 6
45.	Roses of the sea F. A. Jarvis	0 6
46.	The Cryer O. Prescott	0 6
47.	A Matin Song T. R. Prentice	0 6
48.	Low dies the day H. C. Banister	0 6
49.	Wake, dearest love Westley Richards	0 6
50.	Love wakes and weeps Prof. G. A. Macfarren	0 6
51.	The two Stars Walter Macfarren	0 6
52.	Bells across the sea Walter Macfarren	0 6
53.	Beside a placid silver stream C. H. Couldery	0 6
54.	My lady sleeps A. Schloesser	0 6
55.	Of all the arts beneath the heaven Sir W. S. Bennett	0 6
56.	Love's young dream E. W. Hamilton	0 6
57.	O well I love the spring! J. L. Hatton	0 4
58.	Pack clouds away Henry Smart	0 4
59.	Proud Maisie Arthur O'Leary	0 6
60.	On a day, alack the day! W. H. Cummings	0 6
61.	Ask me no more Cleveland Wigan	0 6
62.	When the wind blows William Horsley	0 6
63.	Hear our prayer, O heavenly Father T. R. Prentice	0 6
64.	And shall Trelawny die? C. A. Macirone	0 6
65.	Welcome, day of joy and gladness. Christmas Carol J. L. Hatton	0 6
66.	And now we'll say good-night Seymour Smith	0 6
67.	My soul is sinking Ignace Gibsone	0 4
68.	The Grasshopper Ignace Gibsone	0 4

To be continued.

LONDON: ASHDOWN & PARRY,
HANOVER SQUARE.

BOADICEA

QUEEN OF THE ICENI

CANTATA

THE WORDS WRITTEN BY G. E. TROUTBECK

COMPOSED BY

J. F. BRIDGE, Mus. Doc.

Vocal Score, 8vo, 2s. 6d.; Vocal Parts, 2s.; String
Parts, gs.; Wind Parts, MS.

"The work, which is in twelve movements, and occupies rather less than an hour in performance, is very decidedly in advance of anything Dr. Bridge has previously written. The orchestration of the work deserves much praise, being neither over-laboured on the one hand nor on the other deficient in variety and colour. 'Boadicea' deserves, and will doubtless obtain, frequent performances."—*Athenæum*.

"The librettist has succeeded in clothing the story, so full of incident and emotion, in adequate language. The lines are free and flowing, and are, besides, admirably adapted for vocalisation. In the setting of the poem Dr. Bridge has revealed qualities other than those previously manifested by him. The overture is constructed skilfully, and the happy use made of subjects afterwards heard in Nos. 6, 8, and 12, reveals not only excellent workmanship, but also artistic power. The choral numbers have all appropriate themes and masterly treatment; but the Dirge is certainly the most noteworthy, for the lament of the women over the sad fate of their heroic queen is touching in its tenderness, as well as attractive by its quaintness. The tenor solo (No. 8) is a broadly phrased melody; and sung as it was by Mr. Maas, who seemed to revel in its exalted accents, it made a great impression on the audience."—*Musical Times*.

"So far as can be judged from the vocal score, Dr. Bridge's music is a remarkable specimen of sound musicianship, combined with a lack of any special difficulty. It seems to be an admirable example of a work, written for a local choir, and similarly suitable for other choirs, and in which the composer, without seeking for difficulties, puts forward music worthy his own celebrity, and that of the office he holds."—*London Figaro*.

"The flattering reception accorded to 'Boadicea' augurs well for the general success of the work; and that it will become a great favourite with musical societies is beyond question."—*Manchester Courier*.

"The Cantata as a whole is a sound and musicianly work. The solos are of a very high order, and the choruses exceedingly bold and vigorous where vigour is called for."—*Musical Standard*.

"It is rarely that our church writers essay a secular work of large dimensions. Dr. Bridge is therefore to be commended for his courage; and he is entitled to be not only commended for this, but to be congratulated on his success. His choice of a subject was happy. The tale of the unfortunate Queen Boadicea stands out from the mists of our early history. The subject is national, and far more interest is evoked in such a theme than can be expected over fairies, roses, and other semi-German or mere local legends. . . . No. 11 is a dirge sung by soprano and alto; it is probably the best, as it certainly is the most original number of the work. In No. 12, 'Rest, O noble heart,' a concluding chorus, there are some effective changes of key and time, and a clever fughetto towards the close. The last phrase, as if to presage what was to come, cleverly introduces the first section of our national hymn, 'Rule, Britannia.' The Cantata occupies about an hour in performance, and will form a fresh and useful item in the repertoire of our numerous choral societies."—*The Choir*.

"It is a work written in the purest taste, and affords a lesson to those who are unaware how excellent effects may be gained by the use of plain and straightforward materials."—*Music Trade Review*.

"Learned and effective."—*Birmingham Gazette*.

"Excellent practice for cultivated and diligent choral societies who are in search of novelties for the coming season will be found in 'Boadicea.' The music is appropriate to the theme, and shows decided talent on the part of the composer."—*The Graphic*.

LONDON: NOVELLO, EWER & CO.

Now ready.

RITTER ALBUM

FOR THE ORGAN

A COLLECTION OF FIFTY-FOUR ORIGINAL PIECES

COMPOSED IN HONOUR OF

A. G. RITTER.

Fifty Years Organist at Magdeburg,

BY THE

MOST EMINENT GERMAN COMPOSERS OF ORGAN MUSIC

EDITED BY

RUDOLPH PALME.

Price, net, 21s.

London: NOVELLO, EWER & CO.

NEW FOREIGN PUBLICATIONS.

BEETHOVEN.—Rondino for eight wind instruments, arranged for Piano Duet	s. d.	3	0
BIBL, R.—Op. 29. Collection of pieces by celebrated modern composers. Arranged for the Harmonium. Two Books, each, net		3	0
BOHM, C.—Aus der Branzzeit. Waltzes for Piano Duet, Op. 270. Books I. and II.		5	0
BRONSART, H.—Op. 9. Melusine. Märchen for Piano		11	0
BÜLOW, H. VON.—Op. 20. Nirwana. Orchester-Fantasie in Ouverturenform:—			
Full Score	net	8	0
Orchestral Parts... ..		24	0
Piano Duet		10	0
FLÜGEL, E.—Op. 22. Psalm cxxi. For mixed voices, soli, and orchestra:—			
Full Score		18	0
Vocal Parts		8	0
Vocal Score		12	0
HERMANN, F.—Op. 18. Konzert-Studien for Viola		6	0
— Op. 19. Miniatures. Twenty Pieces for Violin. Two Books		5	0
— Lyrisches und Romantisches, from Schumann's Works. Arranged for Piano and Violin	net	3	0
LISZT, F.—Hamlet. Symphonic poem. Orchestral Parts		18	0
MOZART.—Divertimento No. 17. Arranged for Piano Duet		15	0
— Concerto No. 5. For Violin and Piano		12	0
NACHEZ, T.—Op. 14. Danses Tziganes. For Violin and Piano. Two Books		6	0
— Op. 16. Rhapsodie hongroise. For Violin and Piano		8	0
NEUPERT, E.—Funeral March in memory of Nicolai Rubinstein, for Piano		1	0
RHEINBERGER, J.—Op. 122. Grand Sonata, for Piano Duet		15	0
— Alla Tarantella, from ditto		6	0
RITTER ALBUM, for the Organ.—A Collection of Fifty-Four Pieces by the most eminent German Composers of Organ Music	net	21	0
SCHARWENKA, PH.—Wald und Berg-geister. Ein Intermezzo for Orchestra:—			
Full Score		12	0
Orchestral Parts... ..		19	0
Piano Duet		7	0
STRAUSS, R.—Quartet, A major, for two Violins, Viola, and Violoncello:—			
Score	net	6	0
Parts		12	0
STROSS, A.—Op. 1. Silhouettes, for Piano. Two Books, each		7	0
SVENDSEN, J. S.—La Violette. Song, for Voice and Piano		2	0
VOGEL, M.—Op. 40. Two easy Sonatas on motifs from "Der Freischütz," for Piano:—			
No. 1		3	0
No. 2		4	0
WARMUTH, CH.—Je t'aime. Melody for Voice and Piano		1	0

Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

NATIONAL SONGS
ARRANGED AS PIANOFORTE SOLOSBY
RENÉ FRANCK.Thirty-two pages, folio size,
PRICE ONE SHILLING.

No.	No.
1. Rule, Britannia!	17. Dutch.
2. Polish.	18. Persian.
3. Partant pour la Syrie.	19. Hungarian.
4. Norwegian.	20. Bearnais.
5. La Brabanconne.	21. Brazilian.
6. Austrian.	22. Mexican.
7. Russian.	23. Chilian.
8. Italian.	24. Egyptian.
9. Star-spangled Banner.	25. Peruvian.
10. Hail, Columbia!	26. La Marseillaise.
11. Spanish.	27. Borussia.
12. Danish.	28. Buenos Ayres.
13. Portuguese.	29. Arabian.
14. Greek.	30. Sardinian.
15. Turkish.	31. God save the Queen.
16. The Watch on the Rhine.	

London: NOVELLO, EWER AND CO.

SUBSCRIPTION EDITION
OF
MOZART'S WORKSPUBLISHED BY
BREITKOPF & HÄRTEL, OF LEIPZIG.
Issued in August.

SÉRIE XXIV.—Supplement.—Nos. 2-7. Symphonies (Supplement to Série VIII.), full score	s. d.	5	0
---	-------	---	---

Subscriptions received, and single Volumes sold by
NOVELLO, EWER AND CO.THE
LEGEND OF FAIR MELUSINE

A CANTATA FOR SOLO, CHORUS, & ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, octavo, 3s.; Vocal Parts, octavo, 8d. each; Orchestral Parts, 30s.; Full Score, 30s.

London: NOVELLO, EWER AND CO.

SONG OF THE NORNS

A CANTATA FOR

FEMALE VOICES, SOLO, CHORUS, & ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, folio, 4s.; Vocal Parts, each, 4d.; Full Score, 6s.

London: NOVELLO, EWER AND CO.

CINDERELLA

A LEGEND

FOR SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, octavo, 4s.; Vocal Parts, octavo, each 1s.; Full Score, 40s.
Orchestral Parts, 40s.

London: NOVELLO, EWER AND CO.

JACK & THE BEANSTALK

COMIC CANTATA FOR FOUR SOLO VOICES AND CHORUS, BY

EDMUND ROGERS.

Price 3s. net.

"Will doubtless prove very popular."—*Society*.For special terms to Choral Societies apply to the Composer,
4, Melrose Gardens, West Kensington Park, W.

COMPOSITIONS by DR. ROBERTS.

Third Thousand.

JONAH. A Sacred Cantata.

Vocal Score, octavo	s. d.	3	0
Chorus Parts		3	0
Strings		6	0
Wind, &c. (full orchestra)		10	0

Second Thousand.

A MORNING, COMMUNION, and EVENING
SERVICE in D. Vocal score, 8vo, 1s. 6d.; or separately, No. 1,
Morning, 6d.; No. 2, Communion, 9d.; No. 3, Evening, 6d.

Second Thousand.

AN EVENING SERVICE in F: Magnificat and
Nunc dimittis, 8vo, price 6d. Written specially for the Festival
of Church Choirs held in the Parish Church, Halifax, in 1880.

London: NOVELLO, EWER AND CO.

Just published.

ST. JOHN THE EVANGELIST

A SACRED CANTATA OR CHURCH ORATORIO

The words describing incidents in the life of St. John, as illustrated
by his own writings, selected from the Scriptures by

THE REV. J. POWELL METCALFE, M.A.

THE MUSIC COMPOSED BY

PHILIP ARMES,

Mus. Doc., Oxon.

Octavo, 2s. 6d.; Vocal Parts, 8d. each.

London: NOVELLO, EWER AND CO.

Just published.

The Visions of St. John the Divine

A SACRED CANTATA

THE MUSIC BY

FREDERICK ILIFFE, Mus. Doc., Oxon.

Price 2s. 8vo.

This work lasts an hour in performance, and will be found especially
useful to Choral Societies.Full Score and Orchestral Parts on hire from the publishers,
London: NOVELLO, EWER AND CO.

SEVENTY-SEVENTH EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.***COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.****FOR CHOIRS.**—The easiest system that can be obtained for training, improving, and learning to read music at sight.**FOR SCHOOLS.**—Every requisite for learning music, and reading at sight in a few lessons.**FOR CHORAL SOCIETIES.**—The exercises will be found invaluable, tending to produce musical effects seldom heard.**COLLEGIATE ORGAN TUTOR**EDITED BY FREDERIC ARCHER.
3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED

ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

**SACRED AND SECULAR MUSIC
FOR THE USE OF SCHOOLS**

EDITED BY

JAMES TILLEARD.

One Shilling each.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

Just published.

A COLLECTION

OF

TWO-PART SOLFEGGI

In the principal major keys, designed for the practice of Choristers and Vocal Classes generally,

SELECTED FROM

DURANTE, HANDEL, LEO, SCARLATTI, STEFFANI,
NARES, WEBBE, &c.

BY

JAMES HIGGS,

Mus. Bac., Oxon.

ONE SHILLING.

London: NOVELLO, EWER and Co.

SUITE IN E MAJOR

FOR THE ORGAN

COMPOSED BY

EMILE BERNARD.

Price 3s. complete.

s. d.

- | | | |
|----------------------------------|---|---|
| 1. Andantino | 1 | 0 |
| 2. Scherzo-caprice | 1 | 6 |
| 3. Introduction and Fugue | 1 | 0 |

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated. Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Diss."Every page shows that Mr. Hemstock is master of his subject."—*Musical Standard*."Contains much useful information."—*Musical Times*."A practical and useful book."—*Music Trade Review*.

TWELVE DUMB PIANOS of DIFFERENT POWERS COMBINED IN ONE.—Mr. ARTHUR SULLIVAN recommends HORN'S REGULATING DIGITORIUM for Finger Practice. Mr. Franklin Taylor says: "It is the best instrument of the kind yet produced. The power of regulating both the resistance and the depth of touch promises to be of great value to pianists, and removes one of the chief objections to other Digitariums." "An admirably contrived machine."—*Musical Standard*. "Accomplished by the simplest possible mechanical contrivance."—*Athenæum*. Sold by WEEKES and Co., 14, Hanover Street, W.; HAYS, Royal Exchange Buildings and 26, Old Bond Street; and MILLS, 60, Moorgate Street, E.C. Price from 27s. 6d., five notes.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

THE ORCHESTRA AND THE CHOIR.

(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A Monthly Review; Musical, Dramatic, and Literary. Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

THE Journal for the Music Trade, containing news of special interest to music publishers, pianoforte and harmonium makers, organ builders, and manufacturers of and dealers in musical instruments, is "MUSICAL OPINION AND MUSIC TRADE REVIEW." Price 2d. only. To order of all book and music-sellers; or free by post (3d.) of J. F. REID and NEPHEW, Advertising Agents, 1, Sherborne Lane, E.C.

TO ORGANISTS.—Fifty Multiplications of any Double Chant post-free for 1s. 6d. Specimen, stamped addressed halfpenny wrapper, SIDNEY CORNWALL, 25, Belmont Street, Hillhead, Glasgow.

THE SCALES for PIANO STUDENTS. Edited by ARTHUR O'LEARY, Examiner to the Royal Academy of Music. The minor form as adopted at the Academy, Training School, and High Schools. Complete, 6s.; Diatonic Scales only, 3s. London: NOVELLO, EWER and Co.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.				s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges ...	...	...	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges ...	...	...	0 6
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth ...	...	...	0 4
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover ...	...	...	0 3
3.	Hymns with Tunes. Demy 8vo. Cloth ...	...	...	4 0
4.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	...	...	5 0
5.	Tunes only. Demy 8vo. Cloth ...	...	...	3 0
6.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	...	...	4 0
7.	Hymns with Tunes. Treble part only. Royal 24mo ...	...	...	1 6
"	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges ...	...	...	2 0
8.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth ...	...	...	2 6
9.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges ...	...	...	3 0
10.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	...	...	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.
A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.
Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

No.			s. d.
1.	Limp cloth, turned in ...	...	2 6
2.	Cloth boards, red edges, gilt lettered ...	...	3 6
TONIC SOL-FA EDITION.			
3.	Limp cloth, turned in ...	...	2 0
4.	Cloth boards, red edges, gilt lettered ...	...	2 6

About 250,000 copies have already been sold.

THE BRISTOL TUNE-BOOK (Second Series),

No.			s. d.
5.	Limp cloth ...	...	2 6
6.	Cloth boards, red edges, gilt lettered ...	...	3 6
TONIC SOL-FA EDITION.			
7.	Limp cloth ...	...	2 0
8.	Cloth boards, red edges, gilt lettered ...	...	2 6

FIRST AND SECOND SERIES BOUND TOGETHER.

No.			s. d.
9.	Limp cloth ...	...	4 0
10.	Cloth boards, red edges, gilt lettered ...	...	5 0
12.	Tonic Sol-fa, cloth ...	...	3 0

SMALL EDITION OF THE COMPLETE WORK.

715	Tunes and Chants, providing for nearly 200 Varieties of Metre.	
No. 11.	Cloth ...	3 0

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; BRISTOL: W. and F. MORGAN; and all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

For Parish Choirs. Lately published.

BY REV. G. M. K. ELLERTON, Rector of Smethcott, Salop, the VENITE EXULTEMUS, CANTATE DOMINO, and DEUS MISEREATUR, simply set, in vocal score, with accompaniment *ad lib.* 8vo, price 3d. each, or six copies, 1s.

Sold by B. WILLIAMS, 60, Paternoster Row, London.

THE CREED OF ST. ATHANASIUS, as sung

at All Saints' Church, Kensington Park. Composed by EDWARD H. BIRCH, Mus. Bac., Oxon. 8vo, price 4d.

LONDON: NOVELLO, EWER AND CO.

W. C. FILBY'S popular Anthem, TRULY MY

SOUL WAITETH, has reached its third edition. Is sung by many of the best church choirs in London and provinces. Price 1d.

F. PITMAN, 20, Paternoster Row, E.C.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, Paternoster Row.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.

TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

Now ready, revised and enlarged, price 7s.

PARR'S PSALMODY, containing 401 Tunes, 301 Chants, 15 Responses, and 12 Doxologies, with above 400 Memoirs of Composers, and descriptions of over 220 Works used in the compilation, affording an amount of authentic information on the history and bibliography of Psalmody nowhere else to be found.

LONDON: NOVELLO, EWER AND CO.

THE UNION PSALTER, for Nonconformists.

Second Edition. Psalms (Bible version) and portions of Scripture, selected for Chanting by the Rev. A. MacLaren, D.D., Manchester, and pointed by William Lockett, Organist of Union Chapel. Strongly bound in cloth, red edges, 1s. 6d. Messrs. WEEBES AND CO., 16, Hanover Street, London, W.; HODDER and STOUTON, Paternoster Row; or Messrs. FORSYTH BROS., Deansgate, Manchester.

Price Fourpence.

TE DEUM

EASY CHANT SERVICES FOR PARISH CHOIRS,

No. 1, in D; No. 2, in E flat.

BY

S. C. COOKE.

The Service No. 1 has been selected by the Lichfield Diocesan Choral Association for their festival at Stafford in September.

LONDON: NOVELLO, EWER AND CO.

NEW EDITION, in Octavo Score.—SERVICE IN E FLAT:—

No. 1.	Te Deum	...	...	...	6d.
" 2.	Jubilate	3. Benedictus	...	...	6d.
" 4.	Introit.	5. Kyrie.	6. Gloria Tibi.	7. Credo.	8. Sursum Corda.
" 11.	Magnificat.	12. Nunc dimittis	...	...	1s. 6d.

By SIR HERBERT OAKELEY, LL.D., Mus. Doc., &c.

Nos. 4 to 12 are now ready.

LONDON: NOVELLO, EWER AND CO.

HERRING'S METRICAL TUNES, &c.

8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence.

SOUTHWELL SCHOOL SONGS, 1s. 6d.

LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use. LONDON: NOVELLO, EWER AND CO.

LET NOT YOUR HEART BE TROUBLED.

5th edition. Arranged by CHARLES SWAIN.

By the same Composer, THE LORD IS MY SHEPHERD. 3rd edition. Each 4d. LONDON: NOVELLO, EWER AND CO.

Price 2s. 6d.

PRELUDE, COMMUNION, MELODY, and EVENSONG. Four Organ Pieces, by CHARLES W. PEARCE, Mus. Bac., Cantab., Organist of St. Luke's, Old Street.

LONDON: NOVELLO, EWER AND CO.

Fourth Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Venite exultemus Domino," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1½d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

JUBILATE DEO IN G, chiefly in Unison. Price 2d. By CHARLES VINCENT, Mus. Bac., Oxon. London: NOVELLO, EWER and Co.

Just published.

DORAN and NOTTINGHAM.—VERSICLES and RESPONSES, &c. New Edition, with Appendices; including Faux Bourdon Harmonies by Rev. G. H. PALMER. 8vo, 9d. TE DEUM (Simple Form), from the Ratisbon Ordinarium Missæ, with Vocal Harmonies to alternate verses by Rev. G. H. PALMER. 3d. London: NOVELLO, EWER and Co.

Price 5s., paper cover; or 7s. 6d., handsomely bound in scarlet cloth, gilt lettered, gilt bordered, and gilt edges.

THE VILLAGE ORGANIST. New Edition, complete in One Volume. 142 Pages. It contains 78 Voluntaries, all of which, except four, were composed expressly for the work by nearly all the most eminent English musicians.

All orders should be addressed to the Publishers.

London: NOVELLO, EWER and Co.

WILFORD MORGAN'S GRAND MARCHES.

"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kube's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI
MARCIE JOYEUSE
MARCIE MILITAIRE
MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN's semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN's popular semi-sacred March, "CHRISTIAN THE PILGRIM" for Organ, with pedal obligato. Post-free, 18 stamps. MORGAN and Co., 27, Charles Street, St. James's, S.W.

REVISED EDITION (with directions for pedalling, &c.) of JERUSALEM THE GOLDEN, with Introduction, Variations, Fugue, and Finale, for the Organ, by IRVINE DEARNLEY, 3s. net.

London: NOVELLO, EWER and Co.

The Cathedral Psalter

POINTED FOR CHANTING.

	s.	d.
Imperial 32mo, cloth	0	9
Ditto, with Proper Psalms, cloth	1	0
Demy 8vo, large type, with Proper Psalms, cloth	2	6
Proper Psalms, separately. Paper cover. 32mo	0	3
Canticles, 32mo	0	1
Ditto, 8vo	0	3

The Psalter, with Chants, Post 4to, cloth	5	0
Canticles, 4to, with Chants	0	6

THE

CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2	0
Ditto, cloth	3	0
Foolscap 4to, paper cover	1	0
Ditto, cloth	1	6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S COLLECTION OF ONE HUNDRED AND SIXTY-FIVE RESPONSES

TO THE

COMMANDMENTS

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

J. T. MUSGRAVE'S

SHORT FESTIVAL SETTING OF THE

MAGNIFICAT & NUNC DIMITTIS

Price 6d.

"The music throughout is melodious, and will be popular with choristers wherever it is performed."—*Musical Times*.

London: NOVELLO, EWER and Co.

Second Edition, now ready, price 4d.

THEN I THINK OF THEE

A Four-part Song; words by E. OXENFORD

MUSIC BY

J. T. MUSGRAVE.

"A part-song so sympathetic with the words, and so appropriately and artistically harmonised, that even amidst the multiplicity of such compositions it should find favour with choral societies, to whose notice we cordially commend it."—*Musical Times*.

"A very pretty four-part song, which is likely to take its position among the favourites of choral societies. . . . The composition is a really artistic one, both words and music having much to commend them to connoisseurs in the better class of pleasing part-songs."—*The Western Daily Press*.

GENTLE WINDS, AROUND HER HOVER

PART-SONG.

(No. 469, Novello's Part-Song Book).

Price 2d.

London: NOVELLO, EWER and Co.

CHURCH MUSIC

COMPOSED BY

J. T. MUSGRAVE.

Four Settings of the Kyrie eleison	4d.
Benedicite, arranged to Chants	3d.

London: WEEKES and Co., 16, Hanover Street, Regent Street, W.

Now Ready. Small 4to, price 1s. Vocal Parts, 12mo, price 6d. each. 1st and 2nd Series, bound together, cloth, 2s. 9d. Vocal Parts, 1st and 2nd Series, bound together in limp cloth, 1s, 4d. each.

SECOND SERIES.

THE CANTICLES AND HYMNS OF THE CHURCH,

POINTED FOR CHANTING, AND SET TO APPROPRIATE ANGLICAN CHANTS, SINGLE AND DOUBLE

TOGETHER WITH

RESPONSES TO THE COMMANDMENTS,

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., M.A.,

AND

EDWIN GEORGE MONK.

This Work contains a Selection of *Double* (besides additional *Single*) Chants; together with special settings of "*Benedicite*," and a collection of *Kyrie Eleisons*, old and new.

This pointing of the Canticles is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER and CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 2d. Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. 1 & 2, 1s. 6d. each, paper cover.

GLEES AND SONGS FOR HIGH SCHOOLS. Paper cover, 1s. 6d.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. 1s. 3rd Set—Hunting Quadrilles: "John Peel," &c. 1s.
2nd Set—"Humpty Dumpty." Duet, 3s.; Solo 1s. 4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School. London: NOVELLO, EWER & CO.

TO CHORAL SOCIETIES.

NARCISSUS AND ECHO

Cantata for Mixed Voices. Price 3s.

GOD IS OUR REFUGE (Ps. xlv.)

Soli and Chorus. Price 1s.

COMPOSED BY

EDWIN C. SUCH, MUS. BAC., CANTAB.

London: NOVELLO, EWER and Co.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BEXFIELD, Mus. Doc., Cantab.

"Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"A work which is an honour to its author and his countrymen."—*Orchestra*.

London: NOVELLO, EWER and Co.

Second Edition.

SIX CHRISTMAS CAROLS

By F. J. SAWYER, Mus. BAC.

Price 6d. net.

Brighton: J. and W. CHESTER, 1, Palace Place.

CHORAL FESTIVALS.—180 Copies of a Service Book suited to a Choral Festival of Village Choirs, containing Services for Morning and Evening, to be sold at reduced price of 4s. per dozen. Apply to Rev. W. RAYSON, Lindridge Vicarage, Tenbury.

THE ENTRY INTO JERUSALEM (One Shilling). By F. W. HUMBERSTONE, A.K.C.

"There is some good bold writing in the Chorus, 'Rejoice greatly,' the quartet being very effective."—*Coventry Herald*.

"The Chorus, 'Hosanna!' is fugal, and is based on themes which are straightforward and interesting."—*Christian World*.

"The last Chorus, 'This God is our God for ever and ever,' was given with splendid effect."—*Coventry Standard*.

HART and Co., 54, Paternoster Row.

Just published.

A NEW EDITION of HENRY LESLIE'S
Original PART-SONGS and ARRANGEMENTS of
NATIONAL SONGS at reduced prices:—

	Voices	Net
1. Auld lang syne	S.A.T.B.	4d.
2. Believe me if all	S.A.T.B.	4d.
3. Bridal Song	S.A.T.B.	4d.
4. God save the Queen	S.A.T.B.	4d.
5. O gentle sleep	S.A.T.B.	4d.
6. Resurgam	S.A.T.B.	4d.
7. Rule, Britannia	S.A.T.B.	4d.
8. Song of the Flax-Spinner	S.A.T.B.	4d.
9. Rejected Lover, The	A.T.B.B.	4d.
10. Welcome, Spring	S.C.T.B.	4d.
11. When the shades of eve	S.A.T.B.	4d.
12. Ye mariners of England	S.A.T.B.	4d.
13. Dunois the brave (Partant pour la Syrie)	S.A.T.B.	4d.
14. A dream of calm	S.C.T.B.	4d.
15. Ditto	S.C.T.B.	4d.

J. B. CRAMER and Co., 201, Regent Street, London, W.

THE SINGERS FROM THE SEA. A Cantata for Three Female Voices. Written by HUGH CONWAY. The music composed by A. H. BEHREND. "There stood before the Queen a quire of singers from the sea, and, if their rhymes were uncouth, certes their voices were sweet, and the Queen gave unto them the prize."—Court Revels, 1472. Post-free for 36 stamps.
London: ROBERT COCKS and Co.

SUCCESSFUL PIANOFORTE PIECES. By

W. S. ROCKSTRO.	s. d.	Voices from the Burnside...	s. d.
Voices from the Hillside ... 4 0		Mountain Echoes ... 4 0	
Echoes from the Green Isle ... 4 0		Banks of Allan Water ... 4 0	
Alexis ... 4 0		Songs of the Moorland ... 4 0	
Bannockburn ... 4 0		Lays of Prince Charlie ... 4 0	
Tweedside ... 4 0			

Each post-free for 24 stamps.
London: ROBERT COCKS and Co., 6, New Burlington Street.

NEW COMPOSITIONS, by ALFRED J. CALDICOTT, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—Out on the Waters ... 4d.
The Haymakers ... 4d.
Yule ... 4d.
Jack and Jill ... 4d.
Little Jack Horner ... 6d.
Humpty Dumpty ... 6d.
Winter Days ... 4d.
Songs—The New Curate and Two Spoons ... each 2s.
Post-free of the Composer, Worcester. Special terms to Societies.

POPULAR FOUR-PART SONGS BY GABRIEL DAVIS.

THE THREE STARS	2d.
THE KNIGHT'S RETURN (4th Edition)	2d.
GOD SAVE THE PRINCE (17th ")	2d.
THE DISTANT SEA ... (5th ")	2d.
TO THE WOODS ... (6th ")	2d.
HARK! 'TIS MUSIC ... (5th ")	2d.
THE HOUR OF REST ... (4th ")	2d.
DAME WIGGINS OF LEE (Humorous). (4th Edition) 2d.	
DAME TROT ... (3rd ")	2d.
WHO'S FOR THE QUEEN?	3d.

London: NOVELLO, EWER and Co.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obligato, by ARTHUR HENRY BROWN.

No. Aria, by Gluck, 1767.
40. "Sancius" and "Hosanna" from André's Mass. Op. 43.
41. Last Chorus, from Beethoven's "Mount of Olives."
42. "He shall feed His flock," from Handel's "Messiah."
43. "Quoniam Tu solus," by Vincenzo Righini. 1788.
44. "Hallelujah" Chorus, from Handel's "Messiah."
45. "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
46. "The heavens are telling," from Haydn's "Creation."
47. Andante and Allegretto, from Handel's Violin Sonata in A major.
48. Slow Movement from Symphony 36, by Haydn.
49. Andante con Variazioni, from Spohr's Notturmo. Op. 34.
50. "Wie nahe mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.
51. "Marche Solennelle," by Franz Schubert.
52. Adagio, from the Notturmo (Op. 34), by Louis Spohr.
53. "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
54. Overture and Minuet to "Samson," Handel, 1742.
55. "The arm of the Lord," by Haydn.
56. "Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.
57. "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
58. "Il pensier sta negli oggetti," Aria, by Haydn, 1792.
59. "Gloria in excelsis," from Mozart's 12th Mass.
60. "How lovely are the messengers," by Mendelssohn.
61. Notturmo, by Kalkbrenner.
62. Che farò, by Chr. Gluck, 1769.
63. Aria in A flat, by Louis Spohr.
64. Cujus animam, from Rossini's "Stabat Mater."
65. [Continuing.]

Price Three Shillings each, net.
Volumes I., II., and III., bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.
A list of the preceding numbers post-free on application.
London: B. WILLIAMS, 60, Paternoster Row, E.C.

Just published.

KING CARNIVAL
Written by FREDERICK E. WEATHERLY, M.A.; Music composed by
GABRIEL DAVIS.
Price 2s. net.
London: NOVELLO, EWER and Co.

Just published.

BY THE RIVER
Written by HERBERT GARDNER; Music composed by
GABRIEL DAVIS.
Price 2s. net.
London: NOVELLO, EWER and Co.
Sung by Miss ADA TOLKIEN.

ELSIE (THE FLOWER GIRL'S SONG)
Written and composed by GABRIEL DAVIS.
Price 2s. net.
London: NOVELLO, EWER and Co.
Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA
Written and composed by GABRIEL DAVIS.
Price 2s. net.
London: NOVELLO, EWER and Co.
New Patriotic Song for Baritone.
Sung by Mr. THURLEY BEALE.

WHO'S FOR THE QUEEN?
Written by FRED. E. WEATHERLY, M.A.
MUSIC COMPOSED BY
GABRIEL DAVIS.
Price 2s. net.
London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHT
Song for Baritone or Bass, by
ALFRED J. DYE (composer of "The Lighthouse").
Price 4s.
London: NOVELLO, EWER and Co.

SONGS OF COUNTRY LIFE.
THE WOODMAN.—Dedicated to the Right Hon. W. E. Gladstone, M.P.
"Deserves to become popular."—Musical Standard.
THE CRICKETER'S SONG.—Dedicated to W. G. Grace, Esq.
"We predict that the new 'Cricketer's Song' will speedily be heard on many a green turf of Old England, as well as in the assembly-room."—Birmingham Daily Gazette.

COMPOSED BY
STEPHEN S. STRATTON.
Each 2s. net. NOVELLO, EWER and Co., and all Musicsellers.

WILLIAM J. YOUNG'S
Popular Part-Songs for S.A.T.B.

	s. d.
1. I love the merry springtime	21st thousand net 0 2
2. Gaily through the greenwood	38th do. " 0 2
3. O welcome, merry May	6th do. " 0 2
4. The Mountain Maid	6th do. " 0 2
5. Come o'er the mountain	8th do. " 0 2
6. Hail, merry, merry Christmas	17th do. " 0 3
7. Songs of praise the angels sang	6th do. " 0 3
8. Blow, ye balmy breezes, blow	8th do. " 0 3
9. Fairy Revels	10th do. " 0 3
10. Oh! peaceful vale of rest	5th do. " 0 3
11. The Merry Bird	5th do. " 0 3
12. Come, let us be merry and gay	8th do. " 0 3
13. Forest Echoes	5th do. " 0 3
14. Haste, ye merry elves	3rd do. " 0 3
15. The Streamlet (with soprano solo)	3rd do. " 0 2
16. Sunshine and Shadow	3rd do. " 0 3
17. Sunny rays (with soprano solo)	3rd do. " 0 3
18. A happy New Year	3rd do. " 0 3
19. The coming of Spring	5th do. " 0 3
20. England's Glory	3rd do. " 0 3
21. A merry Christmas with music sweet	2nd do. " 0 2
22. The air resounds with music sweet	1st do. " 0 2
23. To a sleeping Child	2nd do. " 0 3
24. Our National Church	1st do. " 1 6

Ditto (Organ copy)
London: NOVELLO, EWER and Co.

NOVELLO, EWER AND CO.'S PIANOFORTE ALBUMS

EDITED BY

BERTHOLD TOURS

PRICE ONE SHILLING EACH.

Nos. 1, 2, 3.

COMPOSITIONS

BY

JOHN SEB. BACH

No. 1 contains movements from the Partitas, English Suites, small Preludes, and the "Echo" from the OUVERTURE FRANÇAISE.

No. 2 contains movements from the English and French Suites, Partitas, and the FANTASIA IN C MINOR.

No. 3 contains movements from the small Preludes, Concertos, Partitas, English Suites, &c.

LONDON: NOVELLO, EWER AND CO.

Nos. 4, 5, 6.

COMPOSITIONS

BY

GEO. FR. HANDEL

No. 4 contains movements from the Suites, Sonatas, Fugues, and the Opera "Almira." The Chaconne in F major, and the "HARMONIOUS BLACKSMITH."

No. 5 contains movements from the Suites, Sonatas, the "Masque," the Operas "Alcides," and "Xerxes," and the celebrated LARGO.

No. 6 contains movements from the Suites, Fugues, the Operas "Alcina," and "Pastor Fido," the "Watermusic," and the celebrated ARIOSO.

Full Orchestral Scores

PUBLISHED BY

NOVELLO, EWER & CO.

SPOHR

THE LAST JUDGMENT . . . £1 11 6

GOD, THOU ART GREAT . . . 0 10 6

HANDEL & MOZART

ACIS AND GALATEA (Mozart's
Accompaniments) . . . 1 11 6

MENDELSSOHN

ELIJAH . . . 1 5 0

ST. PAUL . . . 1 5 0

LONDON: NOVELLO, EWER AND CO.

THE ONLY COMPLETE EDITIONS.

One Volume, 518 pp., folio, handsomely bound,
cloth, gilt edges, price 21s.

AN ENTIRELY NEW AND CAREFULLY
REVISED EDITION

OF

MENDELSSOHN'S Original Compositions

FOR THE

Pianoforte

INCLUDING THE "LIEDER OHNE WORTE."

ALSO,

A NEW OCTAVO EDITION (518 pp.)

Price, in paper cover, 7s. 6d. Cloth, gilt edges, 10s. 6d.

LIEDER OHNE WORTE

Folio, cloth, gilt edges, 12s.

Octavo, paper cover, 4s.; cloth, gilt edges, 6s.

CHEAP EDITIONS.

Folio, paper cover, 5s.; cloth, gilt edges, 8s. Octavo, paper cover, 2s. 6d. cloth, gilt edges, 4s. 6d.

THE ONLY COMPLETE EDITION
CONTAINING BOOKS 7 and 8.

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY
DR. STAINER.

In issuing this series of Music Primers the Editor sees with pleasure the realisation of a desire he has long felt, to place in the hands of teachers and students of music a set of educational works of a high standard at a price so low as to render them attainable by all.

The growing interest in music generally, and rapid spread of its study, so very evident in this country, render it of the utmost importance that the student's first steps in every branch should be directed with skill and based on sound principles. The Editor has kept this object steadily in view, and he believes that each one of these Primers will prove to be as carefully constructed in detail as it is comprehensive in design.

Such a result would have been impossible but for the hearty support and sympathy of those authors, men of known ability in their special branches of art, who have embodied the results of their long and valuable experience in their respective contributions.

While gratefully acknowledging the kindness of these gentlemen, the Editor cannot but express a hope that the Primers may prove as useful to the public, and as beneficial to art, as both authors and publishers have endeavoured to make them.

					s.	d.
1.	THE PIANOFORTE	-	-	-	E. PAUER	2 0
2.	THE RUDIMENTS OF MUSIC	-	-	-	W. H. CUMMINGS	1 0
3.	THE ORGAN	-	-	-	DR. STAINER	2 0
4.	THE HARMONIUM	-	-	-	KING HALL	2 0
5.	SINGING	-	(Paper boards, 5/-)	-	A. RANDEGGER	4 0
6.	SPEECH IN SONG	(Singer's Pronouncing Primer)	-	-	A. J. ELLIS, F.R.S.	2 0
7.	MUSICAL FORMS	-	-	-	E. PAUER	2 0
8.	HARMONY	-	-	-	DR. STAINER	2 0
9.	COUNTERPOINT	-	-	-	DR. BRIDGE	2 0
10.	FUGUE	-	-	-	JAMES HIGGS	2 0
11.	SCIENTIFIC BASIS OF MUSIC	-	-	-	DR. STONE	1 0
12.	DOUBLE COUNTERPOINT	-	-	-	DR. BRIDGE	2 0
13.	CHURCH CHOIR TRAINING	-	-	-	REV. J. TROUTBECK	1 0
14.	PLAIN SONG	-	-	-	REV. T. HELMORE	2 0
15.	INSTRUMENTATION	-	-	-	E. PROUT	2 0
16.	THE ELEMENTS OF THE BEAUTIFUL IN MUSIC	-	-	-	E. PAUER	1 0
17.	THE VIOLIN	-	-	-	BERTHOLD TOURS	2 0
18.	TONIC SOL-FA	-	-	-	J. CURWEN	1 0
19.	LANCASHIRE SOL-FA	-	-	-	JAMES GREENWOOD	1 0
20.	COMPOSITION	-	-	-	DR. STAINER	2 0
21.	MUSICAL TERMS	-	-	-	STAINER & BARRETT	1 0

(TO BE CONTINUED.)

Any of the above may be had, strongly bound in boards, price 6d. each extra.

LONDON: NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)

MELBOURNE EXHIBITION, 1881.

CHALLEN & SON

HAVE BEEN ADJUDGED THE

GOLD MEDAL

FOR UPRIGHT IRON-FRAME PIANOS.

MELBOURNE, March, 1881.

We, the undersigned Jurors for Musical Instruments at the Melbourne International Exhibition, have no hesitation in certifying that Messrs. Challen & Son, of London, have obtained the highest number of points for Cottage Pianos, in the British Court.

The award was based on the excellence of the quality, combined with the cheapness and solidity of the instruments exhibited, which we consider to be well adapted to the requirements of the Colonies.

LÉON CARON,

Chairman.

L. MOONEN,

Vice-Chairman.

ANTONIO GIAMMONA,

WILLIAM ANDERSON,

THOMAS MORANT,

GUSTAV GERLACH,

C. T. PLUNKET,

JULIUS LIEDE.

May be obtained from all Musicsellers. Illustrated Lists and Testimonials forwarded free.

CHALLEN & SON, 20, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.



HOPKINSON'S PIANOFORTES.

PRIZE MEDALS; LONDON, 1851; PARIS, 1855; LONDON, 1862; DUBLIN, 1865; WAKEFIELD, 1865; YORK, 1866; DUBLIN, 1872; LEEDS, 1876; SOUTH AFRICA, 1877; YORK, 1879; AND AT THE

PARIS EXHIBITION, 1878,

the highest distinction was conferred upon Messrs. HOPKINSON by the Musical Jurors—viz., the only Gold Medal awarded to any British Manufacturer.

MESSRS. HOPKINSON, therefore, feel fairly entitled to repeat the opinions expressed in the year 1845, by the most celebrated Pianists and Musicians then living—viz., THALBERG, Sir JULIUS BENEDICT, Madame DÜLCKEN, Sir HENRY BISHOP, and others, as still being correct—that their Pianofortes are "*unsurpassed in tone and touch by those of any other maker.*"

Since these opinions were expressed, the leading musical judges in all parts of the world have confirmed them.

Messrs. H. having also, after carefully conducted experiments, introduced improvements of great value, with confidence invite the Trade, Professors, and the Musical Public, specially to inspect and judge of their Metal-framed Grand and Cottage Pianofortes, which they believe to deserve the eulogium passed upon them by the President of the Musical Jurors at Paris, 1878, that—

"THEY ARE FAULTLESS."

WAREROOMS—235, REGENT STREET, LONDON, W.

MANUFACTORY—FITZROY ROAD, PRIMROSE HILL, N.W.

NOTE.—As many persons are not aware at how moderate a price they can obtain Instruments of such proved and undoubted excellence, they are invited to apply for Illustrated Lists.

CHAPPELL AND CO.'S IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.

35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.

18 TO 225 GUINEAS.

ALEXANDRE, ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

Steam Pianoforte Works—CHALK FARM ROAD, N.W.

TO ORGANISTS, CHOIRMASTERS, AND THE CLERGY.

PEDAL ORGANS. CHANCEL ORGANS.

NEW AND SECOND-HAND.

PEDAL ORGAN, with 2 manuals, 23 stops, full pedal compass, 30 notes and accessories (style 800).

Price 160 Guineas.

Suitable for a congregation of 500 people.

PEDAL ORGAN, with 1 manual, 17 stops, and full pedal compass, 30 notes and accessories (style 432).

Price 80 Guineas.

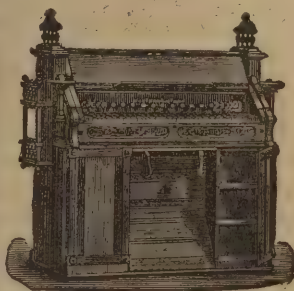
Suitable for organ practice.

PEDAL ORGAN, with 1 manual, 9 stops, and pedal compass, 27 notes and accessories (style 410).

Price 60 Guineas.

Suitable for a congregation of 300 people.

LIBERAL DISCOUNT
FOR CASH.



New Illustrated Catalogue
Post-free.

CHANCEL ORGAN, with 1 manual, 15 stops, and ventrillo chest (style 501).

Price 110 Guineas.

The most powerful organ with 1 manual.

CHANCEL ORGAN, with 1 manual, 13 stops, and accessories (style 431).

Price 50 Guineas.

Suitable for a congregation of 300 people. Used by Moody and Sankey.

CHANCEL ORGAN, with 12 stops and Venetian organ swell (style 350).

Price 38 Guineas.

Suitable for a congregation of 200 people.

CHANCEL ORGAN, with 8 stops, including 2 couplers (style 108).

Price 23 Guineas.

Suitable for a congregation of 100 people.

MASON & HAMLIN ORGAN COMPANY, 37, Great Marlborough Street, London, W.

MADAME PATEY'S VOCAL TUTOR

FOR SOPRANO, M.-SOPRANO, & CONTRALTO. PRICE 4s. NET.

"Madame Patey writes so clearly and sensibly, avoiding technical jargon, that her 'Tutor' can be recommended in the strongest terms to the notice of teachers."—*Music Trades Review*.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP. Cantata. Words by LONG-FELLOW. Composed for the Leeds Festival, 1880, by JOHN FRANCIS BARNETT. Price, Paper, 6s. net; Cloth, 8s.

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

LORD LOVELL. Humorous Cantata. For Four Solo Voices and Chorus. By GEORGE FOX. Price, Vocal Score, 2s. 6d. net.

THREE JOVIAL HUNTMEN. Words by R. CALDECOTT. Music by THOMAS ANDERTON. Performed at Birmingham, April 29, 1881. Price 2s. net.

MARY STUART. Dramatic Cantata. For Four Solo Voices and Chorus. Words by F. E. WEATHERLY. Music by JOSEPH L. ROECKEL. Performed at Bristol, June 1, 1881. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

IN THE PRESS.

THE HARVEST FESTIVAL. Symphonic Poem in four parts, composed for the Norwich Festival of 1881 by JOHN FRANCIS BARNETT.

IN THE PRESS.

RUTH. Sacred Cantata. By JOSEPH L. ROECKEL.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 464.—Vol. 22.
Registered for transmission abroad.

OCTOBER 1, 1881.

Price 3d.; Post-free, 4d.
Annual Subscription, Postage-free, 4s.

ROYAL ALBERT HALL CHORAL SOCIETY

President—H.R.H. THE DUKE OF EDINBURGH, K.G.
Conductor—Mr. BARNBY.

ELEVENTH SEASON, 1881-82.

FIRST CONCERT, WEDNESDAY, NOVEMBER 2, at Eight.

HANDEL'S "JUDAS MACCABÆUS"

ARTISTS:
Miss ANNA WILLIAMS. Miss ORRIDGE.
Mr. EDWARD LLOYD. Mr. SANTLEY.

For this Concert the Orchestra will be increased by the Band of the Coldstream Guards.

SECOND CONCERT, WEDNESDAY, NOVEMBER 23, at Eight.

MENDELSSOHN'S "ELIJAH."

Subscription to the Series of Seven Concerts: Stalls, £1 18s.; Arena, £1 8s.; Balcony, Reserved, £1 1s.; Unreserved, 17s. 6d. Single Tickets: Stalls, 7s. 6d.; Arena, 5s.; Balcony, Reserved, 4s.; Unreserved, 3s.; Admission, 1s.

Seats can be booked at the usual agents, and at the Royal Albert Hall, where copies of the prospectus may be also obtained.
There are still a few vacancies in the Chorus of this Society.

SOCIAL SCIENCE CONGRESS, Dublin,
October 3 to 8. President: the Right Hon. Lord O'Hagan. Presidents of Departments: 1. Jurisprudence, the Right Hon. J. T. Ball, LL.D.; 2. Education, Sir Patrick Joseph Keenan, K.C.M.G., C.B.; 3. Health, Charles Cameron, Esq., M.D., LL.D., M.P.; 4. Economy, Goldwin Smith, Esq.; 5. Art, Right Hon. Viscount Powerscourt. Information as to the Reading of Papers, which should be sent to the Secretary in London, and other particulars, may be had at the Offices, 1, Adam Street, Adelphi, W.C., and New Buildings, Trinity College, Dublin.

J. L. CLIFFORD SMITH, Secretary.

1, Adam Street, W.C.

TUFNELL PARK CHORAL SOCIETY.

Established 1872. Conductor, Mr. W. HENRY THOMAS. This Society, now entering on its Eighth Season, and numbering over eighty effective members, meets for the practice of choral music every Tuesday evening, in the St. George's Church Room (corner of Crayford Road, Parkhurst Road, Holloway), Carleton Road, Tufnell Park, N. The first rehearsal of the season, 1881-82, will take place on TUESDAY Evening, October 4, 1881, at 8 o'clock. Doors open at 7.30. A new Cantata, "Cinderella," by Hofmann, and "The Farewell of the Shepherds," from "L'Enfance du Christ," by Berlioz, have been chosen for the first concert, which will be given about Christmas, 1881. The Concerts will be given at the St. George's Church Room, and at the Athenæum, Camden Road. For prospectus and full particulars as to subscription, &c., please apply to the Conductor, Mr. W. Henry Thomas, 7, Lidlinton Place, Harrington Square, N.W.

LONDON SUNDAY-SCHOOL CHOIR.

ADVANCED SECTION.—Conductor, Mr. Luther Hinton. Organist, Mr. D. Davies. Manager, Mr. J. Barnard.—SEASON 1881-1882.—The next Session of this Choir will commence on TUESDAY, October 11, at 8 p.m. The meetings for practice will be held in the large Hall of the Young Men's Christian Association, Aldersgate Street, E.C., on alternate Tuesday evenings. Fee for the Session of thirteen rehearsals, 3s., including a copy of the valuable selection of high-class music, published expressly for this Choir in either notation. Full particulars, with forms of admission, may be obtained of

WM. WHITEMAN, Hon. Sec.

9, Chobham Road, Stratford, E.

MADAME WORRELL begs to announce that her ANNUAL EVENING CONCERT will take place on THURSDAY, October 20, 1881, at the Angell Town Institution, Gresham Road, Brixton. Tickets, 3s., 2s., and 1s., which may be obtained of Madame Worrell, 52, Knowle Road, Brixton Road, S.W.

ORGAN RECITALS, at Lancaster Hall, 133, Lancaster Road, Notting Hill (Old) Station. The Season will commence on TUESDAY evening, October 18. Recitals will be given by Organists of well-known excellence every Tuesday evening at 8. Admission 6d.

MR. JOHN HENKEN'S MUSIC CLASSES, at the Birkbeck Literary and Scientific Institution, Southampton Buildings, Chancery Lane, will commence October 3. Elementary on Mondays, Advanced on Tuesdays, Upper Advanced on Thursdays. Introductory Lecture, MONDAY, October 3, at 8.30 o'clock. Admission free. Theory of Music on Fridays. Prospectus gratis on application.

MR. FITZHENRY'S VIOLIN CLASSES, at the BIRKBECK INSTITUTION, Southampton Buildings, Chancery Lane, will meet on Wednesday and Saturday evenings, commencing October 5. Fees per Term: Members of the Institution, 3s. 6d.; Non-Members, 6s. Prospectus gratis on application.

CITY OF LONDON COLLEGE, 52, Leadenhall Street, E.C.—VIOLIN CLASSES: Teacher, Mr. FITZHENRY. Monday Evenings. Terms on application.

VIOLIN CLASSES.—Mr. W. FITZHENRY will hold Classes at the SOUTH LONDON INSTITUTE OF MUSIC, Camberwell New Road, on Tuesday Evenings; beginners at 8; elementary at 9. Fee, 7s. 6d. per quarter. For further particulars of the above, and classes for the study of Singing, Harmony, &c., apply to the Institute for prospectus.

CHELTEMHAM.

MR. J. A. MATTHEWS' CHORAL and ORCHESTRAL SOCIETY.—The above Society will meet every week for practice during the present Season (the twelfth). SULLIVAN'S "MARTYR OF ANTIOCH," HAYDN'S FIRST SYMPHONY, &c., for first Subscription Concert. Programmes of arrangements post-free.

STRING BAND, 7 p.m. Started September 17.
Present: L. W. Schweitzer, R. Batten (First Violins); Jean Schweitzer, C. Law, J. Ratray (Second Violins); J. W. Tait (Concert Flute); E. Allwright (Harmonium). Absent: Messrs. Leaver and Donald (Cellos). Music practised: Overtures to "Caliph of Bagdad" and "Stradella," and Mozart's Symphony in G major. Amateurs invited. 5s. per quarter. Music provided. Science Schools, 400, Old Ford Road, Victoria Park, E. Also Saturdays, 5 p.m., Violin Classes—beginners and practice—5s. per quarter.

CHURCH SOLO SINGING, INTONING, and SINGING in General.—MR. FREDERIC PENNA, at different periods Solo Bass Singer at St. Andrew's, Wells Street, the Bavarian Chapel, St. Mary's, Chelsea, and for the last ten years Solo at the Brompton Oratory, gives INSTRUCTION TO LADIES and GENTLEMEN, and attends Schools. For terms, address, Mr. Penna, at his Academy for Singing, 44, Westbourne Park Road, W.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A VACANCY for LEADING TREBLE has occurred in the Choir of a well-known Church situated in a very healthy suburb six miles from London. Education, board, lodging, and clothing at school will be given free to any boy fully qualified, but preference given to a boy under twelve years of age likely to become a good leader, towards whose expenses at school a sum of £20 per annum will be given, gradually increasing with efficiency. Applications, stating qualifications, age, &c., to be made by letter only to A. L. Armitage, 27, St. Mark's Crescent, Regent's Park, N.W.

WANTED, a leading SOPRANO, for Congregational Church, Lincoln. Salary, £20. Good opening for teacher. Apply, S. B. Hurman, 28, Vine Street, Lincoln.

ST. ANDREW'S COLLEGE, Chardstock, Dorset.—TWO CHORAL SCHOLARSHIPS Vacant. For particulars, make immediate application to Secretary.

SOPRANO.—A Lady desires a RE-ENGAGEMENT, in Church or Chapel, in North of London. Powerful voice. Good reader. S. O. P., 138, Holloway Road, N.

SOPRANO (Lady) desires ENGAGEMENT in Church Choir. Competent to take soli. V. H., Royal Library, Sutherland Gardens, Harrow Road, W.

ST. ANNE'S CHURCH, SOHO.—There are VACANCIES for ALTOS and BASSES in this choir. Application to be made to the Honorary Secretary, at the Church, on Friday evening, at 8 o'clock.

ALTO WANTED, for Christ Church, Mayfair, W. £15. Two services on Sunday, morning services on Good Friday and Christmas Day, and Friday evening rehearsal. He must be able to read well and take solo parts. Apply at the Church, Down Street, Piccadilly, at 8.45 on Tuesday or Friday evenings.

PROFESSIONAL NOTICES.

MISS MARGARET BUNTINE, R.A.M. (Soprano).
Concerts, Oratorios, &c., address, 7, Barnes Terrace, Ayr.

MISS FANNY CHATFIELD (Soprano).
For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MISS MARIE COPE (Soprano).
For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS EVA FARBSTAIN (Soprano).
Pupil of Signor Ardit, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MISS GERTRUDE FERRABEE, R.A.M. (Soprano).
For Oratorios, Concerts, Soirées, &c.; ditto Accompanist, address, 14, Philbeach Gardens, Earl's Court, South Kensington.

MISS AGNES HILLOCKS (Soprano).
For Concerts, Lessons, &c., address, 127, Stoke Newington Road, N.

MISS BESSIE HOLT, R.A.M. (Soprano).
For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS ADA MOORE (Soprano).
(Pupil of Signor Randegger.)
For Oratorios, Concerts, &c., address, 2, Balmoral Terrace, Old Trafford, Manchester.

MISS MINNIE JONES (Soprano).
For Oratorios, Concerts, &c., 104, Mytton St., Moss Side, Manchester.

MISS JULIA JONES (Soprano).
For Oratorios, &c., address, 1, Great Western Terrace, Cheltenham.

MISS LAURA SMART (Soprano).
For Concerts, Oratorios, or Operatic Recitals, &c., address, 28, Church Street, Liverpool.

MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS HELEN SWIFT, R.A.M. (Soprano).
For Oratorios, Concerts, Recitals, &c., address, Forsyth Brothers, 122 and 124, Deansgate, Manchester, or 67, Tontine Street, St. Helen's, Lancashire.

THE MISSES YATES (Soprano and Contralto).
Pupils of Signor Randegger, London, and Mons. Wartel, Paris.
Address, Dr. Yates, Newcastle, Staffordshire.

MISS LOUISA BOWMONT
(Principal Contralto of St. Peter's, Manchester).
For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester. Criticisms on application.

MISS EDITH CLELLAND (Contralto).
71, Hulton Street, Brooks' Bar, Manchester.

MISS SARA CRAGG (Contralto).
12, North Castle Street, Halifax.

MRS. SAML. WORTON FIELDING (Contralto)
Is open to engagements for Oratorios, Ballad Concerts, &c.
Address, 21, Belgrave Road, Edgbaston, Birmingham.

MISS KERSHAW (Contralto).
For Oratorios, Concerts, &c., address, Clarksfield Terrace, Lees, near Manchester.

MISS LEYLAND (Contralto).
For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MISS JEANIE ROSSE (Contralto).
Fairmead Lodge, Upper Holloway, N.

MISS ELIZA THOMAS, Medalist, R.A.M.
(Contralto).
For Oratorio and Ballad Concerts, 49, Upper George Street, Bryanston Square, London, W.

MISS WOLSTENHOLME (Contralto).
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MR. HENRY BEAUMONT
(Principal Tenor, Huddersfield Parish Church).
For Oratorios, Concerts, &c., address, William Street, Huddersfield.

MR. VERNEY BINNS (Tenor).
65, King Cross Street, Halifax.

MR. TOM BUCKLAND (Tenor).
New Bond Street, Halifax.

MR. THOMAS OLDROYD
(Principal Tenor, Rochester Cathedral).
For Oratorios, Concerts, &c., 4, Cuxton Road, Strood, Rochester.

MR. HERBERT PARRATT
(Principal Tenor, Ripon Cathedral).
For Oratorios, Concerts, &c., address, the Cathedral.

MR. JOHN JAS. SIMPSON
(Solo Tenor, Ripon Cathedral).
For Oratorios, Concerts, &c., address, The Cathedral.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. JAMES BUDD (Baritone).
For Oratorios, Concerts, &c., address, 42, Plato Road, Brixton, S.W.

MR. MORIN DAYSON (Baritone).
For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

MR. J. F. NASH (Baritone).
Address, Cathedral, Bristol. Quartet or complete Concert Parties.

MR. FERGUS ASQUITH (Bass).
For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. WILLIAM BARTIN
(Principal Bass, Huddersfield Parish Church).
For Oratorios, Concerts, &c., address, Dalton, Huddersfield.

MR. JOHN H. BAYLEY (Principal Bass).
For Oratorios, Concerts, &c., address, 45, Melrose Road, Pitsmoor, Sheffield; or Cathedral, Ripon, Yorkshire.

MR. HENRY GREEN (Basso).
For Oratorios, Concerts, &c., address, 30, Allotment Street, Rochdale.

MR. EDWARD GRIME (Basso)
Can accept Engagements for the ensuing Season. Address, St. Helen's, Lancashire.

MR. HOWARD LEES (Bass).
For Concerts, Oratorios, &c., address, Delph, Manchester.

MR. J. BINGLEY SHAW
(Principal Bass, Southwell Minster).
For Oratorios, Concerts, &c., address, Market Place, Southwell.

MRS. BULWER (Soprano), in resuming her profession, begs to announce that she takes ENGAGEMENTS for Concerts, Oratorios, &c., and has a few VACANCIES for Pupils. Terms on application, Mrs. Bulwer, 54, Fitzwilliam Street, Huddersfield.

MISS MADELINE HARDY, having returned to town, will be happy to receive ENGAGEMENTS for Oratorio, Ballad, and other Concerts, in town and country. Applications to be sent to her residence, 19, Park Crescent, Stockwell, S.W., or Mr. N. Vert, 52, New Bond Street, W.

MR. ARTHUR THOMPSON (Tenor, Foundling Chapel) begs to announce his REMOVAL to 39, Woodstock Road, Finsbury Park, N.

THOMAS ALLEN (Tenor) of Mons. Rivière's and Llandudno Promenade, Buxton Pavilion, and Morecambe Winter Gardens Concerts. For Oratorios, Miscellaneous Concerts, &c., address, Hollinwood, near Manchester.

MR. J. G. CALLCOTT, Accompanist to Mr. Henry Leslie's Choir from its second year to its close, is free to Conduct Choral Societies, public or private. Piano lessons, &c. 30, Netherwood Road, London, W.

CHANGE of ADDRESS through illness and loss of sight.—**MR. JAMES HOWELL,** from Maidstone to Newport, Barnstaple, Devonshire. All communications for him to Miss S. P. Howell, above address.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—**MISS LOCKWOOD,** Harpist to the Carl Rosa Opera Company, and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

THE GUITAR.—**MADAME SIDNEY PRATTEN,** Instructress to Her Royal Highness the Princess Louise, is in town for the season. 22A, Dorset Street, Portman Square, W., where may be had her Second Book of Instructions, "Learning the Guitar Simplified," ros. 6d.

LONDON ORGAN SCHOOL AND COLLEGE OF MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp.

SCOTSON CLARK, Mus. B., Principal.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. **MUSICAL SCHOLARSHIPS** were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. F. J. HOLLAND, Chairman.

Next term begins October 4.

MIDDLE-CLASS CHORISTER BOARDING SCHOOL. Terms, twenty guineas. Commercial education. Admission from eight years. Apply, Vicar, 17, Cambridge Terrace, Hyde Park, W.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also "Passed with Honours" Royal Academy of Music Local Examinations, University Senior Local, F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by Post for *Licentiate* of the Royal Academy of Music, and for the Local Examinations in Subject I., or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte-playing. Preparation (personally or by Post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

DR. BENTLEY (St. Ann's Street, Manchester). Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

DR. CORBETT gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgenorth, Salop.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives LESSONS in HARMONY, COUNTERPOINT, &c., by post.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. CHARLES W. PEARCE, Mus. Bac., Cantab. (1881), F.C.O., L. Mus. T.C.L., gives LESSONS per post in HARMONY, COUNTERPOINT, FORM, &c. 50, Blomfield Road, Maida Vale, W.

HARMONY, COUNTERPOINT, &c., by post, or personally, rs. per lesson. Schools and classes attended. Terms moderate. Musicus, 73, Spenser Road, Newington Green, N.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L. Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, 12, Frank Place, North Shields.

PIANO, HARMONY, FRENCH.—A Young Lady (R.A.M.) gives LESSONS in the above in schools or families. Private Lessons at her own or pupil's residence. Address, Miss C., 15, Dover Street, Piccadilly, W.

ARTICLED PUPIL REQUIRED, with premium. Must be able to play an ordinary parochial service, for which a small stipend will be given. Address, Dr. Arnold, Cathedral Organist, The Close, Winchester.

ARTICLED PUPIL.—MR. W. HAYNES, Organist of the Priory Church, and Professor of Music at the College, Malvern, has a VACANCY for a talented PUPIL as Assistant. He would have free use of a four-manual organ and pedal piano. There is daily service in the church, fully choral on Sundays and festivals.

MR. RUSSELL LOCHNER, Organist and Choir-master of St. Stephen's Church, Westbourne Park, has VACANCIES and superior accommodation for TWO RESIDENT PUPILS. Use of the large Concert Organ in Lancaster Hall (which adjoins residence) and other exceptional advantages offered. High references. Address, Mr. R. L., 133, Lancaster Road, Notting Hill, London, W.

WANTED, Advanced MUSIC and SINGING LESSONS, at Peterborough, Cambridge, or Bedford. State terms. Address, J. H., care of Messrs. Edis and Cooper, Huntingdon.

ORGAN PRACTICE—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, *strictly inclusive*, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE at the South London Organ Studio. Three manuals and pedals. 343, Cold Harbour Lane, Brixton.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyl Street, Regent Circus, W.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C. ORGANS (HILL and SON). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS or PRACTICE.—Fine three-manual, blown by engine. Twenty-four hours, one guinea. Terms inclusive. Entwistle's, 1, Charles Street, Camberwell New Road.

ORGAN LESSONS (with Practice), at St. Saviour's, Camberwell, or Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, S.E. Modern Organs.

ORGAN LESSONS. Three-manual instrument, 44 stops; water-blown. Practice allowed to pupils. Address, Organist, the City Temple, E. C.

PRACTISING ROOMS.—AGATE and PRITCHARD, 68, Gracechurch Street, E.C. Professors attend to give lessons on various Instruments, also in Singing, Glee Parties, &c. German and French Classes. An Elementary Class for the Violin.

MR. and MADAME EDWYN FRITH'S ORATORIO, OPERATIC, and BALLAD CONCERT PARTIES (under Royal Patronage, 1880) for London or Provinces. The most successful Parties extant at moderate terms. All allowances made on rail fares for "en route consecutive dates." Mr. Frith's Party has fulfilled more engagements than any other single Party during the past eighteen months. It can be divided if too large, or Mr. and Madame Frith (Bass and Contralto) can accept engagements together or singly. Engagements settled: To open Season, Town Hall Concerts, Newcastle-on-Tyne, October 1; Kendal, 3; Lancaster, 4; Preston, 5; Blackburn, 6; Burnley, 7; Birmingham Musical Association, 8; Newark, 17; Birmingham, 18; Ludlow, 19; Birmoedsey, November 15; Hexham, 21; Blyth, 22; Warminster, December 27, &c., &c. Many other dates pending with choral societies, &c., including Belfast, Cork, Wellingborough, Bridgenorth, Leamington, Newcastle-on-Tyne, Cardiff, Stockport, Manchester, Welshpool, Shrewsbury, Bolton, Greenock, Sheffield, Reading, Cannon, Dudley, Wolverhampton, Bath, Devizes, &c., up to March, 1882. Artists and others wishing names to be included in next prospectus should write. Small charge made to defray part cost of postage. Circulation nearly 3,000, all amongst concert-givers. Special advertisements by arrangement. Vacancies for RESIDENT and other VOCAL PUPILS; introductions when competent. Terms moderate. Address, Yealm House, 73, Netherwood Road, West Kensington Park, W.

CONCERT PARTY, consisting of Miss Robertson, Miss Fanny Robertson, Mr. H. T. Bywater, Signor Foli, Mr. C. Hayward, and Mr. Astly Langston, will appear in the following towns during the present month: Shrewsbury, October 3; Stafford, 4; Stockport, 5; Burton, 6; Walsall, 7; Malvern, 8; Sheffield, 10; Chesterfield, 11; Aston, 12. November 29 and two following dates are still vacant. For terms, &c., apply, Mr. H. T. Bywater, The Retreat, Wolverhampton.

TO CHORAL SOCIETIES, &c.—THE LONDON ORATORIO and CONCERT PARTY is open to ENGAGEMENTS for Oratorios, and Miscellaneous and Ballad Concerts: Soprano, Madame Worrell, A.R.A.M.; Contralto, Miss Amy Ronayne, R.A.M.; Tenor, Mr. Edward Dalzell, Westminster Abbey; Bass, Mr. Robert De Lacy, St. Paul's Cathedral. Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

TO CHORAL SOCIETIES and MANAGERS of CONCERTS.—Mr. T. Harper's Concert Party for Oratorios, Ballad Concerts, &c. For vacant dates, 25, Brecknock Crescent, N.W.

MR. JOSEF CANTOR'S CONCERT COMPANY are now arranging dates for ensuing season. List embraces the principal artists in the North of England. Secretaries and Managers of Musical Societies, send for prospectus. Oratorio, Ballad Concert, or Operatic Recital. Address, Church Street, Liverpool.

THE BRISTOL CATHEDRAL QUARTET.—For Concerts, Banquets, &c., address, Mr. J. F. Nash, The Cathedral, Bristol.

MADAME VERNON'S QUARTET CONCERT PARTY for Miscellaneous and Ballad Concerts, Banquets, &c. Madame Louisa Vernon, Miss Laura Clare, Mr. Douglas Vernon, and Mr. W. Stanley Owens. Address, Mr. Stedman, 12, Berners St., W.

ST. MARY'S CATHEDRAL, Edinburgh.—ALTO (Counter-tenor) Lay-clerkship VACANT. One service daily, at 5 p.m.; two on Sundays and greater Holy Days; occasional Choral Celebrations. Salary, £60 per annum. The new lay-clerk will probably, if suitable, become also Choir Secretary and Librarian, at £20 a year extra. Apply, with testimonials of character and ability, to T. H. Collinson, Mus. Bac., Organist and Choirmaster, above address.

ST. MICHAEL'S, CORNHILL.—The post of FIRST ALTO at this Church is VACANT. Apply, by letter, to E. H. Thorne, 13, Neville Terrace, Onslow Gardens, S.W.; or in person at the Church on Friday evenings between 6 and 7 o'clock.

ALTO WANTED for St. Philip's, Regent Street, S.W. Stipend, £12. Duties light. Also Volunteers. Apply, by letter, to A. H. Crowest, 46, Myddelton Square, W.C.

ALTO and BASS WANTED, to complete Glee Club, meeting in City, Tuesday evenings. Address, Wm. Sharland, 100, Albion Road, Stoke Newington, N.

MR. W. GADSBY'S MALE VOICE CHOIR.—There are a few VACANCIES for ALTO, TENOR and BASS VOICES. Weekly practice in the City on Tuesday evenings from 6.30 to 8.30. A series of three Smoking Concerts and one Ladies' Concert will be given during the season. Applications to be sent to Mr. B. Miller, 11 Bonfield Road, College Park, Lewisham, S.E.

LICHFIELD CATHEDRAL.—There is now a VACANCY in the Cathedral Church of Lichfield for a LAY VICAR CHORAL OF TENOR VOICE. The highest testimonials as to moral and religious character, proficiency in music, especially Cathedral music, will be required. There are two full Cathedral services daily, and frequent services at other times. A trial will be required before an appointment is made. The annual income of the office is at present about £135. Applications, stating age, experience, and other particulars, together with references to not less than four well-known and influential persons as to character and musical qualifications, may be sent (in one packet) before October 15, 1881, to Charles Gresley, Esq., Chapter Clerk, Garth Aran, Bettws-y-Coed, September, 1881.

TENOR wishes **ENGAGEMENT** in Church Choir in London. Voice cultivated. Well adapted for solos. Full choral service preferred. Address, P. C., 119, Offord Road, Barnsbury.

TO CHOIRMASTERS.—WANTED, an **ENGAGEMENT** by a thoroughly experienced **BASS**, for Sunday evenings. Accustomed to verse parts. Address, F. J., care of Mr. Hurley, 162, Aldersgate Street, City.

ORGANIST and CHOIRMASTER (Experienced) desires **APPOINTMENT**. Has Royal Academy of Music Certificates for Organ, Pianoforte, Singing, and Harmony (Honours). Excellent testimonials. Address, R.A.M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST (Lady) requires an **ENGAGEMENT**. Will give certain time free. Address, by letter, B. Mayson, 13, Queen Street, Brompton Road, S.W.

ORGANIST requires a **RE-ENGAGEMENT**. Good Choirmaster, and used to choral service. First-class testimonials. Address, Organist, 595, Old Kent Road, London, S.E.

A YOUNG ORGANIST and CHOIRMASTER, desiring London experience, wishes an **ENGAGEMENT**. Was Boy and Deputy Organist in a leading Cathedral thirteen years. Reference to Professor Monk. Beta, 33, Guilford Street, W.C.

ORGANIST.—Young professional Man can be at liberty at Christmas, good Organist and Pianist. An **APPOINTMENT** in or near London preferred, where active service can be rendered in improving and advancing the choral portions of the worship. Address, Organist, care of Mr. Duncan Calow, Godwin Road, Forest Gate, E.

A MUS. BAC., F.C.O., is desirous of an **APPOINTMENT** as **ORGANIST**. A Communicant, and a good Choirmaster. Can give first-class references. Address, A. Z., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN ORGANIST, disengaged on Sunday evenings, is desirous of filling up his time by Deputising. Address, Organist, care of J. H. Schrader and Co., 31, St. Mary Axe, E.C.

ORGANIST.—Advertiser would act as **DEPUTY** in exchange for practice and occasional lessons. Accustomed to Cathedral service. Bass voice. Address, R., Novello, Ewer and Co., Queen Street, E.C.

ORGANIST in a good London Suburb (Parish Church; Salary, £75) will exchange for a good Church with Teaching Connection (chiefly singing) at a fashionable watering-place. Must be a good player and choirtrainer. Apply by letter to M. C. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER.—WANTED, for the Parish Church, Wigtown, N.B., an **ORGANIST and CHOIRMASTER**. Salary, £30 per annum. Apply to Rev. James Cullen, M.A., The Manse, Wigtown, N.B.

ORGANIST WANTED, for the New Congregational Chapel, Bromley, Kent. Organ, two manuals. Apply, by letter, inclosing testimonials and stating salary required, to W. G. S., 19, New Bridge Street, E.C.

WANTED, for a Church in Kensington, London, W., an **ORGANIST** who will also train the Choir. Salary, £30. Apply, with testimonials, to Kensingtonian, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER.—WANTED, for the Ealing Congregational Church, an **ORGANIST and CHOIRMASTER**. Salary, £40 per annum. Will be required to take two services on Sundays, also week-night service and choir practice. Preference will be given to a gentleman who will reside in Ealing or neighbourhood. Applications to be sent to the Rev. John Byles, The Manse, Ealing, W.

WANTED, for St. John's Presbyterian Church, Tottenham, an **ORGANIST**, to officiate at morning and evening services on Sundays and evening service on Wednesdays; also to conduct weekly choir practice. Salary, £20 per annum, with use of organ. Apply, by letter only, to Organ, care of Wm. Cameron, Esq., 11, Pembury Road, Tottenham. Candidates are requested not to send any original documents which they would require to be returned.

WANTED, ORGANIST and CHOIRMASTER for Parish Church, Blackburn. Salary, £100 per annum. Three Sunday and one week-night services. Three-manual organ by Cavaille Coll. Applications, with references and testimonials, to be sent to the Wardens before October 22.

TYNEMOUTH-BY-THE-SEA.—WANTED, at this favourite watering-place at Christmas, a truly efficient **CHURCH ORGANIST**. Salary moderate. If a resident, music pupils might be obtained. Apply, stating age, qualifications, references, salary wanted, &c., to Rev. T. Featherston, The Vicarage, Tynemouth.

ORGANIST REQUIRED, about November 1, for the Parish Church, Arbroath. Salary, £50. Further particulars from the Rev. W. F. Irvine, The Manse, Arbroath, with whom applications must be lodged on or before Wednesday, October 5.

ENGAGEMENT WANTED as **VIOLONCEL- LIST**, can play Organ and Piano. Excellent testimonials as to character and ability. Address, J. W., Mr. Cheek's Music Warehouse, Hammet Street, Taunton.

PIANOFORTE TUNER.—There is an **OPENING** for an **IMPROVER** in Pianoforte Tuning and Regulating, in a large Music Warehouse in the South of England. A salary will be given. E. S. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a Young Man, with a knowledge of Tuning, as **IMPROVER**. From a factory preferred. He would have plenty of practice, and good instruction in tuning. J. G. Morley, 2, Beaconsfield Terrace, Hammersmith, W.

WANTED, for the Country, a good **PIANOFORTE and HARMONIUM TUNER and REPAIRER**. Apply, gr, Messrs. Challen and Son, Pianoforte Makers, 46, Oxford Street, London.

TUNER and REPAIRER WANTED immediately, for Yorkshire. One who can play fairly well. Must have two or three years' good references. Address, stating wages required, and inclosing photo., P. P., Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER WANTED (Outdoor). A liberal salary and permanent engagement to experienced and skilful hand. Apply to Challen and Son, 46, Oxford Street, W.

PIANOFORTE TUNER WANTED for a first-class provincial house. Good hands only need apply, to Challen and Son, 46, Oxford Street, W.

PIANOFORTE TUNER of experience, and steady, seeks **ENGAGEMENT**. Understands harmoniums, &c. Address, P. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, an **ENGAGEMENT** as **Outdoor TUNER**, or Advertiser would work a tuning connection on mutual terms. Town and country experience. Good references. Address, L. E. M., care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, by a Young Man, a **SITUATION** as **IMPROVER** in **TUNING**. Able to repair. Knowledge of the Sheet Music Trade. Plays fairly well; good character, &c. Address, W. H. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PARTIAL EMPLOYMENT WANTED by a steady, experienced **PIANOFORTE TUNER**. Good faith and entire confidence can be relied upon. Address, Tuner, 5, Nottingham Street, Marylebone, W.

PIANOFORTE TUNER (20) from Cramer's, seeks **SITUATION** as **IMPROVER** or **JUNIOR ASSISTANT** in warehouse. If instant, salary secondary. First-class references. H. H., 11, Canterbury Terrace, Maida Vale, W.

A FIRST-CLASS REPAIRER of **PIANOFORTES**, American Organs, and Harmoniums, wishes an **ENGAGEMENT** in Town or Country. Also tunes well. Address, R. M., care of Messrs. Brewer and Co., 38, Poultry, Cheapside.

WANTED, Permanent **SITUATION** by Practical **PIANOFORTE TUNER and REPAIRER** (outdoor). Understands Harmoniums and American Organs. Age 30. For references, &c., apply, Tuner, 21, Daniel Street, Newport, Monmouth.

GENTLEMANLY OCCUPATION (£150 a year made easily). Piano Tuning and Repairing taught in a few lessons. References to pupils making good incomes. Fifteen years' factory experience. Tuner, 246, High Street, Camden Town, N.W.

WANTED at once, **Gentlemanly Youth** as **APPRENTICE** to Music Trade, Tuning, &c. Special advantages. Lessons on piano, &c., by visiting professor. Comfortable home. Aglow and Co., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a Young Man of good character, with nice manners and address, to act as **ASSISTANT** in a large **MUSIC WAREHOUSE**. Would be occasionally required to assist in selling instruments, and be capable of trying over pianos with effect. Also wanted, a good **PIANO REPAIRER**; a factory hand preferred. Address, with full particulars, reference, salary expected, &c., to Pigott & Co., 112, Grafton Street, Dublin.

TO THE MUSIC TRADE.

A YOUNG German Gentleman, who knows English and French, and has an experience of eight years at large publishers in Germany and two years in London, wishes a **SITUATION** as **CLERK or TRAVELLER** in London or in a country town. Best references. Moderate terms. Letters, R. Z., 59, City Rooms, 5, St. Bride Street, London, E.C.

WANTED, by a Youth, a **SITUATION** as **ASSISTANT** in the Sheet Music department. Could keep accounts. Good Pianist and Organist. Address, Alpha, 28, Frogmore Street, Abergavenny.

YOUNG GENTLEMAN seeks **RE-ENGAGEMENT** as **ASSISTANT SALESMAN** or Clerk in a Piano or Music Warehouse. Good Pianist. Excellent references. E. A., 12, Islington Green, London, N.

WANTED, by a respectable Youth (18), a **SITUATION**, to learn the Music Trade, Tuning, &c. Fair knowledge of music. Apply, stating fullest particulars, to T. Heighway, Studley, Redditch.

WANTED, a **SITUATION** in a **MUSIC WAREHOUSE**, by a Young Gentleman, aged 21, who has had six years' business experience. He is a competent salesman and book-keeper, and a good Pianoforte and Harmonium player. Address, J. T., 7, Colville Square North, Bayswater.

YOUNG MAN desires **SITUATION** in **MUSIC WAREHOUSE**. Thorough knowledge of sheet music, can play, tune, regulate, &c. First-class testimonials from previous employer. Address, N. 398, Keith and Co., Edinburgh.

A YOUNG LADY desires **RE-ENGAGEMENT** in a **PIANOFORTE** and **MUSIC WAREHOUSE**. Small salary required, with a view to having a comfortable home. Good references can be given. Address, Pianist, care of Messrs. Haynes and Co., Malvern.

WANTED, a **SITUATION** in a **MUSIC WAREHOUSE** by a Young Lady. Good Pianist. Best references. Apply, Piano, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

THE Advertiser can recommend, as possessing exceptional experience and qualifications, a Lady to **MANAGE** the **COUNTER TRADE** of a **MUSIC WAREHOUSE**. Salary not so much an object as a comfortable situation, in or out of the house. Address, B. Z., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and **MUSIC BUSINESS** for **DISPOSAL**, in a rising town in Kent. The business has been established ten years, and for the last five years has been productive of an income of £500 per annum; it is now rapidly increasing, and there is a good Tuning Connection to the same. The present proprietor holds an Organist's Appointment, which could no doubt be transferred. There is a lease of the premises with eleven years to run. The house contains on ground-floor, shop, parlour, kitchen, scullery, and domestic offices, and upstairs drawing-room and five bedrooms. There are also outbuildings, consisting of coach-house, stable, and workshop. The stock consists principally of pianofortes, and there is a stock of sewing machines which can be taken at option. Price for the whole, including horse, van, harness, dog-cart, &c., workshop fittings, £800. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

PIANOFORTE and **MUSIC BUSINESS** for **DISPOSAL**.—The Lease and Goodwill of an old-established business in London, with a good Hiring and Tuning Connection attached. The stock can be taken at option. The upper portion of the premises is let off, the amount so realised covering the rent. Price for the lease and goodwill, £600. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

PIANOFORTE and **MUSIC BUSINESS** for **DISPOSAL**, in a manufacturing town in the West Riding of Yorkshire. The business has been established about ten years, and affords a very good opportunity for any one wishing to start in the trade. There is a good Tuning and Hiring Connection attached to the business, which is being given up on account of the death of the late proprietor. The stock and goodwill can be had at a valuation, which would come to about £1,000. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

MUSIC BUSINESS for **SALE**, in a rising and fashionable watering-place on the West Coast. Good Hiring and Tuning Connection, and capital sheet trade done with schools. Address, Musicus, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

GOOD TUNING CONNECTION for **SALE** in country. No opposition. Good returns. Giving up. Particulars, &c., fullest investigation, address, M. B., 17, Market Place, Cambridge.

PARTNERSHIP.—**WANTED**, a Gentleman with £1,500 or £2,000 and some musical knowledge, to take the place of a retiring partner in an established West-End Publishing and General Music-selling House. Address, in first instance, A. W., Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, on the South or South-west Coast, a **PIANOFORTE** and **MUSIC BUSINESS**. Purchase-money not to exceed £1,000. Full particulars to be sent to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, London, W.

WANTED to **PURCHASE**, small **TUNING CONNECTION**, in town or country. Advertiser would tune on commission. Address, A. B., 57, Caversham Road, N.W.

WANTED to **PURCHASE**, a good **TUNING CONNECTION** or Partnership in a Music Business. Address, H. T., 43, Wellclose Terrace, Leeds.

New and Second-hand Pianofortes (upwards of 100) by Broadwood, Erard, Collard, Kirkman, and other noted English and Continental makers; Harmoniums, Organs, Harps; several hundred Violins and Violoncellos, silver-mounted Flutes, Clarinets, and Brass Wind instruments, Guitars, Concertinas, and other Musical Property; also Pictures, Bronzes, Curiosities, China, Books, &c., on View.

MESSRS. DEBENHAM, STORR and SONS will Sell by Auction at their Great Mart, King Street, Covent Garden, London, W.C., on MONDAY, October 3, and nine following days (Sunday excepted) **MUSICAL INSTRUMENTS**, &c., as above (5,000 lots). Catalogues post-free.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTICK and SIMPSON beg to announce that they will hold their **MONTHLY SALES** of **MUSICAL PROPERTY** on the following dates:—
Tuesday, Oct. 18. | Tuesday, Nov. 22. | Tuesday, Dec. 20.

* Instruments (or particulars of same) intended for insertion in any of the above should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions. Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

NOTICE.

MESSRS. KELLY & CO. beg respectfully to intimate that the Partnership which has for some time past been carried on by Reginald Wansbrough Kelly, Charles Robert Blöe, and Charles Evelyn Fayres Micklefield, under the name and style of **KELLY & CO.**, at 14 and 16, Mortimer Street, London, W., in the trade and business of Pianoforte and Harmonium Manufacturers, Dealers, and Auctioneers, has been dissolved so far as regards Charles Robert Blöe, and that the business in future will be carried on by Messrs. R. W. Kelly and C. E. F. Micklefield, who will, as heretofore, continue to trade under the style of **KELLY & CO.**

* Owing to the above, Messrs. KELLY and Co. will offer their entire Stock by Auction on **WEDNESDAY** and **THURSDAY**, October 5 and 6 next. This will be an advantageous opportunity to country dealers and the profession in general. Catalogues post-free when ready.

TO CHORAL SOCIETIES.—About Sixty Copies of each of the following high-class **PART-SONGS**, &c., in excellent preservation, to be sold at half the published price, viz.: "The Miller" (Macfarren), "Good Night" (Carulli), "Gipsy Life" (Schumann), "Autolycus' Song" (Macfarren), "It was a lover" (Booth), "Sands of Dee" (Macfarren), "Song of Miriam" (Cantata by Schubert), "Happy and blest" (from Mendelssohn's "St. Paul"). Application, by letter only, to be made to Mr. C. G. Simmonds, 27, Clements Lane, E.C.

WANTED, Second-hand Copies of **BARNETT'S "ANCIENT MARINER"**. Address, Hon. Sec. of Vocal Society, Riddings Road, Ilkley, near Leeds.

WANTED, a good **LIBRETTO**. Sacred subject preferred. A. G. M., 44, High Street, Stamford.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glees, Madrigals, Organ Music. Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

15S. WORTH OF MUSIC for 1s. 6d., post-free. Songs or pieces by Molloy, Rimbault, Gatty, Beethoven, Kuhe, Rubinstein, Lamothe, &c., clean and perfect. A. THISTLEWOOD, 5, Hunter's Lane, Birmingham.

MUSIC.—Great Sale of Soiled and Surplus Stock. 20s. worth of best Music for 1s. Post-free, 1s. 3d. William Lea, 57, Church Street, Liverpool.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

TO AMATEURS and PROFESSORS about to **PUBLISH**.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application. London: B. WILLIAMS, 60, Paternoster Row, E.C.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS. London: B. WILLIAMS, 60, Paternoster Row, E.C.

TRINITY COLLEGE, LONDON.

LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.

ADJUDICATOR OF NATIONAL PRIZES, SIR JULIUS BENEDICT.

The next Local Examinations in Elementary Musical Knowledge will take place on FRIDAY, December 2, 1881 (as well as in June, 1882), and will be open to persons of either sex. The last day for receiving Candidates' names is October 24.

National Prizes of the values of £5 and £3 will be open to Candidates in each Division, Senior and Junior.

The Regulations, with a List of Local Centres and Secretaries, may be had of the Secretary, Trinity College, London, W.

HIGHER EXAMINATIONS IN MUSIC.

JANUARY 9 to 14, 1882.

The LAST DAY of ENTRY for the following is December 23, 1881. Previous Exercises must be sent in by December 9, 1881.

1. Diplomas of Licentiate and Associate, and the Certificate of Student in Music.

2. Higher Musical Certificates for Women (Harmony, Counterpoint, General Musical Knowledge, Solo-Singing, Pianoforte, Organ, &c.).

3. Special Certificates for Technical Skill in the same subjects.

4. Special Musical Examinations for Clergy and Candidates for Holy Orders.

5. Matriculation Examination.

Candidates may enter for any one or more subjects in Nos. 2 and 3 at their option. The whole of the Examinations will be held in London only.

The revised Regulations and Lists of selected Subjects may be seen in the College Calendar for 1881-2, or may be had on application to the Secretary, Trinity College, London, W.

CLASSES AND LECTURES.

Regulations and Forms of Application for the undermentioned Classes may be obtained of the Secretary.

HARMONY.—Gordon Saunders, Mus.D.; F. E. Gladstone, Mus.D.; E. J. Hopkins, L.Mus.T.C.L.; Baron Bódog D'Orczy.

COUNTERPOINT.—F. E. Gladstone, Mus.D.

FORM AND ORCHESTRATION.—E. H. Turpin, L.Mus.T.C.L.

MUSICAL ACOUSTICS.—W. H. Stone, M.A., M.B., F.R.C.P.

PIANOFORTE.—Sir Julius Benedict, W. G. Cousins, Bradbury Turner, Mus.B., E. Silas, King Hall, Miss Alma Sanders, Mrs. Baskcomb, F. G. Cole, L.Mus.T.C.L.

ENSEMBLE PIANOFORTE CLASS.—Sir Julius Benedict.

ORGAN.—W. S. Hoyte, L.Mus.T.C.L.; W. Pinney, Mus.B.

HARMONIUM.—King Hall.

SOLO SINGING.—F. Schira, A. Visetti, J. C. Beuthin, J. H. Nappi, Wallace Wells, Miss Kate Steel.

VIOLIN.—J. T. Carrados, L. Szczepanowski.

VIOLONCELLO.—E. Woolhouse. FLUTE.—John Radcliff. OBOE.—

A. J. B. Dubruq. CLARINET.—H. Lazarus. HARP.—John Cheshire.

ORCHESTRAL SOCIETY.—George Mount. MUSICAL HISTORY.—

E. H. Turpin. SIGHT SINGING AND ELEMENTS OF MUSIC.—E. Burritt Lane, L.Mus.T.C.L.

VOCAL AND AURAL PHYSIOLOGY.—Llewelyn Thomas, M.D., and Lennox Browne, F.R.C.S.

CHORAL SERVICE CLASS (FOR CLERGY).—Rev. the Warden, Mus.B.

CHORAL SOCIETY.—George Mount.

* * * Classes have also been established in General Subjects for the benefit of those Students of the College who are desirous of improving their general culture, or are preparing for the Matriculation and other Examinations preliminary to University Degrees and other Diplomas in Music.

TRINITY COLLEGE, MANDEVILLE PLACE, MANCHESTER SQUARE, W.

CHAMBER MUSIC COMPETITION, 1881.

ADJUDICATOR, SIR MICHAEL COSTA.

The Academical Board will award a Prize of Ten Guineas and the Gold Medal of the College for the best Sonata for Pianoforte and Violin.

PRIZE ESSAY ON A MUSICAL SUBJECT, 1881.

A Gold Medal is offered for the best Essay on "The Importance of General Culture to the Musician."

SACRED MUSIC COMPETITION, 1881.

A Prize of Three Guineas is offered for the best Chorale or Hymn-Tune to words provided for that purpose.

The Rules for all of the above Competitions are now printed, and may be had of the Secretary, Trinity College, London, W.

The last day for receiving MSS. is November 30, 1881.

In the Press. Eighth Yearly Issue. Price 3s. 6d.

THE CALENDAR

For the Academical Year 1881-2 will include particulars of the following: Articles of the Foundation; Principal Regulations of the College; List of Officers, Council, Professors, and Lecturers, &c.; Regulations for the Public Examinations for Diplomas and Certificates (higher and local) in Music; Syllabus of Classes and Lectures; Prizes and Scholarships; Resident Students; Students' Evenings and Debating Society; the Physiological School; Examination Papers in Music; College Library; Lists of Students, Institutions in Union, Honorary Members, Local Secretaries, Licentiates and Associates in Music, and Matriculated Students; View of College Building, &c.

BY ORDER OF THE ACADEMICAL BOARD.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

Two Lines ...	...	...	...	...	...	£	s.	d.
Three Lines ...	...	...	...	...	...	0	3	4
For every additional Line ...	...	...	...	...	...	0	0	10
Half a Column ...	...	...	...	...	...	...	2	0
A Column ...	...	...	...	...	...	...	4	0
A Page ...	...	...	...	...	...	...	7	10

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

Composed expressly for the

NORFOLK AND NORWICH MUSICAL FESTIVAL, 1881.

THE

SUN-WORSHIPPERS

(Les Adorateurs du Soleil),

A CHORAL ODE.

The English words adapted from the French of CASIMIR DELAVIGNE by CHARLES NEWTON SCOTT

The Music composed by

A. GORING THOMAS

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO, EWER and Co.

THE

WOMAN OF SAMARIA

A SACRED CANTATA

COMPOSED BY

WILLIAM STERNDALÉ BENNETT

A NEW AND REVISED EDITION,

Containing an additional Soprano Air (No. 15A) of the Composer.

Octavo, paper cover, Four Shillings. Cloth, Six Shillings.

Tonic Sol-fa Edition, One Shilling.

London: NOVELLO, EWER and Co.

Just published.

SUMMER NIGHTS

(LES NUITS D'ÉTÉ)

SIX SONGS BY THÉOPHILE GAUTIER

Set to Music, with accompaniment for small Orchestra or Pianoforte,

BY

HECTOR BERLIOZ

Op. 7.

English version by FRANCIS HUEFFER. Price 2s. 6d.

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1881.

A NOVELLO CENTENARY

By JOSEPH BENNETT.

EXACTLY a hundred years from the 6th of the month just passed, a son was born to Giuseppe Novello, an Italian who had migrated to this country and taken an English wife. The couple had had several children already, but doubtless there was joy throughout the little house, numbered 240 in Oxford Street, then called Oxford Road, when the new-comer arrived. Baby Novello in due time received at the font the name of Vincent, and entered upon that initial stage of human life throughout which the future remains a sealed book. It is the centenary of Vincent Novello's birth I now desire to celebrate, in my own fashion, with all the heartiness that comes of reverence and gratitude. Amid the continuous flow of great events in this fast-going world there is danger of overlooking much that deserves a better fate than oblivion. It should be the duty of those who have in any way gained the public ear to act as remembrancers in all such cases, and say, as the shadows of long-gone men and their deeds fly past with the revolution of the centuries, "There, and there, and there are recollections of human souls and human achievements over which let us sing 'Te Deum.'"

Concerning the man Vincent Novello, his person, character, and what would be generally understood as his life, I do not intend to write a great deal. All that can be said is easy to find in a charming little book, "The Life and Labours of Vincent Novello, by his daughter, Mary Cowden-Clarke." The subject, however, should not be entirely passed over—could not be passed over, in fact, without grave damage to the purpose of this writing. The career of Vincent Novello may be summed up, as far as it was determined by himself, in one word—perseverance. Many men less entitled to a niche in the temple of Fame have been endowed with more brilliant parts. Scarcely one of my musical readers, perhaps, would be at a loss to cite examples of those who in the race for the prize of high achievement started with the odds in their favour. But if they played the part of the hare, Novello was a remarkable illustration of the tortoise. He had the genius which Dr. Johnson defined as "the faculty of taking pains"; he won the race, and—himself to some extent, his memory for the greater part—received and is receiving the reward.

Vincent Novello was a born musician. A certain Signor Quellici, concerning whom history remains otherwise silent, is said to have taught him his "notes." For the rest, the boy picked out chords on an old pianoforte, and picked them out so well that, while yet a lad, he became a deputy of Samuel Webbe the elder at the Sardinian Embassy's Chapel, and of Danby at that of the Spanish Embassy in Manchester Square. At the age of sixteen he was organist at the chapel of the Portuguese Embassy, and soon after filled the post of pianist and conductor at the Pantheon, where, it is said, he acquired a remarkable facility of reading from "score." On August 17, 1808, he married Mary Sabilla Hehl, who was for forty-six years his true helpmeet in all things, especially in the training of a family of eleven children, and in the general ordering of a household which, from the nature of the master's avocations, demanded from its mistress a comprehensive superintendence. The modest home at 240,

Oxford Street, must have been an attractive place, otherwise the roll of its frequent guests would not have included such names as those of Shelley, Keats, Charles Lamb and his sister, Leigh Hunt, and Hazlitt. In 1812 he became one of the original members of the Philharmonic Society, and presided at the organ when Beethoven's great Second Mass was first performed under the auspices of that body. Subsequently he joined the Royal Society of Musicians, and played the viola at the Festival Services of the Sons of the Clergy, in St. Paul's Cathedral. In 1834, a great honour was conferred upon him by an appointment as Organist at the Musical Festival in Westminster Abbey; and from 1840 to 1843 he was organist of the Catholic pro-Cathedral in Moorfields. Six years later he left England for Nice, and in 1861 entered, through the gate of death, into the reward of his labours. Novello's original compositions, during the years of his long life, bore no comparison to the extent of his industry. He wrote a Cantata, "Rosalba," for the Philharmonic Society, and a large number of pieces for use in Catholic worship. All these witnessed the hand of a sound musician, just as his organ-playing evidenced the taste of an accomplished artist. But it was neither as composer nor as executant that he preferred his chief claim to what Tennyson calls "ever-ringing avenues of song."

I quite expect to be told by the superficial people whose preponderating votes—alas!—decide public opinion, that I am trying to make a hero out of a small personage. Not so fast, good public, if you please. Granted that Vincent Novello's name has no place in the roll of illustrious composers. Granted, also, that his powers as an organist have not become traditional, like those of Paganini as a violinist. Do you not know that the most essential part of a building is always under ground? that the fairest islands of the South Seas are based upon the results of labour carried on for generations beneath the level of the waves? and that, to use the words of Emerson, "every revolution was once a thought in one man's mind," who is not less its author though all trace of the original impulse vanishes ere he is reached? I say that much now regarded as most excellent in the condition of musical culture amongst us owes its existence to Vincent Novello—that he was essentially a pioneer of music, and that few men who have made that art their profession better deserve to have the centenary of their birth kept as a feast.

If I lay this down by way of thesis, nobody acquainted with the matter will dispute it. But a good many people in this age of absorbing subjects are not acquainted with the matter. For such as these I write. Do they know, any of them, what was the state of things as regards the dissemination of musical works fifty years ago? If not, let me tell them that publications of classical music were impossible save as the private venture of enthusiastic individuals. "The difficulty of publishing such works as were the early compositions and arrangements of Vincent Novello," says Mrs. Cowden-Clarke, "can hardly be appreciated at the present day. Publishers could not then be found to run the risk, and the expenses of engraving and printing had to be provided for himself out of his hard earnings." The works of great acknowledged masters were also hard to obtain. As to this, the same authority remarks that when Vincent Novello began his edition of Mozart's and Haydn's masses, "the published masses of Mozart were eight, and of Haydn seven. These works were to be had only in full orchestral score, without separate accompaniment for the organ (that is to say, with merely a figured bass), and these full scores were printed only abroad. . . . Nothing has contributed more to the

diffusion of good music than the printing of parts for orchestras; and those who revel in the abundance of the present day (who may be supplied by the publisher at the last moment for a few pence), are not aware what were the previous difficulties of getting up even a small performance of classical music with accompaniment; when manuscript parts had to be made, with much labour, uncertainty, and delay, from scores to be procured only by favour from a few amateur libraries." With the scarcity of music in the land there was, as a matter of course, dearness. Even such works as were published stood at a price almost prohibitive, save to those whose means were above the common sort. It is to the everlasting honour of Vincent Novello that he led the way in putting an end to this state of things. Surely he could have done no better work! In vain is genius of whatsoever order sent upon the earth if it cannot reach the perceptions of men. It is useless for the most eloquent tongue to preach to deaf ears. Raphael himself is powerless with the blind, and tomes full of wisdom avail little if they remain in the seclusion of a few private libraries. A man was obviously needed to foster a taste for good music, and to scatter it broadcast over the land—a man of patience and industry, one not easily discouraged, but perennially inspired by devotion to his art; one, moreover, not too eager for great and rapid results. Such was he whom I now desire to honour as best I may. "No man was more successful than Vincent Novello," writes Mrs. Cowden-Clarke, "in producing music in forms that placed it within reach of the least wealthy. He may be said to have created both demand and supply; for, by his early efforts, he introduced little-known works of great masters, thereby originating a taste and desire, and, by his persevering toil, continued to bring them forth in such abundance and usable shape, that they became necessities not only to musicians, but aspirants in musical cultivation. Out of this abundance and usability grew the requisite cheapness which should place these sterling works within command of the large class of users that had been rendered so extensive; and thus numerous demand and numerous supply alike arose from Vincent Novello's devotion to his art."

Novello's first published work made its appearance in 1811. It was a "Collection of Sacred Music," principally masses and motetts, many of which were from his own pen. The rest he found existing in manuscript at the Portuguese Embassy's Chapel. The very nature of this publication showed the bent of the man's mind, and foreshadowed the sort of work he had been sent into the world to do. Probably he himself never dreamed of what was to follow this modest beginning. He simply obeyed his instinct. There before his eyes were a number of musical works concerning which English amateurs knew little or nothing, and it was, perhaps, as natural for him to set about editing, printing, and publishing them, as for certain flowers to turn their faces to the sun. I do not know for sure, but it would appear that the "Collection of Sacred Music" (which reached a second edition in 1825), was published in the then common form known as "by subscription," and was a purely private venture. If so, the first copy, wherever it may be, is a book of historic interest as the first-fruits of an enterprise which has since attained colossal proportions, and flooded every English-speaking country with the masterpieces of musical art. Happily, the "Collection" was favourably received, and thus encouraged Novello brought out, five years later, "Twelve Easy Masses," in three volumes. Of these works three were written by himself, the remainder bearing the altogether unknown names

of Spanish and Portuguese composers, with whom the editor had come in contact through his engagements in the ambassadorial chapels. Subsequently Novello brought out two other works filled with music for use in Catholic worship. These were "Motetts for the Morning Service" and "The Evening Service," and here also his own pen contributed liberally to the interest of the general collection. So far Novello had limited himself to a particular class of work. He did with all his might that which his hand found nearest to it, and, as the organist of a Catholic congregation, naturally sought to gratify that which must have been a personal as well as an artistic inclination. Presently, however, the time came for him to work in a larger and more comprehensive field than the choir-books of a few small places of worship. Knowing his value as a musician of learning and industry, the authorities of the Fitzwilliam Museum at Cambridge invited him to inspect and report upon the mass of MSS. in their collection. Probably those same authorities needed a good deal of enlightenment on the point. Musical MSS. in those days were esteemed as little better than lumber—how long did the priceless autographs of Handel's oratorios remain somewhere in a loft at Buckingham Palace?—and the chances are that the Fitzwilliam treasures were not even catalogued. Whatever the uncertainty on this point, there can be no doubt at all as to Vincent Novello's delight in being, so to speak, turned loose among them. Most of us can sympathise with his feeling and with the enthusiasm which prompted him, in pre-railway days, to visit Cambridge again and again, paying his own expenses; for though the Fitzwilliam authorities were on knowledge bent, they seem to have had, like John Gilpin's spouse, a "frugal mind." It was natural in the son of an Italian to turn with special zest towards the many works by Italian composers contained in the Cambridge library. These we may assume our zealous inspector and reporter to have seen for the first time, and, with a faint reflex of his own delight, we can imagine him turning over precious treasures by Carissimi and Clari, Jomelli and Leo, Orlando di Lasso and Palestrina, Pergolesi and Stradella. That these things made a profound impression upon him we know full well, else would he not have taken upon himself the labour and incurred the risk of publishing (1825) five volumes of selections. We gain some idea of the man's unwearied industry and unquenchable enthusiasm by looking upon those volumes, and remembering that every bar of the music, copied with his own hand, passed under his eye as a subject of careful and loving inspection. But the published selections are, Mrs. Cowden-Clarke informs us, no more than a third of those actually made by this patient worker. "Fine specimens," writes Vincent Novello's daughter "calculated to fill ten volumes more, were copied from the library and still remain in manuscript." Even if these be never published Novello may claim credit for having obtained a large meed of justice for the old ecclesiastical composers of Italy, while he certainly earned the thanks of every amateur by opening a heretofore sealed-up source of enjoyment and profitable study.

The Fitzwilliam task achieved, Vincent Novello proceeded to do for the greatest musician of his own country that which he had accomplished for the masters of his ancestral land. At the time of which I now speak the works of Purcell were difficult to obtain. Most of them existed in the form of manuscript copies, found in cathedral libraries, or in private collections, and therefore of little use from a public point of view. It would be interesting to know what so forcibly drew the attention of Novello

to our English master, and inspired him with the zeal requisite for the long, laborious, and, in some respects, thankless task of collecting, editing, and publishing his scattered works. Hearty admiration, the offspring of sympathetic discernment, lay unquestionably at the bottom of the whole endeavour, and sweetened the labour as nothing else could. Little by little, inquiry and importunity brought Purcell's music within Novello's reach, and little by little the work of transcription went on—together with the writing of a "separate accompaniment" instead of the old figured bass—till the material for five volumes lay upon his desk. These were published in 1829, and for the first time Purcell's genius became the common property of the nation. Many of the anthems, services, &c., had never before been printed, which fact alone makes the publication an event in musical history, and entitles the editor to link his name for all time with that of the greatest musical genius of British birth. I need hardly point out that "Purcell's Sacred Music," as published by Vincent Novello, remains to this day not only a standard work, but the only one truly representative of the master as a composer for the Church.

One year after the appearance of Purcell's music, an event happened which should on no account be passed over. This was the first appearance of a Novello as the proprietor of a music-shop. Let me record this fact in the words of a Novello: "It was in the following year (1830) that the family removed to 67, Frith Street, and it was here that Vincent Novello's eldest son, Alfred, first commenced business. A very modest beginning in appearance—a couple of parlour-windows and a glass-door, with a few title-pages bearing composers' names of sterling merit, and Vincent Novello's as editor—but conscientious faith in promoting the diffusion of the best music on the part of him who edited; industry, punctuality, and zeal on the part of the young publisher; with practical counsel, moral encouragement, and untiring sympathy on the part of her who aided husband and son in their public endeavours as in their private hopes and aims, made that original simple parlour-shop the germ of the mart for supplying England—nay, the world—with high-class music." The lesson of the "simple parlour-shop" is an obvious one, but may be few were able to foresee it as they passed the little establishment; may be, indeed, that some sneered at the modest beginning. But it is always dangerous to "despise the day of small things," seeing how often it turns out to be the yesterday of that which is great. "Rivers from bubbling springs have rise at first."

Having now a direct means of communication with the purchasing public, Vincent Novello entered upon another and most useful task. At this time, let me repeat, no more than eight of Mozart's masses were available in a printed form, and of Haydn's only seven. Here, then, was a noble field for the energies of our indomitable musician, who entered into it none the less warmly because knowing that he was in effect putting into the hands of the public music which had been virtually withheld, though accessible after a manner. The existing editions of the masses were all of foreign publication, all in full score, and without a separate organ accompaniment. In other words, they were sealed books even to many of the few who could afford to purchase them. Novello changed all that by persistent and patient labour. From giving the masses of Haydn and Mozart to English amateurs, Vincent Novello went on to the preparation of two volumes, entitled "Convent Music" (1834), all, as a matter of course, for female voices; after which came in unwearied succession editions of Boyce's "Collection of Cathedral Music" as well as of that

composer's own anthems; similar works by Greene, Croft, Kent, Clarke-Whitfield, Nares, &c., being also reproduced with, in each case, a separate part for the organ, till then unknown in their history. Not to dwell upon this, since the list of works stretches on and on till the brain becomes giddy with the idea that one man was sufficient for all—let me speak to the editing of fourteen Handelian oratorios; to the editing also of oratorios by Haydn, Romberg, Spohr, and Himmel; of masses and other sacred works by Beethoven, Hummel, Cherubini, Weber, Spohr, &c.; to the issue of a series of pianoforte arrangements for four hands; to the preparation of the "Psalmist"; to the issue of several volumes of organ music which met with enormous favour, and—but there is no need to go into further detail, since I cannot hope to excite in the mind of my reader any deeper sense of astonishment or any stronger conviction of surprising usefulness. Some of those who read this paper are, no doubt, old enough to remember the issue by the house of Novello (1846) of standard oratorios in sixpenny numbers. The writer of these lines recalls the fact with as much vividness as though it were a thing of yesterday. A raw country lad, with an omnivorous appetite for paper on which music was printed, and with very small means of satisfying it, he awaited the arrival of his sixpenny instalments of the "Creation" with a keener impatience than has ever harassed him since; and he is now proud and glad, in his own name and in the names of thousands of amateurs then as young and impecunious as himself, to pay a tribute of grateful thanks to those whose enterprise gave so much enjoyment and imparted so much knowledge. Surely it may be said of Vincent Novello that he neither laboured in vain nor spent his strength for naught.

The time at last came when this hard worker needed rest. In 1849 he laid down the pen and removed to Nice, where he remained in dignified retirement, enjoying all the blessings that "honour, love, obedience, troops of friends" could secure, till his death in 1861, at the age of near upon fourscore years. His last illness was without pain, and, says his daughter, "he was patient, gentle, affectionate, longing for rest. . . . After a life of unsparing industry, with the blessing of beholding his labours achieve honourable success in advancing the art he loved so devotedly, his end was crowned by peace." But, being dead, he yet speaketh, if indeed the best part of him may not be said to live in the enterprise he originated so modestly. Beyond question his councils have prevailed till the present day in the management of that "Sacred Music Warehouse" the name of which is known the world over. The bold reliance upon popular support which led Mr. J. Alfred Novello to cheapen his editions of classical works to a point which even sanguine men thought unsafe, strikes observers as but a legitimate development of his father's course, as, no doubt, it was the realisation of his father's wish. There can be no need to tell how, since then, further expansion of the same principle has worked to the public advantage. These matters, and all they involve, are before every eye, and in full view of them, let us turn again to the devoted musician who made them possible, and whose best monument they are. What is the lesson to be drawn from the patient and unwearied career of him whose birth-centenary I have here called to remembrance? Let the poet of the "Seasons" answer:—

Still to employ
The mind's brave ardour in heroic aims,
Such as may raise us o'er the grovelling herd
And make us shine for ever—that is life.

That, at any rate, was Vincent Novello's life.

CRITICAL EXCURSIONS

By FR. NIECKS.

SCHUMANN.

Is Schumann really the unhealthy, impotent, and skillless composer some critics represent him to be? It seems to me that one consideration suffices to answer this question conclusively. An author of little or no intrinsic worth may engage the public's attention and obtain its favour, but he can do so only for a short time, and unless he is able to win this attention and favour at once he will never win them. Now Schumann's first publications were by no means enthusiastically hailed even in Germany—indeed, the number of his admirers there remained for a considerable time very small; by-and-by, however, his reputation began to grow, continued to grow steadily for forty years, and in the last ten years has at least lost nothing of its solidity and brilliance. In this country Schumann's genius was much later and much more reluctantly recognised; and the shruggings of shoulders and sceptical utterances of musicians, even of high standing, the coldness and the damning, with and without faint praise, with which his compositions, more especially his symphonies, were received, may be instanced as striking manifestations of the *vis inertiae*—the resistance of habit against novelty. Outside his own country Schumann's compositions were first welcomed by the Dutch. They found most sympathy among the Teutonic nations, and next to them among the Slavonians. Not being congenial to the character of the Romanic races, they were little understood and relished by them. A distinguished French lady pianist informed me that in 1848 Schumann was still absolutely unknown in Paris, and that when some years afterwards, probably in 1851, his Quintet was tried one evening at the house of Mdlle. Wilhelmine Clauss (now Madame Szarvady), it was declared to be obscure and hopelessly incomprehensible. Since then Schumann's works have made some way in France, though only to a very limited extent. In short, as regards Europe, the composer's fame spread in the main northward and eastward rather than southward and westward.

The vicissitudes of literary and artistic reputations are so interesting and instructive that the reader will no doubt forgive a slight digression from the chosen ground of our excursions, and permit me to lay before him a few things worth knowing, remembering, and pondering on, which I picked up while turning over the leaves of some old journals.

On February 6, 1869, the late Mr. Chorley, for many years one of the most influential critics in England, wrote in the *Athenæum* as follows: "Schumann, the spoilt child of the Crystal Palace directors, was prominently represented on the programme. . . . [The B flat major Symphony] is clearer and brighter than most of the author's works, and as full of earnest intention as any. But yet it evidently did not touch any hearers out of the circle of Schumann's worshippers." The critic speaks his mind more fully with regard to the composer, whose genius he describes as "fantastic and unequal," in the same journal on March 12, 1870. The style of the notice reminds one here and there of a schoolmaster discussing the ill-accomplished task of a too-presumptuous pupil. "This work [the A minor Concerto for pianoforte and orchestra] still remains a subject of dispute; merits being extolled on the one hand as loudly as defects on the other. *The character of the music is ostentatiously original, and even what we regard as its beauties do not commend themselves at once to the orthodox ear.* Its true worth, however, is in danger of non-discovery amid the smoke of battle. Very naturally the combatants on both sides exaggerate their case, and both may be

wrong; in other words, the concerto may be neither so good nor so bad as represented. For ourselves, we fail to see the merit which raises it to the level of Beethoven, and we equally fail to see no merit at all. *It is the production of a respectable musician, whose boldness is greater than his genius; and it as little deserves extravagant praise as extravagant censure.*" In fact, Mr. Chorley thought that Schumann's reputation was dependent on his wife's championship. "Let any one ask himself," he says, "how Schumann's masterpiece* is likely to fare when his widow retires from public life. The answer cannot be encouraging to the composer's strong partisans." How completely time has discredited the critic's prophecy we all know. Would that the example served his hasty *confères* as a warning to be more cautious in their oracular utterances! I have italicised the most characteristic passages in the above notice; the rest is unimportant, and a mere show of fairness. One other quotation from the same source, and I have done with Mr. Chorley. *A propos* of one of the Philharmonic Concerts, he writes on April 30, 1870: "Mendelssohn's 'Melusine' gave unqualified satisfaction. Some such result the compiler of the annotated programme must have assumed, as he thought unnecessary even a portion of the elaborate puffing with which Schumann's work [the Rhenish Symphony] was supported."

It requires some effort to realise at this time of day the fact that what we have just now read was actually printed in one of the chief literary and artistic journals, and written by a highly esteemed critic, little more than ten years ago. So strange are the vicissitudes of reputations!

The ways of opinions are not unlike those of pendulums, which, on being set in motion, swing to the right or left, return and swing in the opposite direction, and do not settle down in their position of equilibrium till after a series of oscillations. That is to say, this is what happens if opinions and pendulums are left alone after the first impulse is given. In their judgments on works of art, as in all matters which appeal to their feelings, men are prone to indulge in hyperbole. If pleased, they are lavish with their praise and affection; if displeased, they are equally lavish with their blame and spite. They almost always give either too much or too little; rarely, and only after many mistakes, they give what is due. Mendelssohn was at first overrated, Schumann underrated. As time went on there followed a gradual reversal of the public feeling, and Schumann rose in estimation, while Mendelssohn fell. The opinions regarding these two composers seem to be always moving in different directions, so that when the one is at one end of the arc of oscillation, the other is sure to be at the opposite end. Hans von Bülow, in speaking of the danger in which Mendelssohn's music was of becoming old-fashioned, remarks (in the preface to his edition of the master's "Rondo Capriccioso"): "It has passed through a similar peril already once before, having 'gone' quite 'out of fashion' at one time in Germany, *i.e.*, in Germany's musical metropolis, Vienna (the new German empire has none). The Schumann mania had as completely taken the place of the Felix rage from 1860-1870, as the latter had reigned supreme during the ten preceding years, till local patriotism thought fit to place Schubert on the throne, as Beethoven II." He ascribes the estrangement of the public from Mendelssohn's music to the romanticising influence of Schumann's, and thinks that in this process Chopin had no small share. That he adds "and not the best part of Chopin" is significant, and ought to be noted.

* The Concerto in A minor.

"The process itself," Von Bülow goes on to say, "was simple enough. Any one who plays Schumann tolerably is sure to play Mendelssohn intolerably; things reversed bear a slightly better aspect. Schumann belongs to the 'sentimental,' Mendelssohn to the 'naïf' school.* An æsthetician might carry out the contrast in them of 'Nazarenism' and 'Hellenism' from different points of view still further, provided it be *cum grano salis*. Now in poetry, it is true, sentimentality cannot exactly be deemed a vice. Even Schiller himself recognised it as a peculiar attribute of the Roman, as opposed to the Greek poets; still a too close intercourse with masters of the 'sentimental' school is apt not only to blunt the comprehension of those of the opposite school, but even to make them distasteful. The whole range of sentimental feelings which are awakened and fostered by a dreamy enthusiasm for the so-called 'sentimentalisms,' when applied to the performance of works belonging to the *naïf* school, gives a shallow, insipid, jejune, insignificant—in short, unbearable—rendering. By playing Mendelssohn in the same style as Schumann may, nay sometimes must, be played—if the word 'style' may be used where personal caprice reigns uncontrolled—a caricature is produced, which is the more revolting as it does not allow even of an approximate perception of those qualities which form the composer's chief characteristics: beauty and purity of form." If Von Bülow had confined himself to pointing out the excellences of Mendelssohn's music, and the inapplicability to it of the style of execution suited to Schumann's, right-thinking musicians would have been unanimous in giving him thanks for the good service done by him. Nor would any one have quarrelled with him for recommending to learners the study rather of the definite and flowing lines of the former master than of the crabbed scratching and stippling of the latter; the study rather of the perspicuity, the homeliness and sobriety, of the one, than of the intricacy, the dreaminess and enthusiasm of the other. But why visit on Schumann the faults and foolishness of those who swear only by him and ignore or outrage Mendelssohn? What necessity was there to assault one of them in doing battle for the other? Surely von Bülow cannot be of opinion that we ought to throw overboard Schumann's pianoforte compositions in order that Mendelssohn's might be less neglected and better played! Suppose such an act of insanity to be committed: which would be greater, the gain or the loss? The "Songs without Words," the "Rondo Capriccioso," and some other pieces which have still living power in them, excepted, Mendelssohn's pianoforte music has fallen a prey to time—in short, has become "old-fashioned." I do not use the word inconsiderately; indeed Mendelssohn's own opinion of his pianoforte works supports me in what I state.

Von Bülow, on being remonstrated with on account of the reproach of sentimentalism brought by him against Schumann, is said to have tried to justify himself by explaining that he used the word "Sentimentaler" not in the sense of "one having affected sensibility," but in the sense in which Schiller uses the word "sentimentalisch" in the essay "Ueber naive und sentimentalische Dichtung" ("On Naïve and Sentimental Poetry"). But how does Schiller define the word? He tells us that the naïve poet solely follows simple nature and feeling, and confines himself solely to imitation of reality; that the sentimental poet, on the other hand, reflects on the impression which objects make upon him, and that the emotion into which he himself is transported and into which he transports us is founded only on that reflection. In short, the art of the

former is objective, that of the latter subjective. It would be interesting to inquire to what extent the words "naïve" and "sentimental," as understood by Schiller, characterise Mendelssohn and Schumann respectively; it would be still more interesting to gauge the relative importance which the two ways of viewing things indicated by these words have in music, the most subjective, as it has been called, of all the arts. But, as subjects like these can only be satisfactorily treated in separate essays, I shall pass on, observing merely, in reference to the second of them, that to leave out of consideration the individuality of the various arts, and to judge them by one common code, has led, and will always lead, to much false teaching in æsthetics, and a lamentable waste of energy in practice.

To return to Von Bülow. It is unmistakably evident that he uses the word "sentimental" disparagingly, and, unlike Schiller, considers the sentimental a thing hardly to be tolerated in art. How meanly he thinks of Schumann's sentimentalism is most clearly seen in the remark that the romanticising influence of Schumann, which led the Viennese away from Mendelssohn, was reinforced by Chopin, but "not by his best part." Two things prevent the great pianist from being an impartial judge in the case under discussion: his cherished recollections of Mendelssohn's fascinating personality, and the temper of his own individuality. Composers of the stamp of Bach, Beethoven, and Liszt, in whom the intellectual element is strongly pronounced, are most congenial to him; the pre-eminently emotional composers, Schumann and Chopin, on the other hand, engage his sympathies but partially and faintly. Von Bülow is not a critic of the Sainte-Beuve type. If he had the Frenchman's flexibility of mind and universality of sympathy he probably would have censured Schumann's faults and shortcomings less harshly, and certainly would not have omitted to do justice to his virtues and excellences. For whatever objections we may rightly urge against the master, he was a man of genius whose works were apocalyptic, revealing to us, if not new worlds, at least new isles and continents.

The allusion to "Nazarenism" and "Hellenism" is, I think, less happy than that to Schiller's distinctions between "naïve" and "sentimental." It is ornamental rather than useful; a pretty blossom, but a barren one. The aims and relative positions of the two composers differed markedly from those of the two parties in the sister-art. Ingenuity may, perhaps, succeed in discovering some resemblance between Mendelssohn and the "Greeks." But what resemblance can possibly exist between Schumann and the "Nazarenes"?—the German Pre-Raphaelites who formed the romantic-religious school of painting of which Overbeck was the chief light, and the beginnings of which Cesar Masini describes characteristically, though not quite justly, in his work, "Dei Puristi in Pittura," as follows: "Several young men came to Rome from Northern Germany in 1809. They abjured Protestantism, adopted the costume of the Middle Ages, and began to preach the doctrine that painting had died out with Giotto, and to revive it, a recurrence to the old style was necessary. Under such a mask of piety they concealed their nullity. Servile admirers of the rudest periods in Art, they declared the pigmies were giants, and wanted to bring us back to the dry, hard style and barbarous imperfection of a Buffalmacco, Calandrino, Paola Uccello, when we had a Raphael, a Titian, and a Correggio."

The most remarkable criticism on Schumann that has as yet been written bears the signature of Joseph Rubinstein, who must not be confounded with either Anton or Nicholas Rubinstein. It is a performance

* "Schumann ist ein Sentimentaler, Mendelssohn ein Naiver."

that will go down to posterity, and assures to its author fame—fame such as distinguished madmen and criminals enjoy. As Wagner is believed to have inspired the criticism in question—and, whether he really did so or not, he is to some extent responsible for its publication, seeing that it appeared in the mouth-piece of his opinions, the *Bayreuther Blätter* (August, 1879), in the editing of which he co-operates with H. von Wolzogen—it may be worth while to inquire what opinion the great poet-musician expressed of Schumann in his own writings. Let us open his “Gesammelte Schriften” at p. 317, vol. viii. There, in the course of his “Elucidations concerning Judaism in Music” (“Aufklärungen über das Judenthum in der Musik”), an open letter addressed to Madame Marie Muchanoff, *née* Countess Nesselrode, and dated January 1, 1869, he remarks that the influence which the intermingling of the Jewish element exercised on the art is clearly demonstrable from the development of Schumann—one of the most gifted and thoughtful musicians of the post-Beethoven period—as a composer. “Compare,” he says, “the Robert Schumann of the first half of his creative activity with that of the second: there, plastic formative instinct (*Gestaltungstrieb*), here, diffidence into turgid flatness even to mysterious-seeming shallowness.” If what Wagner adds to the words just now quoted is too fanciful to be accepted as a true history of Schumann’s development as a composer, it undoubtedly furnishes us with a key to his own feelings towards this brother-artist—leads us, in fact, to the root of his opinion of him. “It is in accordance with this that Schumann in the second period looked enviously, sulkily, and peevishly on those to whom in the first period he had, as editor of the *Neue Zeitschrift für Musik*, held out his hand so warmly and with such German amiability.” From the attitude of this journal and its language, so unlike “the dialectical Jewish jargon which has crept into modern æsthetics,” Wagner concludes that he would have come to an understanding with Schumann on the problems which engaged him if he had had to discuss them with this artist alone. What gave to the Jewish influence this great power was, according to Wagner, the calm, composed, and imperturbable self-confidence of the Germans—their chief virtue, and, at the same time, the source of their weakness—which, for want of sufficient fire, often degenerates into inertness. “Into this inertness sank also Schumann’s genius, when he found it vexatious to keep his ground against the active, restless Jewish spirit; it was wearisome to him to have always, in the thousand individual traits which first of all presented themselves to him, to make clear to himself what was here going on. Thus he lost unwittingly his noble liberty, and his old friends, whom he had latterly disowned, live to see him carried about in triumph as one of theirs by the music-Jews.”

From the master we will now turn to the disciple. Were I not afraid of hurting delicate susceptibilities, I would address him with an imitation of Horace’s *O matre pulchra filia pulchrior*. Joseph Rubinstein assumes the rôle of a missionary, and may be instanced as one of that rather numerous class among missionaries—the blind who wish to lead the seeing. Holding that the continuance of Schumann’s popularity would render more and more difficult, and perhaps even impossible, the appreciation of the musical classics, he forthwith commenced to do his utmost to bring into discredit the idol before which, as he thought, a stultified multitude was prostrating itself. But as his loud denunciations and startling vilifications were unsupported by truth and reason, they failed to convince. The blind fanaticism and

reckless malice of the preacher did no more than strike the ear and tickle the fancy of his hearers. Bad reasoning may be forgiven when it has for excuse a poor intelligence and defective culture; the case is different when it proceeds from flippancy and downright dishonesty. Joseph Rubinstein takes up his task with the settled determination to do his worst—he goes to work with malice prepense. While the honest critic endeavours to discover the good as well as the bad qualities of his author, he searches for nothing but what is censurable. And if on one or two occasions he doles out a modicum of praise, he does so only to give more point to his blame. His favourite mode of procedure is to lay down an arbitrary rule, show that Schumann did not conform to it, and straightway condemn the culprit. He is also strong in making assumptions, and in discovering the working of the innermost man—seeing, as it were, the invisible. A few of his dicta may serve as a prelude to the quotations from “Ueber Schumann’s Musik” (“On Schumann’s Music”) on which I wish to comment. To be a romanticist and write symphonies Joseph Rubinstein seems to consider a contradiction. According to him the logical consequence of Schumann’s striving after individualisation and descriptiveness would have been the so-called “programme music,” and he blames the composer for having stopped half-way. Schumann having given to some of his pianoforte pieces titles such as “Blumenstück,” “Nachtstücke,” “Kreisleriana,” &c., evidently suggested by the works of E. T. A. Hoffmann and J. P. Richter, the critic concludes that the composer intended to reproduce certain impressions received from these authors. The conclusion is rather hazardous, considering the general nature of these designations and to what service they were put by Richter and Hoffmann. Acquaintance with a few biographical dates would have probably deterred Joseph Rubinstein from stating that Schumann’s resolve to become a virtuoso was owing to the strong incitement which Chopin’s individuality exercised over him; for till 1833 nothing of Chopin was published in Germany except the variations on “*Là ci darem*” (Op. 2), and these would hardly suffice to determine the career of the young musician. Moreover Schumann had probably begun his serious pianoforte studies with Wieck before he knew even this work; and one of his hands having been injured in 1831, there was henceforth an end to the dream of shining one day as a virtuoso. The uncompromising nature of Joseph Rubinstein’s criticisms may be understood from his description of the first subject of the last movement of the B flat Symphony as “a theme of childish nullity”; the *Larghetto* of the same work as a watery song-without-words *cantilena*; the trio (D flat major, 2-4) of the Scherzo from “Overture, Scherzo, and Finale,” as “trivialities.” He attributes Schumann’s success as a composer to certain external trickeries and piquancies, by the profuse use of which he concealed the fundamental shortcomings of his music. Schubert, too honest not to give himself always as he was, is sometimes flat and trivial, but Schumann continually endeavours to keep up the appearance of profundity, superlative originality, and startling novelty. And now listen patiently, if you can, to the following venomous exhortations: “He (Schumann) makes it possible to place after the first graceful, coquettish part of a little *salon* pianoforte piece a second which consists only of modulating chords and profound successions of harmonies which make one’s hair stand on end (see ‘Traumeswirren,’ Op. 12); or attains at another time the effect of unheard-of novelty by unexpectedly inflicting (as, for instance, in the ‘Kreisleriana,’ No. V., Part 4) on the hearer a series

of twenty-two bars full of syncopations, and thereby, if the latter has any feeling for rhythm, taking away his breath to such an extent that with the continuous accenting of the weak parts of the bar and the complete neglect of the strong ones he soon does not know to which this or that belongs, and thus he reels unsupported from one *marcato* to another, and must be at last glad if, as in the passage indicated by us, the accustomed trot of the *rosalias* begins again. At other times tormented harmonisations and continuous syncopations are placed in happy combination, as is the case, for instance, in the theme of sixteen bars of the trio in the Scherzo from the Pianoforte Quartet (Op. 47). These sixteen bars, in which is discoverable neither melody, nor even any kind of rhythm, because the whole hangs in the most ridiculous manner in the air, are nevertheless played like everything else." This needs no comment. To read it is quite enough.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 456.)

DURING his stay at Moscow Berlioz put "Faust" in rehearsal, and had a passage of arms with the official censor. That worthy seems to have understood "a little Latin," and when he came to the words of the students' chorus, "Nobis subridente lunâ, per urben quærentes puellas eamus, ut cras fortunati Cæsares dicamus: Veni, vidi, vici," he shook his official head and concluded, "This will not do at all." Berlioz replied that the censor at St. Petersburg had raised no objection, and took nothing by the motion. "The St. Petersburg censor did what he thought right," said the stern Muscovite; "but I am not obliged to imitate him. The passage in question is immoral; it must be suppressed." Berlioz adds: "And it was—in the book. . . . The prohibited couplet was sung all the same at the concert, but in such a fashion that nobody understood it." We may observe here that this was not the only occasion on which the words of the students' chorus excited remark. In 1854 a Dresden critic solemnly protested against them, on the ground that German students are nice young men, of good manners and behaviour. This called forth hardly less laughter than a subsequent complaint by the same sapient scribe, that Berlioz libelled Mephistopheles when he made him tell a lie in order to bring about the death-ride of Faust.

On the return of Berlioz to St. Petersburg, preparations were made for two grand performances of "Roméo et Juliette." In regard to these the imperial intendant was complaisance itself. "How many rehearsals will you give me?" asked the master. "How many?" responded the official, "As many as you like. They shall rehearse every day, and when you come to me saying, 'All goes well,' we will announce the concert, not before." Berlioz took him at his word, and the performance was "marvellous."

"I recall it as one of the happiest events of my life, the more because I was in such good form that, in conducting, I had the happiness not to make a single mistake—which seldom happens. The great theatre was full. . . . I was recalled I do not know how many times. Let me declare, however, that I paid little attention to the public that day; and the effect of the divine Shakespearian poem, which I sang to myself, was such that after the finale I ran, all quivering, to take refuge in a private room, where Ernst found me, shortly after, in floods of tears.

"Ah!" said he, 'nerves! I understand that.' Coming to me, he held my head, and let me weep like a hysterical girl for a quarter of an hour."

Leaving Russia, Berlioz proceeded to Berlin, the King of Prussia having expressed a desire to hear "Faust" and make the acquaintance of its author. During his stay in that capital, the master was invited to dine at the palace of Sans Souci, and after the repast all adjourned to the gardens for coffee. Then the king called to the musician: "Eh! Berlioz, come and give me news of my sister, and tell me about your Russian trip." Presently Frederic William was seen to be shaking with laughter.

"This hilarity, in which I joined without ceremony, made me all at once an important personage. Several courtiers and officers observed it from the pavilion where they were seated, and saw good reason for being on terms with a man who could make the king laugh so much, and who laughed with him so familiarly. On returning to the pavilion soon after, I was surrounded by *grands seigneurs* to me perfectly unknown, who made profound salutations while modestly introducing themselves. 'Sir, I am the Prince of —, and feel happy to make your acquaintance.' 'Sir, I am the Count of —, allow me to congratulate you upon the great success you have just obtained.' 'Sir, I am the Baron —, I had the honour of seeing you six years ago at Brunswick, and I am enchanted,' &c., &c. I did not understand whence such honour could so suddenly come to me at the Prussian Court, till I at last recalled the scene in the first act of 'Les Huguenots,' where Raoul, after having received Queen Marguerite's letter, finds himself surrounded by men who sing to him in canon on all degrees of the scale: 'You know whether I am a sure and faithful friend.' They took me for a powerful favourite of the king. What a funny world is that of a Court!"

On reaching France, Berlioz paid a visit to his relatives, and introduced to them his son Louis; soon, however, returning to Paris, where MM. Roquelain and Duponchel, joint candidates for the direction of the Grand-Opéra, sought to enlist his influence in their cause, by offering him a joint conductorship with M. Girard. The bait took: Berlioz worked for the two applicants, and they, when duly appointed, proceeded to kick down the ladder by which they had climbed. No place could be found for Berlioz, since Girard would reign alone or not at all, and the indignant master at once accepted an offer from Jullien to conduct a season of opera at Drury Lane Theatre.

Berlioz entered upon his English career in a very sanguine spirit. He saw everything through rose-coloured spectacles. Writing to a friend in St. Petersburg (November 10, 1847), he said:—

"Behold me in England with an independent position (financially speaking), and such as I had not dared to dream of. I am charged with the direction of the grand English Opera, which will begin at Drury Lane in a month; more, I am engaged for four concerts, composed exclusively of my works, and, in the third place, to write an opera in three acts for the season of 1848. . . . The director is ready for any sacrifice, and counts only upon the second year. The chorus and orchestra are splendid. As for my concerts, we shall not begin them till January; I believe they will turn out well. Jullien (the director) is a man of audacity and intelligence, who knows London and the English better than anybody, be he who he may. He has already made his fortune, and has it in his head to build up mine."

Berlioz, writing in his memoirs, bears witness to the excellence of the means which Jullien, "in his incontestable and uncontested quality as a fool,"

provided for his venture; but adds that one thing had been forgotten—a repertory. Balfe's "Maid of Honour" was somewhere in prospective, and an English version of "Lucia" had the duty assigned to it of bringing in £400 per night, that mere expenses might be paid pending the arrival of a novelty. For the performance of Donizetti's work, Madame Dorus Gras and Mr. Sims Reeves were engaged. "Reeves has a fine natural voice, and sings as well as the frightful English language will allow." But no merit in performance could save an enterprise depending upon "Lucia." The receipts were less than £100 per night, Balfe's opera turned out indifferently, and "in a little while Jullien was completely ruined," while his conductor had only touched a month's salary. Upon the details of this failure it is unnecessary to dwell, but we may present a few extracts from Berlioz' London letters with advantage. They show us, for example, that the master once dreamed of taking Mendelssohn's place in English public opinion.

"There is here a good position for me to take—that left vacant by poor Mendelssohn. Every one tells me this from morning till night; while the press and the profession are well-disposed towards me. Already the two rehearsals I have given of 'Harold,' 'Le Carnaval Romain,' and two parts of 'Faust' have made them open eyes and ears. I am warranted in believing that it is here I ought to make a good position."

On another occasion he writes:—

"My music has worked upon the English public like fire upon a train of powder. . . . Everybody of any musical importance in London was at Drury Lane that evening, and many artists of standing came after the concert to congratulate me. They expected nothing like it, but looked for music diabolical, incomprehensible, hard, without charm. You should see, moreover, how they arraign our Parisian critics. Davison himself wrote an article for the *Times*, half of which was left out through want of space, nevertheless that which appeared made its mark. But I do not know what he thinks at bottom; with opinions like his it is needful to wait developments. Old Hogarth of the *Daily News* was in a state of most comical agitation: 'All my blood is on fire' he said to me, 'never have I been excited in such a way by music.'"

In a third letter, we read:—

"Thou knowest more or less well the brusque and violent success of my Drury Lane concert. It has disconcerted in a few hours all previsions favourable or hostile, and upset the edifice of theories which each built here upon my music as described by the three-horned critics of the Continent. God be thanked! the entire English press has spoken with extraordinary warmth, yet, besides Davison and Gruneisen, I knew none of the writers. It is different now; the chief among them have come to see me, or have written to me, and our relations are frequent and cordial. It is long since I experienced such satisfaction as in reading the article in the *Atlas*, which I sent to Brandus, who has not translated it. The writer is Mr. Holmes, author of a 'Life of Mozart' extremely admired here."

Finally, with regard to the coveted English success, the master says:—

"I shall remain here as long as I can, for time is needed to make a place and secure a position. Happily, circumstances are favourable. Sooner or later that position will arrive, and will be, they tell me, solid. For my musical career I have only to think of England and Russia."

All this time, however, Berlioz had his Mordecai in England—none other than the Philharmonic Society, which would not do him honour. Speak-

ing of the opening concert of the season 1848, he says:—

"Nobody would believe that evening that the Society had, as yet, asked nothing from me for its concerts. It was true, nevertheless. Some say they will be forced to do so by the journals and by their committee. But I shall deliver myself only with great precautions into the velvet paws of the old bald-heads who manage this institution. Here we have a repetition of the *manières* of the Paris Conservatoire."

The Philharmonic Society is again referred to in another letter:—

"The journals here occupy themselves a good deal with me, but the opposition of the committee of the Philharmonic Society is something curious. They are all *English composers*, and Costa is at their head. They engage Herr Molique! they play the new symphonies of Herr Hesse and others, but I inspire them, so it appears, with incredible terror. Beale, Davison, Rosenberg, and some others have put their heads together to compel them to engage me. . . . Here is an old wall which I must knock over, and behind which I find the public and the press wholly with me."

Another of Berlioz' English experiences was not quite satisfactory. He stood amazed at the lack of discipline among our orchestral players:—

"We have not been able to have the complete orchestra at rehearsal. These gentlemen come when they please and go about their business, some when the work is half, others when it is only a quarter, done. The first day I had no horns at all, the second I had three, the third I had two, who vanished after the fourth piece. You see how they understand subordination in this country. The chorus, however, are nearly as devoted to me as were those of St. Petersburg. . . . I have been five days ill in bed with violent bronchitis; rage and disgust gave it to me. However, there is much to be done here, on account of the public, who are attentive, intelligent, and really devoted to serious works."

At the close of the season of 1848 Berlioz returned to Paris, and soon after suffered the loss of his father, to whom he was attached by more than filial bonds. With regard to this event, and also the subsequent death of his favourite sister and his wife, the master has much to say in his memoirs. Otherwise he is very reticent indeed, and appears to have grown tired of discoursing with himself as the theme. Else we should have been told at full length how, in 1849, he was presented by Baron Taylor with a gold medal, struck in honour of "La Damnation de Faust"; how he produced the second part of "L'Enfance du Christ," palming it off as the work of Pierre Ducré, an imaginary composer of the sixteenth century; how, in 1851, he was appointed a juror in connection with the Great Exhibition; how, in 1852, he revisited this country to conduct the performances of the New Philharmonic Society; and how "Benvenuto Cellini" failed at Covent Garden. To some of these matters, however, he makes reference in his letters, and from one addressed to Mr. Ella (published in *Les Grotesques de la Musique*), we learn all that is necessary concerning his whimsical appearance *à la* Chatterton and Horace Walpole:—

"My dear Ella, you ask why the mystery, 'La Fuite en Egypte,' bears this indication: 'attributed to Pierre Ducré, imaginary chapel-master.' It is by consequence of a fault I committed—a grave fault for which I have been severely punished, and concerning which I always reproach myself. Here are the facts: I found myself one evening at the house of Baron de M., an intelligent and sincere friend of art, with one of my fellow-students of the Academy of Rome, the learned architect Duc. Everybody

played at écarté, whist, or brelan, save myself. . . . I was bored in a manner sufficiently evident, when Duc said, turning to me, 'Since thou dost nothing, why not write a piece of music for my album?' 'Willingly.' I took a piece of paper, and traced some lines, upon which soon appeared an andantino in four parts *for the organ*. Recognising in it a certain character of naïve mysticism, the idea struck me to apply words of the same kind. The organ piece disappeared and became the chorus in which the shepherds at Bethlehem take farewell of the infant Jesus, at the moment when the Holy Family set out for Egypt. Whist and brelan were interrupted to hear my holy effusion, and the company were as much amused by the antique turn of the verse as of the music. 'Now,' said I to Duc, 'I shall put thy name at the bottom. I mean to compromise thee.' 'What an idea! My friends very well know that I am entirely ignorant of composition.' 'Ah! that is a good reason, truly, for not composing; but, since thy vanity refuses to adopt my piece, I will create a name of which thine shall make part. It shall be Pierre Ducré, whom I institute music-master at the Sainte-Chapelle of Paris in the seventeenth century. That will give to my manuscript all the value of an archæological curiosity.' . . . Some days after, I wrote, at home, the piece called 'Repose of the Holy Family,' beginning this time with the words, and a small overture for a small orchestra in a small innocent style, in F sharp minor without the *note sensible*. . . . A month later, when I thought no more about my retrospective score, a chorus was wanted for the programme of a concert I had to conduct, and it amused me to insert that of the shepherds from my *Mystery*, leaving it under the name of Pierre Ducré, Music-master at the Sainte-Chapelle of Paris (1679). The choristers at rehearsals conceived a lively affection for this ancestral music. 'Where did you disinter it?' they said to me. 'Disinter is nearly the word' I answered without hesitation, 'it was found in an old walled-up chest during the recent restoration of the Sainte-Chapelle.' The concert took place; Pierre Ducré's piece was well-rendered and still better received, while the critics praised it the next day and congratulated me on my discovery. Only one expressed doubts concerning its authenticity and age. . . . On the following Sunday, Duc was at the house of a young and beautiful lady who greatly loved ancient music, and professed much contempt for modern productions of known date. 'Well, madame, how did you find our last concert?' 'Oh! very mixed, as usual.' 'And the piece of Pierre Ducré?' 'Perfect! delicious! there is music! time has removed none of its freshness. It has true melody, of which contemporary composers force us to remark the rarity. It is not your M. Berlioz, in any case, who could even produce its equal.' At these words Duc was compelled to laugh, and had the imprudence to answer, 'Alas, madame, it was my M. Berlioz nevertheless, who composed the Shepherds' Adieu, and who did it in my presence, one evening, on the corner of a card-table.' The lady bit her lips, the blush of confusion tinged her face, and turning her back on Duc, she threw out with temper the cruel phrase, 'M. Berlioz is an impertinent.' Judge of my shame, my dear Ella, when Duc repeated these words to me. I hastened to make atonement by humbly publishing in my own name that poor little work, retaining however under the title the words 'Attributed to Pierre Ducré, imaginary chapel-master' to recall this my culpable freak."

Concerning the incidents connected with his visit to London in 1852 the master does not speak at such length as of his Ducré joke. He naturally attributed

the failure of "Benvenuto Cellini" to intrigue, but in the midst of bitterness did not lose a sense of discretion. After remarking that the popular operatic composers hated him because his rise inevitably meant their downfall, he adds:—

"I had proof of this fact in London, where a band of Italians made nearly impossible the representation of 'Benvenuto Cellini' at Covent Garden. They shouted and hissed from beginning to end, and even sought to prevent the execution of my overture to 'Le Carnaval Romain,' which prefaced the second act, and had been applauded in London at various concerts, among others at that of the Philharmonic Society a fortnight before. In its anger, public opinion, if not mine, placed at the head of this comical cabal Mr. Costa, *chef d'orchestre* at Covent Garden, whom I had several times attacked in my *feuilletons* because of the liberties which he takes with the scores of the great masters, cutting them, lengthening them, instrumenting and mutilating them in all ways. If Mr. Costa be guilty, which is very possible, he has known how to put my suspicions to sleep by his eagerness to serve me and to help me during rehearsal."

Defeated at Covent Garden, Berlioz triumphed all along the line at Exeter Hall. Writing, March 25, 1852, to a friend, he says of his first concert in Exeter Hall:—

"I address three lines to thee to let thee know that I obtained last evening an astonishing success, being recalled I know not how many times, and applauded both as composer and conductor. This morning I read in *Times*, *Morning Post*, *Morning Herald*, *Advertiser*, and others, such dithyrambs as had never before been written about me. . . . There is consternation in the camp of the *Old Philharmonic Society*. Costa and Anderson drink their bile out of full glasses. . . . I have a famous orchestra, and an admirable entrepreneur (Beale). . . . Since yesterday he has been half-mad with joy. This success is a great event for musical art here and for me."

On April 30, he writes:—

"The journals continue to belaud me, except the *Daily News*, which is contributed to by Mr. Hogarth, an excellent old man who was, till lately, one of my best friends, but who has for some years acted as secretary to the Philharmonic Society. *Inde ira*. There is also X—, who plays a kind of small Scudo because he has not been able to extract from Beale the *scudi* he asked for English translations of the new works we produce. But this counts for little; success is general, and my heart is in the place. At this moment I am getting up the Choral Symphony, which till now has only been lost here."

Concerning the performance of Beethoven's great work, he reported as follows to his friend:—

"The Choral Symphony, which had never been better given here, produced a miraculous effect, and my success as a conductor was very great; they recalled me after the first part of the concert."

Finally we read:—

"... Our last concert took place on Wednesday, with extraordinary success; the crowd was immense, and the receipts large. I was recalled four or five times. . . . After the chorus of sylphs they threw me a laurel crown. . . . I shall much regret my splendid orchestra and chorus. What beautiful female voices! I could have wished thee to hear the Choral Symphony of Beethoven, which we gave for the second time on Wednesday. Truly the *ensemble* in the immense Exeter Hall was grandiose and imposing."

In the letter just quoted reference is made to a certain degree of financial straitness, which accentuates another addressed by the master from London

to his son Louis, then an officer in the French navy. The tone of the epistle shows considerable provocation, and is marvellously cold and stern for a man of the writer's temperament.

"Thou sayest that thou art becoming a fool. Thou art one. Thou must be either a fool or an imbecile to write me such letters, and it only needed this in the midst of the daily and nightly fatigues I have to endure here. In thy last letter from Havannah I read that thou wouldst arrive with a hundred francs, nevertheless thou owest forty!!! Who told thee to pay fifteen francs duty on a box of cigars? Couldst thou not throw them into the sea? . . . I advise thee to measure thy terms when thou writest to me; that style does not suit me. If thou thinkest that life is strewn with roses, it is time to begin learning the contrary. In any case, and in three words, I have no idea of putting thee into any other position than that thou hast chosen. It is too late. At thy age one ought to know enough of the world to take a different line of conduct from that thou appearest to follow. When thou hast sent me a reasonable letter in acknowledging receipt of the half bank-note, thou wilt receive the rest of my instructions. Till then remain at Havre. Adieu."

It was only on rare occasions that Berlioz turned this rough side of his nature towards his son. We shall see, by-and-by, how tender he could be under circumstances of the gravest trial.

The master was not engaged for the second season of the New Philharmonic Society, and in a letter to a friend (December 19, 1852) he gives us a glimpse of the reason:—

"Beale, after having advised me, a month ago, that I should receive my engagement for the next season, wrote, eight days back, that he had retired from the Committee because one of my *chefs d'orchestre* had contrived to secure that I should be dropped. He had been so annoyed last year by the artists, the public, and the press, that he desired, as he said, to obtain for next year a partner less inconvenient. He wished to engage old Spohr. I could not, however, in order to please that gentleman, conduct in defiance of good sense—that is to say, as he conducts himself. . . . This is fatal, but neither myself nor my friends in London can do anything. They speak, however, of other projects in England, always in England; and these will soon be decided. Here there is nothing; always nothing."

The same letter shows us the master at Weimar, whither he had gone to attend the production of his "*Benvenuto Cellini*" by Liszt:—

"I will only say to you that this little trip to Germany has been the most charming that I have made in any country. . . . All the orchestra, singers, actors, comedians, tragedians, directors, intendants, dined together at the Town Hall on the night of my departure, representing an order of ideas and sentiments which in France they have no notion of. I finished by weeping like two dozen calves, thinking what chagrin the same '*Benvenuto*' had been worth to me in Paris. That excellent Liszt was everything adorable in the way of goodness, abnegation, zeal and devotion. The ducal family overwhelmed me with attention in all ways."

It was probably at this dinner that a *pièce d'occasion* was sung to Raff's music by a select choir of Weimar amateurs. The *jeu d'esprit* may be worth quoting:—

Nostrum desiderium
Tandem implevisti:
Venit nobis gaudium
Quia tu venisti.

Sicuti coloribus
Pingit nobis pictor;
Pictor es eximius
Harmoniæ victor.

Vives, crescas, floreas,
Hospes Germanorum
Et amicus maneat
Neo-Wimanorum.

Returning to Paris, Berlioz fell again a prey to the profound depression which had for some time afflicted him. He longed above all for the recognition and honour of the only city whose favourable verdict is in the esteem of a Frenchman worth having. London and the cities of Germany were very well in their way and not to be despised, but while Paris frowned the whole world was dark. Out of this state of things arose a condition of irresoluteness that led almost to despair. The master worked slowly on at his "*Enfance du Christ*," the novel style of which seems to have interested him; but he was "tormented" all the time by the idea of a vast opera. "I resist the temptation to realise this project; and I shall resist, I hope, to the end." Nevertheless, out of it came, eventually, that unhappy "*Troïens*," the failure of which almost broke his heart. Next he was haunted by dreams of a new symphony—literally by dreams, the themes coming to him in his sleep and disturbing the repose for which his mind, then sorely harassed by the condition of his dying wife, craved as a famished man for food. But he had not the heart to follow up these instinctive promptings, and his remarks upon himself thereanent are pathetic almost to tears:—

"'Coward,' will say some young fanatic, whom I pardon in advance for the injury, 'one should dare! one should compose! one should even ruin oneself! Nobody has a right to chase away thoughts thus, and to force back into nothingness a work which desires to come forth, and which begs for life.' Ah! young man who calls me coward, . . . I have the conscience to be no more than human, and, while believing myself to be as devoted to the art as thee or any others, I believe also that I honour art in not treating it as a monster hungry for human victims, and in proving that it has left me reason enough to distinguish courage from ferocity."

Repeated visits to Germany gave the master some relief from his depression. In the principal cities of that country, princes and people alike did him honour, and to them he went for relief from the miseries of Paris, and the hopelessness of his life there.

The wife of Berlioz died, after a long and painful illness, on March 3, 1854. In contemplation of this event, he confesses to a predominant feeling of "immense, frightful, immeasurable, infinite pity." He was confronted by the problem which has remained unsolved since the beginning of the world, and could not "justify the ways of God to man." He thought of her once glory as an artist, of her accident, her failure on reappearing, her inextinguishable jealousy, their separation, the death of all her relatives, of her broken heart, her vanished beauty, her destroyed health, her physical sufferings, her loss of movement and of speech, and her long perspective of death and forgetfulness. All these things drove him out of himself, and he exclaims: "Destruction! fire and thunders! blood and tears! my brain curdles in my head as I contemplate these horrors." A few friends attended the "*poor Ophelia*" to her grave, and Berlioz morbidly contrasted the scanty train with what it would have been had she died twenty-five years before:—

"To-day, while she goes thus, nearly alone, to the cemetery, ungrateful and forgetful Paris growls below there under her smoke; he who loved her, and has not the courage to follow her to her tomb, weeps in a corner of a deserted garden; and her young son, struggling far off against the tempest, is rocking high up on a mast amid the sombre ocean."

(To be continued.)

CLEMENT MAROT AND THE HUGUENOT PSALTER.

V.

(Continued from page 453.)

We must refer our readers to M. Douen's work for a detailed account of the harmonized editions of the Genevan psalter. With two or three exceptions the names of their authors are now little known, and a brief record will be sufficient for our present purpose.

Pierre Certon, master of the children of the Sainte-Chapelle at Paris, is said by Fétis to have published in 1546 a collection of thirty-one psalms in four parts. The psalms appear to be those of Marot, but the music is wholly original. The only point worthy of notice in this collection is that Marot's psalms should have been at that time selected for musical treatment by a member of the Sainte-Chapelle.

Jean Louis, probably a native of Flanders, published at Antwerp "Pseaumes cinquante de David . . . composez . . . a cinq parties. 1555." The melodies are those of Geneva. Bovet erroneously assigns this work to Bourgeois. Louis seems to have been afterwards chapelmaster to the emperors Ferdinand I. and Maximilian II.

Clément Jannequin, probably a convert to the reformed doctrines, published in 1559 "Octante-deux pseaumes de David, traduits . . . par Clement Marot et autres . . . composés en musique à quatre parties."

Thomas Champion published at Paris "Premier liure contenant soixante pseaumes de David mis en musique par Thomas Champion, dit Mithou, organiste du chambre du Roy,* 1561."

Philibert Jambe-de-Fer, a native of Lyons, was, says M. Douen, doubtless a member of the choir of Ste. Radegonde at Poitiers under the direction of the chanter, Jean Poitevin, whom we have already mentioned as a translator of the psalms to supplement those of Marot. After setting Poitevin's psalms to music in four parts in 1549, Jambe-de-Fer, who had joined the Reformers, published in 1562 "Les cent cinquante Pseaumes de David . . . par Cl. Marot et Th. de Beze, à quatre et cinq parties." Two later editions appeared in 1564.

The name of Goudimel demands a more particular notice. This eminent musician was born at Besançon† about 1510. Before 1540 he settled in Rome, where he opened the first public school of music as distinguished from the "psallettes" of the cathedrals, and thus laid the foundation of Italian melodic music. From this school proceeded many distinguished composers, including Animuccia, Nanini, and Palestrina.‡ We find Goudimel at Paris from 1555 to 1562, and it was between 1558 and 1561 that he joined the ranks of the Reformers, possibly, M. Douen suggests, as the result of some intercourse with Bourgeois. He subsequently retired to Lyons, then a stronghold of the Huguenots, and perished in the massacre of August 29, 1572.§ Before 1558 he produced a large number of masses, motets, and other works,|| lists of which

will be found in the musical bibliographies of Becker and Eitner; but from 1562, immediately after the completion of the Genevan psalter, he appears to have devoted himself to the propagation of that work, and published those harmonized editions of it by which his name became so intimately associated with its melodies as to lead to the belief that their authorship was due to him. In 1562 he published at Paris "Pseaumes de David mis en musique à quatre parties en forme de motets par Claude Goudimel"* According to Fétis the number of psalms in this work was sixteen. The whole psalter followed in 1564† under the title "Les cent cinquante Pseaumes de David, nouvellement mis en musique à quatre parties par C. Govdimel, Paris, Ballart, 1564."‡ This edition has the tunes harmonized in double counterpoint, and thus holds a middle place between the editions of 1562 and 1565. The melody is in the superius except in fifteen§ psalms, where it is assigned to the tenor. The first verse alone of each psalm|| is quoted, and the psalms are not arranged in their numerical order. Where the same melody is repeated the harmony is varied.

In the following year there appeared "Les Pseaumes mis en rime françoise par Clement Marot et Theodore de Beze, mis en musique à quatre parties par Claude Goudimel. Par les heritiers de François Jaqui, 1565." Small 18mo. The four parts are printed opposite to one another.¶ This psalter is complete in all respects, containing the prefaces of Calvin and Beza, tables of the psalms, the Form of prayers, etc. It might therefore, observes M. Douen, seem intended for public worship, but Goudimel expressly states that it was meant for private use.** The tunes are for the most part harmonized in simple counterpoint, and the words of the psalms are given in full. No place of publication is mentioned on the title-page, but the name of Jaqui shows that this volume was printed at Geneva. The melody is in the tenor excepting in seventeen†† psalms, where it is placed in the superius.

In the same year another edition‡‡ of the same work was published at Paris by Ballard, entitled "Les cl. Pseaumes de David nouvellement mis en musique à quatre parties par Claude Goudimel," in four oblong volumes. In the edition of 1565, as in that of 1564, a melody when repeated is harmonized in a different manner, and thus the tune of psalm 24, to which the psalms 62, 95, and 111 are also sung, appears in no less than seven different forms in the two editions, the arrangement of psalm 62 being the same in both.

Not content with producing the two harmonized psalters described above, Goudimel had undertaken another work of still greater extent, in which his learning and invention might find full scope, and in

* May not this be the first draft of the work published in eight books in 1565-6?

† See Douen, II., 531.

‡ With poetical Dedication to "Monseigneur Monsieur Roger de Bellegarde, gentilhomme ordinaire de la chambre du roy."

§ 53, 62, 64, 65, 66, 67, 68, 69, 70, 71, 78, 82, 100, 108, and 116.

|| Psalm 18 excepted, where the second verse is also given, but with the harmony changed.

¶ A copy of this rare work is in the rich library of W. H. Cummings, Esq., of Dulwich.

** AUX LECTEURS.

"Nous auons adiousté au chât des Pseaumes, en ce petit volume, trois parties: non pas pour induire à les chanter en l'Eglise, mais pour s'esioier en Dieu particulièrement ès maisons. Ce qui ne doit estre trouué mauuais, d'autant que le chant duquel on use en l'Eglise demeure en son entier, comme s'il estoit seul."

At the end of the preface, however, Goudimel points out that his psalter may be used in public worship, when the part containing the melody would alone be sung.

Goudimel's harmonies seem to have long maintained their ground in the family. Rousseau, speaking of the peasants of Neuchâtel, says: "One of their common amusements is to sing the psalms in four parts, with their wives and children, and one is astonished to hear the vigorous and manly harmonies of Goudimel, so long forgotten by our learned musicians, issuing from these country cottages."

†† 28, 30, 34, 35, 40, 43, 61, 66, 67, 81, 86, 109, 117, 127, 129, 139, and 146.

‡‡ Which of the two editions of 1565 appeared first is uncertain.

* Charles IX.

† A city of Franche-Comté on the river Doubs. M. Douen quotes some lines written on the occasion of Goudimel's death by his friend Melissus which prove this to be his birthplace:—

"Sequana cum Ligeti fleuit, fleuitque Garumna,
Præcipue patrius fleuit amara Dubis."

Goudimel was therefore a subject of the House of Austria. The statement that he was born at Vaison is due to a confusion between the county of Venaissin and Franche-Comté, and between Vasionensis (Vaison) and Vesontiensis (Besançon). See Bovet, Hist. du Psautier, p. 262.

‡ M. Douen adds Roland de Lattre, better known as Orlando di Lasso. It is quite possible that Lasso studied for a time in Goudimel's school, but we should like to have some evidence of the fact.

§ The massacre at Lyons took place five days after that in Paris.

|| One of these, published in 1555, bears his name on the title in conjunction with that of the printer, but, as M. Douen points out, this implies no commercial partnership between them, but merely that Goudimel retained a property in the plates.

1565-66 he published "*Les Psalmes de David compris en huit livres, mis en musique à quatre parties en forme de motets par Claude Goudimel, Paris, Le Roy et Ballard.*" The last three books of this work seem alone to have survived. The melodies are employed merely as subjects for every kind of musical treatment; the voice parts of the several movements number from three to eight, although four only are announced in the title; and some of the psalms are developed at considerable length. The 104th psalm, which M. Douen quotes as a specimen, contains no less than seven movements. The composer appears to have regarded this work as his crowning achievement. In the dedication of the sixth book he describes it as

*Le plus fidelle tesmoignage
De tous mes labours les plus beaux;*

and in the dedication of the eighth and last book he speaks of

*Le plus doux trauail de ma vie
Guidant mon esperance aux cieus.*

An edition of Goudimel's psalms published at Geneva in 1580 is a reprint of that of 1564. Another, printed at Charenton in 1607, reproduces, M. Douen thinks, the simple counterpoint of 1565. Another edition appeared at Delft in 1608, and the work was again reprinted at Geneva in 1667 and 1668, but with a few simplifications and the omission of the varied harmonies. Later editions printed in Switzerland are all more or less altered, and need not be noticed here.

Richard Crassot was probably born at Lyons about 1530, and published there in 1564 an edition of Marot and Beza's psalms with the tunes arranged in four parts.

Hugues Sureau, surnamed "du Rosier" (from his birthplace, Rosoy-sur-Serre), was a Huguenot preacher at Orléans, where in 1565 he published the Genevan tunes in four parts. This arrangement was intended by Sureau for use in public worship, but does not seem to have met with success.

Melissus, or, to give him his true name, Paulus Schede, was born in 1539, at Melrichstadt, in Franconia. He translated fifty of the French psalms into German in 1572, and his name may also be added to the list of early harmonizers of the Genevan melodies, as, in a small pamphlet published in the same year, on occasion of the marriage of Philipp Sprenger and Barbara Hugel, the tune of psalm 128 is found arranged by him in four parts, of which the superius and tenor are in canon. Melissus died in 1602.

Jean Servin, a musician, was born at Orléans about 1530. He joined the Reformers, and settled at Lyons in 1572. In 1565 he published at Orléans an edition of the Genevan psalms in three parts. The following passage in the "*Advertissement aux lecteurs*" is interesting: "I hope that all will be taken in good part by my kind readers, as there is no intention to derogate from the glory of so many worthy persons, who have employed themselves on this subject with honour, and among others M. Claude Goudimel, who has arranged the music of the psalms in many styles."* Servin also set the Latin psalms of Buchanan as motets in 1579.

Pierre Santerre, of Poitiers, also set the psalms in four parts. This work was published in 1567, after the composer's death.

Michel Ferrier, a native of Cahors,† published in 1568 Marot's forty-nine psalms, the Song of Simeon, and the Commandments, with the accustomed tunes arranged in three parts.

Roland de Lattre or Orlando Lassus. The connection of this distinguished musician with the Huguenot

psalter is so slight that we content ourselves with the mere mention of his name, and refer the reader to M. Douen's pages for further details respecting him, as also for particulars of Alphonse Florès, Jean de Maletty, and André Pevernage.

Claudin Le Jeune, born at Valenciennes about 1530, published in 1564 ten of Marot's psalms arranged as motets in four parts, but the music was wholly original. In his *Dodecacorde*, 1598, are twelve of the Genevan tunes treated as motets. Le Jeune died in 1600, and most of his works were published afterwards by his sister Cécile. Among them are: "*Les cl. Pseaumes de David mis en musique à quatre parties*," Paris, 1601. Twelve of these psalms are for five voices. The melodies are those of Geneva, and are for the most part harmonized note against note, as in Goudimel's psalter.* Le Jeune also left in manuscript another arrangement of the psalms, the first portion of which was published by his sister in 1602. The title is "*Premier liure, contenant cinquante pseaumes de David (Nos. 1 à 11) mis en musique en trois parties.*" . . . Paris." This book was reprinted in 1607. The second and third books appeared in 1608, of which the latter was reprinted in 1610.

Other harmonizers of the Genevan tunes of whom M. Douen gives biographical notices are: Samuel Mareschal, born at Tournai about 1554, and organist at Basel from 1576 to 1640, who published a psalter in 1594; Jan Pieter Sweelinck, organist at Amsterdam, whose psalms appeared in three books, 1612-14, with a fourth and concluding book in 1621; Johann Stobaeus, chapelmaster at Königsberg, where he died in 1646; and Johann Cruieger, cantor of the church of St. Nicholas at Berlin from 1622 to 1662, whose *Psalmodia Sacra*, Berlin, 1658, contains, with many hymns of the Lutheran church, the entire of the Genevan psalter in the German version of Lobwasser.

Ambrosius Lobwasser, a Saxon lawyer, became, during a residence in France, so enamoured of the Huguenot melodies that he translated the whole of the psalms of Marot and Beza into his native language, with a strict adherence to the original metres. His work, finished in 1565, was published in 1573, and reprinted many times in the two succeeding centuries. The harmonies to the tunes are those of Goudimel. Lobwasser's psalter soon came into general use in the Reformed Churches of Germany, and in the course of time Lobwasser himself was credited by many with the authorship of the melodies, just as Goudimel had been before him.

In Holland many psalters were arranged to the Genevan tunes. Soon after the completion of the French psalter, the old Flemish collection (the *Souter Liedekens*), which had been in use since 1540, was abandoned in favour of a new translation made expressly to suit the Huguenot melodies. The first, containing thirty-six psalms by Lucas de Heere, a Flemish painter, appeared in 1565; but, whatever its merits may have been, it was completely eclipsed in the following year by the complete psalter of Dathenus, which was almost immediately adopted for general use in the Reformed Churches of the Netherlands, and passed through numerous editions. A long series of new translations of the psalms commenced in 1630 with the psalter of Camphuysen; and Bovet quotes the titles of nearly thirty versions published between that year and the end of the eighteenth century.

The same writer refers also to the psalms of Jan Wtenhove (or Utenhove), the first edition of which, containing thirty-eight psalms, appeared without place of publication or date. This was followed in 1559 by twenty-six additional psalms, and, according to M. Bovet, the first complete edition was printed

* Goudimel's arrangements of 1562 and 1564 had already appeared, and very probably his psalter of 1565 had been just published.

† The birthplace of Marot.

* This work was frequently reprinted.

in London by John Daye in 1566. Another edition of Utenhove's psalms is the "Hondert Psalmen Davids," printed in London, also by John Daye, in 1561. Many of the melodies are from the Genevan psalter, and we may therefore conclude, with M. Bovet, that the versions of the psalms to which they were attached were written on the metres of Marot and Beza; but in the case of the other psalms, so far as we are enabled to judge from a hasty comparison, the Flemish metres are different from those employed in the French version.

The Genevan psalter became the basis of many others in various languages and dialects: Béarnese (the dialect of Béarn), Bohemian, Danish, Spanish, Gascon, Hebrew, Hungarian, Italian, Latin, Malay, Polish, Portuguese, Romanche, Sesutô, Zend, and Tamul. Some of these were translated from the French, some from the versions of Dathenus and Lobwasser. The titles will be found in the bibliographies of Douen and Bovet. To what extent the English "Old Version" is indebted to Marot and Beza we cannot say without making a more minute comparison than our time at present permits, but it is probable that some of the psalms translated after the death of Sternhold in 1549 were based more or less on those of Geneva; and several of the Genevan tunes, though not always strictly in their original form, were adopted in the English psalter. Of these we may quote 3 (the Old 122nd), 36 (the Old 113th), 50 (the Old 50th), 107 (the 120th in Daye's Psalter), 124 (the Old 124th), 130 (the Old 130th), 134 (the Old 100th), the Ten Commandments Tune (the Old Ten Commandments Tune, or Audi Israel). The following are also found in various English hymnals: 38 (S.P.C.K. "Church Hymns," No. 2), 42 ("Mercer's Psalter," No. 51), 75 ("Mercer," No. 52), 101 (the tune known as "St. Michael's"), 110 (S.P.C.K. "Psalms and Hymns," No. 40), 118 ("Mercer," No. 449), and S.P.C.K. "Psalms and Hymns," No. 120).

The following psalters in English are quoted by Douen and Bovet as being translated from or based upon the Genevan:—

"Les c. Psalmes de Bèze traduits en anglais par Ant. Gilbie. Londres, 1581 et 1590." 12mo.

This is a mere description of the book. The title is: "The Psalms truly opened by paraphrasis in prose, from the Latin of Beza, by Ant. Gilbie. London, by Henry Denham, 1581." This work, therefore, has no relation to the Genevan psalter. Another edition, with a somewhat varied title, appeared in 1590. Anthony Gilbie was one of the English congregation at Frankfurt, and was a member of the commission appointed in 1555 to draw up an Order of public worship.

"All the French Psalms tunes with English words. London, Thomisson, Hans, 1592." 12mo.

Is this title quoted quite correctly?

"All the French Psalms tunes with English words. Being a collection of psalms accorded to the verses and tunes generally used in the Reformed Churches of France and Germany. Perused and approved by judicious Divines, both in English and French. London, printed by Thomas Harper." S. a. 18mo.

"Divers of David's Psalmes, according to the French form and metre, by John Vicars. London, Thos. Purfoot, for Henry Seile."

John Vicars, a Calvinistic writer, was born in 1582, and died in 1652. His psalms, twenty in number, will be found in his "England's Hallilujah for God's Gracious Benediction," published in 1631. They do not seem to have been printed separately. In M. Douen's reference to Cotton's "Editions of the Bible" the date 1582 is of course a misprint for 1852.

"Psalms of David (in English metre), Middleburg. R. Schilders, 1598."

Printed for the use of the English church at Middleburgh. The psalms are doubtless taken from the Scottish psalter.

We have also to remark that Bovet is mistaken in his conjecture* that the psalter harmonized by

William or Guilielmo Damon was a completed edition of the Anglo-Genevan. It is not in any way connected either with that or the French psalter. The words are from the "Old Version," and the melodies are the ordinary church tunes then in use.*

It is natural that the Scottish psalter should show more traces of Genevan influence than the English. For its history the reader should consult the prefaces of Livingston's reprint, mentioned in our first article. M. Douen† is quite correct in suspecting Bovet's accuracy in speaking of a Scottish psalter of 1528. The first edition appeared in 1564. But just as the French-Genevan psalter had been preceded by that of Strasburg, so the Scottish psalter was preceded by the Anglo-Genevan. In 1556 a Form of Prayer was drawn up for the use of an English congregation formed at Geneva in 1555, of which John Knox and Goodman were appointed co-pastors. It contains fifty-one psalms, of which thirty-seven are by Sternhold, seven by Hopkins, and seven by Whittingham,‡ being the versions of the English psalter, but with many alterations. The tunes also, with one exception, are not Genevan.§

Bovet's bibliography|| quotes from Brunet a psalter with the following title: "One and fiftie Psalmes of David in English metre . . . with the form of prayers, etc., used in the English congregation at Geneva, and John Calvin's catechism. Geneva, John Crespin, 1551." This is a description of the first edition of the Anglo-Genevan psalter, with the date given incorrectly. The true title is, "The forme of prayers and ministration of the Sacraments ec. v. sed in the Englishe Congregation at Geneua, and approued by the famous and godly learned man, Iohn Caluyn. Imprinted at Geneua by Iohn Crespin. MDLVI." The separate title of the psalms is, "One and Fiftie Psalmes of David in Englishe metre. Whereof 37 were made by Thomas Sterneholde, ad the rest by others. Cōferred with the hebrewew, and in certeyn places corrected as the text and sens of the Prophete required." A copy of this psalter is in the Advocate's Library, Edinburgh.

An enlarged edition, probably printed in London in 1560,¶ contains sixty-five psalms,** and in it a few Genevan tunes appear. In 1561 the final edition was issued with twenty-five new versions by Kethe,†† making the total number of psalms eighty-seven, three of those added in 1560 being suppressed.‡‡ A copy of this edition is preserved in St. Paul's Cathedral, London. It bears the following title: "The Forme of Prayers and Ministrations of the Sacraments as used in the English Church at Geneva, and approved by the famous and godlie learned man John Calvin. Whereunto are also added the prayers which thei use there in the French Church. Printed at Geneva, by Zacharie Durand, MDLXI." The title of the psalms is, "Foure Score and seven Psalmes of David, in English metre, by Thomas Sterneholde and others, Conferred with the Hebrue, and in certeine places corrected, as the sense of the Prophet requireth."

* See Hawkins, Hist. of Music, ed. Novello. Vol. II., p. 555.

† Vol. I., p. 281.

‡ S. 1 to 17, 19, 20, 21, 25, 28, 29, 32, 34, 41, 43, 44, 49, 63, 68, 73, 78, 103, 120, 123, 128.

§ H. 30, 33, 42, 52, 79, 82, 146.

¶ W. 23 1st version, 51, 114, 115, 130, 133, 137.

§ Mr. Livingston thinks that the greater number was probably contributed by English and Scottish composers.

|| Histoire du psautier, p. 303.

¶ It has no imprint, but is bound with an English liturgy of 1560. The only known copy is at Christ Church, Oxford.

** The additional psalms are 37, 50, 67, 71, 119, 121, 124, 127, and 129, by Whittingham; 148 and 149 by Pullain; 67 and 125 by Wisdom; and 95 Anon.

†† 27, 36, 47, 54, 58, 62, 70, 85, 88, 90, 91, 94, 100, 101, 104, 107, 111, 112, 113, 122, 125, 126, 134, 138, 142.

‡‡ 67, 125, and 95.

Many more Genevan tunes were now added, and the Anglo-Genevan psalter, which had been introduced into Scotland three or four years previously, became the basis of the Scottish psalter of 1564. All the Genevan tunes of the Anglo-Genevan were incorporated in the Scottish psalter, and some new ones were added, making the total number thirty. They are as follows: Scottish 27 (Genevan 42), 36 (132), 47 (47), 50 (50), 58 (20), 62 (103), 81 (33), 83 (10), 85 (6), 88 (35), 91 (91), 100 (134), 102 (102), 104 (104), 107 (107), 110 (110), 111 (19), 117 (117), 118 (118), 120 (107), 121 (121), 122 (3), 124 (124), 125 (21), 126 (90), 129 (129), 130 (130), 134 (101), 138 (16), 142 (43).

To these may be added the Scottish 128th set to the Genevan tune bearing the same number, and the Scottish 113th set to the Genevan 36th. Mr. Livingston classes both these tunes as German. The latter certainly is so, being one of those to which Calvin wrote his psalms in 1539. It became, however, thenceforward especially identified with the Genevan psalter, and passed from it directly into that of Scotland. We will notice it more particularly in our next article. The Scottish 140th also is partly taken from the Genevan 143rd, and the Genevan tune to the Ten Commandments appears in the Scottish psalter a few years later.

(To be continued.)

IF England should ever really become a recognised "musical nation," it certainly will be in spite of, and not in consequence of, the patronage accorded to native art by the Court. At a State Concert lately given not a single piece by a British composer was performed; and that the fact has not escaped the notice of the press out of England is proved by a paragraph in the *Courier of New York*, which comments in no measured terms upon this neglect of the claims of the artistic talent lying immediately around us. As if to show that such apathetic treatment of those composers born on British soil is only another specimen of the truth of the adage that no man can be a prophet in his own country, we find that not only have some of our young artists been selected to write sacred works for foreign countries, but that Mr. Villiers Stanford has produced an opera in Germany which, in consequence of its decisive success, will now be translated into the composer's native language and given at an English theatre, at which establishment will also be produced, for the first time in this country, an opera by Balfe which was performed in Trieste as far back as 1856. We may also say that this recognition of English artists abroad is not confined to composers; for the following announcement, copied from a daily contemporary, sufficiently evidences that even in a country which abounds with excellent voices a native of England can carry off the vocal prize: "The grand medal for singing, and also the certificate of honour of the Conservatorio di Milan, has been conferred on Miss Nettie Mertens, a young English lady. This is the first time the prize has been conferred on a foreigner since the Conservatorio has been established." Gratiified as we must feel at this information, we cannot but express a hope that students may not be compelled to travel from England to Milan in order to have their musical talents fairly gauged.

It is unquestionably true that "nothing succeeds like success"; but it may also be confidently affirmed that this very success too often leads to failure. In literature we find that not only will an inferior author imitate one who has acquired a sudden fame, but that the original author will imitate himself, and almost invariably weaken the effect he has made. Douglas Jerrold, for example, wrote "Mrs. Caudle's Curtain

Lectures"; and because they became popular he followed them with "Mr. Caudle's Breakfast Talk." The fact is that when any work is the spontaneous growth of the author's mind, we are glad to accept it; but when it is the imitation of something which has already obtained public favour, we do not want it. Haydn, Mozart, Mendelssohn, and Gounod, for example, have thrown off certain compositions of a decidedly humorous character; and it was an excellent notion to collect these together at a "Promenade Concert" as a contrast to the more solid and important works; but when we find not only that this idea is repeated *ad nauseam*, but that a "humorous night" is organised at another establishment, where a "Comic Overture" is written specially for the occasion, and that other laughter-provoking compositions loom in the distance, we question whether we are not beginning to degrade our music, as we have already degraded our drama, by turning the greatest artistic works into burlesque. Years ago we recollect that an eminent literary man produced a comic history of England, and even a comic grammar, and we perfectly remember how truly it was said that they were not instructive because they were meant to be funny, and that they were not funny because they were meant to be instructive. Let us hope that we shall not have to pass a similar opinion upon a "Comic Symphony," which may still be in embryo.

THERE is always something amusing respecting the Three Choir Festivals in the local newspapers; but it is seldom that the mere facts of the several performances are misstated. The notice of the opening Service at the recent Worcester Festival, however, which appeared on the 10th ult. in the *Worcestershire Chronicle*, is a curious instance of the exception to this rule, for the writer, although loyally performing his duty in relating what he heard in the Cathedral, has more decisively blundered than if he had remained outside and copied from the printed paper recording the order of the Service. "It was," he says, "about ten minutes past three when, the latest arrivals having been conducted to their seats, the splendid band, led by M. Sainton, commenced the Festival by performing, without organ accompaniment, Costa's setting of the National Anthem, the whole of the congregation of course standing meanwhile; and, without a break, Attwood's fine anthem 'I was glad when they said unto me,' composed in 1820 for the coronation of George IV., was proceeded with." Now all acquainted with Attwood's anthem know that, being written for a coronation, the National Anthem is introduced in the instrumental opening, but not until after the harmony afterwards accompanying the theme (which occupies fourteen bars) has been heard. No doubt the fact of Attwood's composition proceeding "without a break" would have somewhat perplexed a listener who at all mistrusted his powers; but in proof that this critic was desirous of giving, rather than receiving, information, he tells us that it was "Costa's setting of the National Anthem." We know that "a little knowledge is a dangerous thing"; but here is evidence that it is still more dangerous where there is no knowledge at all.

WE have often taken occasion to call attention to the numerous reforms demanded in most of our buildings devoted to the performance of music; but lessees are difficult people to move, even in their own interest; and it is to the public, therefore, that an appeal must be made before we can hope for any definite result. In our "Foreign Notes" last month we read: "Several theatres have recently been destroyed by fire, viz., the theatre at Cadiz, in Spain, the Politeama

of Bologna, and the National Theatre at Prague." This is sad news; but under the same heading we also light upon the following paragraph: "In accordance with recently published police regulations every theatre in Berlin will have to be supplied with an iron curtain, which may be lowered in the case of a fire breaking out, thereby separating the stage from the auditory." Now as we know that most fires at theatres have their origin on the stage, here is at once a remedy which should prove effectual; and yet how long will it be before "police regulations" in this country will compel the adoption of so simple a preventive of a catastrophe the fear of which we know has latterly acted most detrimentally upon the attendances at our opera-houses and concert-rooms? We have no desire to interfere with private speculation; but if licences are to be granted to those who cater for the public amusement, we have a right to insist upon the necessity of such licences including every reasonable provision against accident. The Berlin authorities have set us a good example; and if, therefore, in case of alarm at many establishments we could name, our exit is still to be barred, at least let us remain with the protection of an "iron curtain."

THE WORCESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THAT the calm feeling which should reign inside the Cathedral during the performance of those great works in musical art which have effected such important results both to religion and charity should be shared outside by all who have the power to promote the interest of the Festivals has been the earnest wish of the many who have watched the progress of those recent discussions upon these time-honoured meetings which have now reached so peaceful a climax. Worcester, where, no doubt with the best intentions, the question of the continuance of the Three Choir Festivals was first mooted, has, to the credit of all concerned, yielded so far to the popular voice as to retain the established design of the general arrangements, whilst reserving to itself the power of adding certain religious solemnities which may deepen the purport of the meetings to the over scrupulous, yet disturb not their effect upon those who would be content to adhere to their original form. In proof that these mutual concessions have produced a widely spread feeling of satisfaction, we may cite the fact of 173 stewards—including the principal clergy and gentry of the surrounding country—having been secured for the Worcester Festival of this year; that the Right Rev. the Lord Bishop of Worcester consented to act as President; and that the sermon at the opening Service was preached by the Rev. W. J. Butler, M.A., Canon of Worcester.

Contrary to the usual custom, the Festival commenced on Sunday, the 4th ult., with a Special Free Service at three o'clock, at which the Mayor and Corporation attended in state. The musical attractions at this Service were exceptionally great, for the entire band and choir assembled for the Festival, numbering 400 performers, were employed, and the selection included Attwood's fine Anthem, "I was glad"—written for the coronation of George IV., and Spohr's Cantata, "God, Thou art great." The pure and earnest writing of Attwood received ample justice from the choir and orchestra, the broad, diatonic harmonies telling with wonderful effect in the vast Cathedral, and forming a fitting prelude to the important sacred works to be given during the week. In Spohr's Cantata the soprano solo was exceedingly well sung by Miss A. Marriott, the other solo parts being efficiently rendered by Miss Hilda Wilson, Messrs. F. King and Smith. The choral portions of the work, offering a strong contrast to the dignified style of the Anthem, were well sung throughout, the gradations of tone having been carefully observed. The Responses were by Tallis, the Psalms were chanted to Lawes in C, the Service was intoned by the Rev. E. V. Hall, Precentor; and Mr. C. H. Lloyd's

Magnificat and Nunc dimittis, written for and sung at the last Gloucester Festival, were given, under the conductorship of the composer, the soprano and baritone solos having been most effectively rendered by Miss A. Williams and Mr. F. King respectively. The Rev. Canon Butler chose for his sermon the very appropriate text, "Let everything that hath breath praise the Lord," the last verse of the 150th Psalm, and eloquently discoursed upon the power and sanctity of all great works in art. "What was art," he said, "but the most exquisite method of expressing beauty of every kind? and this being God's great gift to man, how could he praise Him better than through this medium?" Referring especially to music, he said that he claimed for God all the greatest composers that the world had seen. "Were not these," he asked, "deeply religious men; not merely because they wrote of Christ, but because His Word 'was a lantern to their feet, and a light unto their path'; that it filled their soul?" At the conclusion of this sermon—one of the most deeply sympathetic with the highest mission of music ever preached at the commencement of a Festival—the Old Hundredth Psalm was sung, and the large congregation dispersed.

"Elijah" was chosen, as usual, for the first performance in the Cathedral on Tuesday morning, the character of the *Prophet* being assigned to Mr. Henschel, who gave a highly dramatic reading of the part, singing throughout with an earnestness which amply atoned for the fact of certain portions of the music being scarcely within his register. In the scene with the *Widow* he was especially good; and in many of the pathetic solos his artistic style gave much effect to some passages often listlessly passed over. Miss A. Williams was thoroughly efficient in the trying soprano solos of the first part, and Madame Albani in those of the second part—particularly in "Hear ye, Israel"—produced a powerful sensation. Of Madame Patey's well-known rendering of "O rest in the Lord," and the *Jezebel* music, it is unnecessary to speak; but Miss Hilda Wilson deserves a word of commendation for her expressive singing of "Woe unto them." The trio, "Lift thine eyes" (Madame Albani, Miss Marriott, and Madame Patey), and the duet, "Zion spreadeth her hands" (Miss A. Williams and Miss Hilda Wilson), we have rarely heard more effectively rendered, not perhaps because the separate voices were better than usual, but because they blended so perfectly. Mr. E. Lloyd's two songs were given with much refinement of style; but we could have wished for less of the *portamento*, which, especially in "If with all your hearts," marred much of the effect of the solo. The double quartet (in which the principal singers were assisted by Mrs. A. Broughton, Messrs. Smith and Millward) was imperfectly sung in parts; but, probably from insufficient rehearsals together, this piece seldom receives the justice its exceptional beauties should demand. Although some of the choruses were dragged, especially "Blessed are the men," the singing of the choir was extremely good; the Baal choruses, "Thanks be to God," and "He watching over Israel," being rendered with remarkable precision. The final choral piece, "And then shall your light," in consequence of the blessing being given by the Bishop at the conclusion of the oratorio, was happily heard to the end, and not accompanied by that unseemly rush to the doors which is too often witnessed at other Cathedrals during Festival time.

The first part of the concert in the evening at the College Hall commenced with Mozart's Overture to "Zauberflöte," and the second part with Mr. Walter Macfarren's graceful and suggestive Overture "Hero and Leander," which was conducted by the composer. The miscellaneous selection included Madame Albani's brilliant singing of "Casta diva" Miss A. Williams's exceptionally good rendering of Beethoven's "Ah, perfido," Madame Patey's highly successful interpretation of a new and well-written song by Sir Julius Benedict, "From the bosom of ocean I seek thee," and solos by Miss Hilda Wilson, Messrs. E. Lloyd, Maas, King, and Henschel. Mention, too, must be made of the good singing of the Leeds Festival Choir, under the conductorship of Mr. Broughton, in some well-selected part-music. Mr. A. C. Mackenzie's Cantata "The Bride," written expressly for the Festival and conducted by the composer, was however the novelty

of the evening, and produced an effect which fully justified the confidence of those who had chosen this rising young artist to occupy so large a share of the programme at a secular concert the attractions of which are too often of a character to display rather the artists than the art. The libretto of the Cantata, translated from the German of R. Hamerling, may perhaps aim at deriving a portion of its poetical beauty from its vagueness; for certainly we should find it somewhat difficult to relate the legend upon which it is founded. All we really do know is that after everything seems happily arranged for the wedding, the bride, instead of appearing at the expected moment, is said to be "down in the sea's chilly bosom," a fact announced by the bridegroom, and afterwards attested by the chorus. Beyond this we are told nothing; and it is perhaps more to the credit of the composer that he should have written such interesting music to such an uninteresting story. The prelude, in F minor—introducing the *Leitmotif*, which musically illustrates the heroine's fate, and foreshadowing the subject of the final chorus—concludes with a pause after a tonic pedal, and leads to the symphony of a chorus descriptive of the wedding eve, some effective harmonies on a chromatic ascending bass introducing an attractive subject in F major for the tenors, the full choir afterwards entering, with a marked figure in the accompaniment. The delicacy of treatment, both in the vocal and instrumental portions of this chorus, was evidently appreciated alike by choir and orchestra, the *piano* phrases on the words, "Come forth, the boat on the shore lies awaiting," especially, being rendered with the utmost refinement. Into the duet for tenor and soprano which follows the composer has evidently thrown all his strength. Commencing in the key of the preceding chorus, the symphony modulates into A flat major, in which key, with a syncopated accompaniment, the tenor begins the duet with a melodious theme, happily descriptive of the words, "Why droops thy head, my sweetest?" and, in the same key, where the voices are united, the freshness of the triplet accompaniment adds materially to the effect of the vocal parts. The modulations, though frequent, grow up sympathetically with the text; and the variety of orchestral colouring throughout the piece shows that the composer has not only well studied the nature and capabilities of the instruments, but knows how to combine them with the voices. The succeeding march and chorus, in B flat major, "Now dawneth the bright wedding morning," commences with a tuneful subject for two sopranos and alto; a point worthy of commendation being the change from the dominant harmony of B flat major into D flat, on the repetition of the words, "Let the bride be adorned with her pearls." By a reminiscence of a figure in the preceding duet we are afterwards led into G major; and on the return to the opening subject in the original key, the male voices are heard for the first time, the theme being commenced by the sopranos and tenors in octaves. This is on the whole an exceedingly attractive and well-considered movement, the instrumentation of the march evidencing much feeling for orchestral colouring, and heightening, without disturbing, the effect of the vocal parts. A very general encore followed the conclusion of this number, which was repeated from the point in G major. The succeeding tenor solo of the expectant bridegroom is extremely pathetic, and appropriately ushers in the concluding chorus, in F minor, which tells of the mournful termination of the story. The simple beauty of this choral piece is in true sympathy with the artistic treatment of the preceding numbers. In no place throughout the Cantata has Mr. Mackenzie failed where the legitimate strength of an accomplished musician should be shown; and in no place has he displayed scholastic knowledge when this display would interfere with the due expression of the words. The evidence that this reticence is but reserved power is too decisive throughout the composition to admit of doubt; for in music, as in literature, a classical training so effectually colours an author's style as to render it quite unnecessary to obtrude the cold formalities of such training, save where it would deepen the effect of his work. Mr. Mackenzie, we hear, is about to leave England for Florence, where we trust that the applause with which his new Cantata was received will nerve him to still further exertion. He has evidently a power which is not within the gift of teachers, however

eminent they may be; and that he may use this power to the best advantage both of himself and the art which he professes must be the parting wish of his many admirers in this country, to whom he now bids a temporary farewell. The principal vocalists in this work exerted themselves to the utmost to ensure its success, but Mr. Maas's voice and style were scarcely suited to the sympathetic expression of the impassioned love-duet which is the prominent feature of the composition; and the general effect of this piece suffered in consequence. Miss A. Williams sang well throughout, and the choruses were as satisfactorily rendered as could possibly be expected with so few rehearsals.

On Wednesday morning the performance in the Cathedral commenced with Mr. Alfred J. Caldicott's Sacred Cantata, "The Widow of Nain," conducted by the composer. Whether the term "Sacred Cantata" is gradually superseding that of "Oratorio," or some young composers, conscious of the sublimity of the works recognised as "Oratorios," are too modest to use such descriptive name for their works, we cannot say; but certainly the importance of Mr. Caldicott's composition—and indeed of many other modern "Sacred Cantatas"—would fully justify the title of "Oratorio." Assuredly, for example, a student need not be afraid of calling his composition a fugue—provided it observes all the conditions of this species of writing—merely because Bach and others have produced fugues which are unapproachable. True criticism should test the merits of the worker only through his work; for ambition is one of the essential characteristics of an earnest artist. "The Widow of Nain" is divided into three distinct portions: "The Shadow of Death," "Hope," and "Resurrection"; and the libretto, compiled chiefly from scriptural passages by the composer, is on the whole extremely well laid out for music. All who devote themselves to the composition of sacred works, for solo voices, chorus, and orchestra, experience a difficulty when the mere incidents selected will not furnish sufficient variety for the several forms of vocal pieces which the work demands; and Mr. Caldicott, therefore, must be partially forgiven for the introduction of the *Minstrel*, whose only mission it is to break in abruptly upon the narrative with a bass solo, as if he were fearful that the tenor voice might weary the hearers, and also for the occasional interpolation of words not from the Scriptures, especially those of the contralto air, commencing with the conventional line, "When swells the sorrow-laden breast." The Overture, in G minor, is in two movements, the *largo* having a broadly marked phrase for its principal subject, and the second, *allegro molto*, being somewhat light in character, perhaps even too light for the nature of the subject to which it forms a prelude. The commencement of the chorus, in G minor, "Man goeth to his long home" is in excellent sympathy with the mournful words, the effect being much aided by a syncopated, sobbing, accompaniment. A well written canon, two in one on the octave below, soprano and second tenor, and another between the same voices on the seventh below, with which three other parts are skilfully woven in, give much interest to the chorus, the entry of the soprano solo, in the tonic major, however, somewhat interrupting the dignity of the movement, and lessening the effect of the choral portion, in the major key, which concludes the number. The contralto solo, to the words of which we have already alluded, follows—a melodious air, placidly accompanied, as befits the consoling nature of the verses; and exquisitely sung as it was by Madame Patey, it need scarcely be said that the effect upon the audience, although, of course, not audibly expressed, was plainly perceptible. The tenor then narrates how Jesus, with His disciples, went into a city called Nain, and met the funeral procession of the *Widow's* son at the gates. This is told with real musical pathos; but the *Minstrel*, who has a long and rather uninteresting bass solo, might, as we have before indicated, be well spared. The chorus, "In Rama was there a voice heard," which contains some bold and vigorous writing, finishes the first division of the work. In the following recitative and air for the soprano, in D minor and major, the composer has well expressed the hopeful feeling of the *Widow*. The words "I shall go to him, but he shall not return to me," where the transition to the major key first occurs, are set to a melodious theme, with a bright figure in the accompaniment, a portion of

this subject being effectively used in the instrumental part near the conclusion of the solo, against a descending progression for the voice. The instrumental march accompanying the procession of mourners and minstrels has a marked principal subject in A minor, the change to the major, however, scarcely affording sufficient relief from the monotony of the constantly recurring figure which rules the movement. The scoring of the march is extremely good throughout; and, indeed, were it not for the want of contrast, we could give it unqualified praise. The trio which follows, "Weep not, O daughter"—in canon for soprano and tenor on the seventh below—is a good example of scholarship, the alto, a perfectly independent part, being written with much care and judgment. The unaccompanied quartet and chorus, "They that sow in tears," contains some good passages of imitation, an effective point being the repetition of the theme (with certain alterations in the harmonies) in chorus, with free parts for the solo voices. Musically speaking, this is unquestionably the best number in the work, for the composer is unencumbered with canonical fetters; but we do not like the addition of the word "For" before the phrase "They that sow in tears," merely that the tenor may move in quavers with the alto on the dominant harmony. This objection is removed where the quartet is taken by the chorus; and the commencement of the voice upon the bar—after a rest, which replaces the objectionable "For"—gives the requisite emphasis to the initial word of the sentence. There is a little feebleness in the music describing the resuscitation of the *Widow's* son (which commences the third part of the Cantata); but both in the chorus, "How merciful," and following quartet, "God hath visited His people"—the latter partially unaccompanied—we have much vigorous and effective writing. The choral, "Thou art the way," is not only an infinite canon by inversion on the seventeenth below, treble and bass, but it has the merit—if merit it be—of appealing to the sight as well as to the hearing, for by turning the book upside down and reading the voice parts backwards, the outlines of melody are maintained. That some of the audience could not resist the temptation of attempting to unravel this puzzle was apparent by the reversal of the natural position of several copies of the work; but as these mechanical exercises belong not to true musical art, we need only here say that the problem is correctly worked out. The *Widow's* solo, in which she pours forth her thankfulness and praise—accompanied chiefly with a series of brilliant passages for the strings—contrasts well with the succeeding placid duet for contralto and tenor, "A loving and a contrite heart," many phrases in which are extremely impressive. The modulations, too, are most appropriate, an enharmonic change from D flat minor to E major being a point of much interest. The final chorus contains some able writing, a fugue, commencing on the words "a great and mighty prophet is risen," being very fairly developed and carefully voiced throughout. The impression created by Mr. Caldicott's Cantata is that it reflects the utmost credit upon its composer. Whether had he trusted more to his inventive power the result would have been equally successful we cannot say; for the scholastic acquirements essential for what may be termed the artificial school of writing are not always united with that faculty of original thought which has ensured permanent life to the creations of the greatest musicians of the world. Poetry, for example, may of necessity be rhyme, but rhyme is not of necessity poetry; and in no art can the mere satisfactory fulfilment of its canons produce a work of enduring value. We by no means say that "The Widow of Nain" does not present evidences of that individuality which should characterise the creations of all those who aspire to the highest position—not only in the solos, but in many of the choruses there is a freshness and spontaneity of expression most sympathetically expressive of the text—but it is because in the points most demanding this power the composer instinctively flies to the safe refuge of set forms that we make these remarks, feeling that if he have the courage to disregard that false adulation which too often bars progress, he may in his second important public appeal be led to consider whether there is not some truth in that praise which, although less fulsome, may be more sincere. The solos in Mr. Caldicott's work were most artistically rendered by Misses

A. Williams and Marriott, Madame Patey, Messrs. E. Lloyd and Henschel. Miss Williams was especially successful in her singing of the air already alluded to, "I shall see him," Miss Marriott gave the soprano solo in the opening chorus with good expression, and Messrs. Lloyd and Henschel—the former as the *Narrator*, and the latter as the *Minstrel*—were thoroughly satisfactory. The choruses were sung with more accuracy than could have been anticipated, considering how few opportunities could have been afforded for rehearsals with the entire choir, the best executed being those which demanded the largest amount of care.

Beethoven's Symphony in C minor concluded the first part, and created an impression which we trust will lead to the performance of other purely instrumental works at future Cathedral Festivals. A selection from Handel's "Jephtha" formed the second portion of the morning's performance, the principal vocalists being Miss Marriott, who was highly successful in her singing of the air, "Tune the soft melodious lute"; Miss Hilda Wilson, whose delivery of the Recitative, "Glad tidings of great joy to thee," evidenced much dramatic feeling; Madame Patey, who created a marked effect in the air, "Scenes of horror"; Mr. Maas, who gave a fairly effective rendering of "Deeper and deeper still," and "Waft her, angels"; and Mr. F. King, to whom were allotted several bass recitatives, which he gave with excellent emphasis. The fine choruses were well sung, especially "When His loud voice in thunder spoke"; and much effect was given to the orchestral part by the use of Mr. A. Sullivan's additional accompaniments.

The evening performance in the Cathedral—an innovation introduced at these Festivals by the late Mr. Townshend Smith, of Hereford—was well attended and highly successful. Beethoven's "Mount of Olives"—or rather the version prepared for the English public by Dr. H. Hudson, and entitled "Engedi"—formed the first part of the programme. Lovers of pure art are bound to protest against such an "adaptation" of a great composer's ideas; but if we cannot have Christ pursued by the Roman soldiers, it is certainly better to have David pursued by Saul than to lose Beethoven's sublime music altogether. In every respect the Oratorio was finely rendered, Madame Albani singing the soprano music exquisitely, especially the air, with chorus, "Praise ye Jehovah's goodness," Mr. E. Lloyd creating a marked effect in the impassioned tenor solos, and Mr. F. King declaiming the bass recitatives with care and judgment. Parts one and two of Haydn's "Creation" were afterwards given, the principal singers being Madame Albani, Miss Marriott, Messrs. Maas and Henschel. In the well-known solos, "With verdure clad," and "On mighty pens," Madame Albani was heard to the utmost advantage; Mr. Maas in the melodious air "In native worth," and Mr. Henschel in "Rolling in foaming billows," being also highly successful. The choir in both these works showed no signs of fatigue, the "Hallelujah" in "The Mount of Olives," and "The heavens are telling" in the "Creation" being sung with much power and precision. The only defect in the evening's selection was that the programme was too long.

Cherubini's Mass in D minor, which commenced the performance on Thursday morning, had only been brought to the notice of the English public at a recent concert of the Bach Society, under the direction of Mr. Otto Goldschmidt; and Mr. Done deserves every credit for affording us the opportunity of hearing the effect of this sublime composition in its true home—a Cathedral. Comparable only in power and grandeur to Beethoven's Mass in D, which was one of the great attractions at the last Gloucester Festival, pedantic amateurs, who are sometimes apt to cast a slur upon these "country meetings," may now perhaps begin to think that if they wish to hear the greatest sacred musical works rendered amidst the greatest sacred architectural surroundings, they must journey to one of the Three Choir Festivals. Rarely indeed have we listened to finer choral singing than was presented to the vast and thoroughly appreciative audience throughout this difficult Mass; all the contrapuntal intricacies were surmounted with an ease which concealed the consummate art of the workmanship; and, apart from this technical skill, the varied expression of the text was so faithfully conveyed as to create a devout and reverential feeling beyond the power

of the most eloquent preacher to produce. Madame Albani sang as if she were really inspired with her subject; and no praise can be too great for the other principal vocalists, Madame Patey, Mr. E. Lloyd, and Mr. Henschel; Miss A. Williams and Mr. Dyson lending efficient aid in the sestet, "Et incarnatus." The elaborate orchestral parts were finely played, and the *tempi* were so accurately taken as to bring out the full effect of each movement. Mendelssohn's "Lobgesang" ("Hymn of Praise") formed the second part of the morning's performance, the principal vocalists being Madame Albani, Miss A. Williams, and Mr. E. Lloyd. The instrumental movements were rendered with the excellence which might be supposed from so perfect a band; and the solo and choral singing fully justified the expectation of those who anticipated an exceptionally fine rendering of Mendelssohn's work. Mr. E. Lloyd's singing was superb throughout.

The first part of the Concert at the College Hall, in the evening, was devoted to the performance of Mr. J. F. Barnett's Cantata, "The Building of the Ship," conducted by the composer. The principal vocalists were Miss A. Williams, Madame Patey, Messrs. E. Lloyd, F. King, and Henschel. Our notice of this work on its production at the Leeds Triennial Festival in October last will absolve us from the necessity of here criticising its merits; and it will suffice, therefore, to say that the principal pieces were cordially received, and the melodious quartet, "How beautiful she is," redemanded. In the second part Miss Marriott was highly successful in her rendering of Weber's scena, "Ocean! thou mighty monster," and vocal pieces were also given by Messrs. Maas, F. King, and Henschel, an apology being made for Madame Patey, who was too unwell to reappear. A well written part-song by Mr. Broughton was also given by the Leeds Festival Choir, and the programme included the Overtures to the "Midsummer Night's Dream" and "Guillaume Tell," both of which were excellently played.

On Friday morning the "Messiah" was given, Madame Albani producing her usual effect in "I know that my Redeemer liveth;" and Miss A. Williams singing with good feeling the air, "How beautiful are the feet." Madame Patey was highly successful in "He shall feed His flock" and "He was despised"; Miss Hilda Wilson gave the solo (with chorus), "O Thou that tellest," with much expression; the tenor music was sung throughout by Mr. Maas, and that for the bass was divided between Messrs. Henschel and F. King. In the choruses the choir seemed as fresh as if the Festival were beginning instead of ending, "For unto us" and the "Hallelujah," especially, being very finely rendered.

In the evening the special closing Service was held in the nave of the Cathedral, commencing with Spohr's Overture to "The Last Judgment." Handel's Anthem, "The king shall rejoice," was given after the third Collect—the solos by Miss Marriott, Miss H. Wilson, Mr. Dyson, and Mr. King—and the Anthem before the blessing was Mozart's "O God, when Thou appearest." Mention must also be made of a "Magnificat" and "Nunc dimittis" composed expressly for the Festival by the Rev. E. V. Hall, which contain some smooth and melodious writing for solo voices and chorus, much of the instrumentation being extremely bright and effective. At the conclusion of the Service Dr. Bridge, Organist of Westminster Abbey, performed Bach's Toccata in F, and other pieces, on the large organ in the nave, causing a number of the congregation to linger for some time in the Cathedral.

Looking back upon the artistic results of the week, we cannot but feel that very much of the success of the Festival was owing to the exertions of the local Conductor, Mr. Done. It is too much the custom to underrate the services rendered at these meetings by the Cathedral organist simply because some experienced Conductor might be brought from London who, it is said, would exercise more control over the executants. But, apart from the ungracious act of placing a stranger in a Cathedral where the musical arrangements are always presided over by one well known to the residents, is it fair to ignore the hard work which has devolved upon the organist for many months before the performance? We happen to know, for example, that Mr. Done had for a very long period toiled hard with different sections of the choir, and even jour-

neyed to Leeds, in order to insure an adequate rendering of Cherubini's Mass; and we emphatically say that the choral singing in this work would have done honour to any Conductor. The general performances under his direction, too, were very far above the average; and he was ably seconded by Mr. C. H. Lloyd, who presided during the Festival at the organ erected by Messrs. Nicholson in the Cathedral. The band, led by M. Sainton, included the most eminent London artists; and the addition of a selection from the Leeds Festival Choir to those of Worcester, Hereford, and Gloucester, produced an unusually fine body of tone in all the choral pieces. After a word of commendation to Mr. Langdon Colborne, who presided at the pianoforte in the College Hall, and at the organ during the early morning services at the Cathedral, there remains only the agreeable duty of acknowledging the attentions of the Honorary Secretaries, and more especially of warmly thanking the Rev. Canon Cattley, whose many personal courtesies rendered our work rather a pleasure than a task during the Festival. The entire sum collected at the Cathedral doors for the charity was £1,027 4s. 10d. At the Festival in 1878 the collections amounted to £1,372 4s. 2d.; but this must be regarded as an exceptional occasion, being the first of the restored meetings after their temporary cessation.

THE FRENCH FESTIVAL AT BRIGHTON.

(FROM OUR SPECIAL CORRESPONDENT.)

THE attractiveness of those well-known competitions of Orphéons and other musical societies in France gave rise to the desire of holding some such gathering in England; and, after several years of vague plannings to that end, a definite result has at last been achieved. In the absence of better and more influential promoters—who, we venture to think, might easily have been found—Mr. Bamford, of Wareham, Dorsetshire, two or three other amateurs whose names do not appear, and Mons. de la Grave, of Brighton, sent offers to all the French societies to come over at their own expense and hold a Competition and Festival in Brighton. The avowed object was "the hope of promoting international contests in music," but as the form of competition rendered it impossible for any but French, Belgian, or Swiss societies (*i.e.*, those classified according to one and the same system) to compete, a more obvious reason must be sought. Thirty-two *Fanfares*, *Harmonies*, *Symphonies*, and *Chorales* (brass, wind, and string bands and choirs of male voices) were inscribed on the competition list as having accepted the invitation, and in reality twenty-two societies, including one from Belgium, arrived and took part in the contest, which was held simultaneously in four rooms during the days of the 6th and 7th ult. It seems that all these societies, which consist of amateurs of the working classes, are strictly classified into three divisions, each division again being subdivided into three or more sections, but we are not aware by whom or on what grounds a society is placed, say, in Division III., Section 3, Group C (the lowest class), nor how it would proceed to work its way up past Division I., Section 1, into the very highest class, "excellence." However this may be, there is plenty of system and rule in these affairs, and as there were representatives of each division and section, one could gain a fair idea of the general merits. Truth to say, these were by no means transcendent. The very highest classes of brass and wind bands would be about on a level with our good military bands—but far inferior to our best—if only they possessed better instruments. The second division is about equivalent to the town and pier bands of our best watering-places, that is to say, they play tolerably, but with instruments wretchedly out of tune, and with little regard to light and shade. The third division is too terrible to be described. The choral societies are much better, even those of the lower rank showing very good training, and all, without exception, having the power—so conspicuously lacking in English choirs—of keeping up to pitch during a long unaccompanied piece.

The procedure of the Festival was as follows:—All the societies having arrived in the course of Monday night, the opening ceremony was held at 11 o'clock on Tuesday morning in the Dome. The bands and choirs filled the

No. 1.—"THE SACRIFICES OF GOD ARE A BROKEN SPIRIT."

Psalm li. 17.

J. BAPTISTE CALKIN (Op. 47).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andantino.

SOPRANO. *p* The sa - cri - fi - ces of God are a bro - ken

ALTO. *p* The sa - cri - fi - ces of God are a bro - ken

TENOR. *p* The sa - cri - fi - ces of God are a bro - ken

BASS. *p* The sa - cri - fi - ces of God are a bro - ken

ORGAN. *Andantino.*
p Sw.
Man.

p spi - rit: a bro - ken heart and a con - trite heart, O God, Thou wilt not de -

p spi - rit: a bro - ken and a con - trite heart Thou wilt not de -

p spi - rit: a bro - ken and a con - trite heart Thou wilt not de -

p spi - rit: a bro - ken and a con - trite heart Thou wilt not de -

p - spise, Thou . . . wilt not de - spise. The sa - cri -

p - spise, Thou . . . wilt not de - spise. The sa - cri -

p - spise, Thou . . . wilt not de - spise, The sa - cri -

p - spise, Thou wilt not de - spise. The sa - cri -

Gt. Dul. & Fl.

Ped.

fi - ces of God are a bro - ken spi - rit, a bro - ken heart and a

fi - ces of God are a bro - ken spi - rit, a bro - ken and a

fi - ces of God are a bro - ken spi - rit, a bro - ken and a

fi - ces of God are a bro - ken spi - rit, a bro - ken and a

con - trite heart, O God, Thou wilt not de - spise, Thou

con - trite heart, O God, O God, . . . Thou

con - trite heart, O God, . . . O . . . God, Thou

con - trite heart, O God, O God, Thou wilt not de -

wilt . . . not, . . . Thou wilt . . . not de - - spise.

wilt . . . not, Thou . . . wilt not de - - spise.

wilt not, Thou . . . wilt . . . not de - - spise.

spise, . . . Thou . . . wilt not de - - spise.

Sw.

Man.

Ped.

rall.

rall.

1 John i. 8, 9.

J. BAPTISTE CALKIN.

SOPRANO. *Andante.* *mf* If we say that we have no sin, *f* if we say that

ALTO. *mf* If we say that we have no sin, *f* if we say that

TENOR. *mf* If we say that we have no sin, *f* if we say that

BASS. *mf* If we say that we have no sin, *f* if we say that

ORGAN. *Andante.* *mf* *Gt. open Diap.* *Principal.* *Man.* *Ped. 16ft.*

we have no sin, we de-ceive our-selves, and the truth is not in us, we de-

we have no sin, we de-ceive our-selves, and the truth is not in us, we de-

we have no sin, we de-ceive our-selves, and the truth is not in us, we de-

we have no sin, we de-ceive our-selves, and the truth is not in us, we de-

- ceive our-selves, and the truth is not in us. But if we con-fess... our

- ceive our-selves, and the truth is not in us. But if we con-fess our

- ceive our-selves, and the truth is not in us. But if we con-fess our

- ceive our-selves, and the truth is not in us. But if we con-fess our

p Sw. Reed. *Man.*

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sins, He is faith - ful and just to for - give us our sins, . . . and to". The piano part features a steady accompaniment with chords and moving lines in both hands.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "cleanse us from all . . . un - righ - teous - ness, all un - righ - - - teous -". Above the vocal staves, the tempo markings *poco rall.* and *a tempo.* are indicated. The piano accompaniment continues with similar harmonic support.

Third system of the musical score. It shows the continuation of the vocal parts, which end with a long note on the word "ness." followed by a double bar line. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The marking *senza Reed.* is present above the piano staff.

Daniel ix. 9, 10.

J. BAPTISTE CALKIN.

Andante.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.
= 116.

Andante.
p Sw.

To the Lord . . our God be-long mer-cies and for-give-ness-es,

To the Lord our God be-long mer-cies and for-give-ness-es,

To the Lord . . our God be-long mer-cies and for-give-ness-es,

To the Lord our God be-long mer-cies and for-give-ness-es,

Ped.

though we have re-bell'd, re-bell'd a-gainst Him; . . Nei-ther have

though we have re-bell'd, re-bell'd a-gainst Him; Nei-ther have

though we have re-bell'd a-gainst Him; . . Nei-ther

though we have re-bell'd a-gainst Him;

Gt. Dul. & Fl. *Sw.*

Man.

TO THE LORD OUR GOD.

cres. we, have we . . . o - bey - ed the voice of the Lord, to *dim.*

cres. we, have we . . . o - bey - ed the voice of the Lord, to *dim.*

cres. have we o - bey - ed the voice of the Lord, . . to *dim.*

cres. Nei - ther have we o - bey - ed the voice of the Lord, to walk, to *dim.*

Ped.

p walk in His laws, which He set . . be - fore us, which He set . . be - *cres.*

p walk in His laws, which He set be - fore us, which He set . . be - *cres.*

p walk in His laws, which He set . . be - fore us, which He set be - *cres.*

p walk in His laws, which He set be - fore us, He set be - *cres.*

mf fore us, to walk in His laws, which He set . . be - fore us. *dim.*

mf fore us, to walk in His laws, which He set . . be - fore us. *dim.*

mf fore us, to walk in His laws, which He set . . be - fore us. *dim.*

mf fore us, to walk in His laws, which He set be - fore us. *dim.*

mf fore us, to walk in His laws, which He set be - fore us. *dim.*

mf Gt. coup. to Sw. *dim.*

(6)

body of the hall, and made a very pretty sight, with their gay banners loaded with medals and crowns, won in previous gatherings. The Festival Committee, consisting of several eminent English musicians, the principal local and a number of French professors, were assembled on the platform, the respected and popular Mayor of Brighton (Mr. Alderman D. Smith, D.L., J.P.) presiding. M. Cressonnois, Chef de Musique de la Gendarmerie, came to the front as Conductor, and "God save the Queen" was played and sung by the whole body with imposing effect, despite a slight difference of opinion as to the repeats. The voices, though in unison, were quite overpowered by the instruments, which outnumbered them by more than two to one. "La Marseillaise" then followed, but having been arranged by some unknown meddler, it all but came to grief. Indeed, though many times given during the course of the Festival, it was never performed without a hitch. The Belgian band having played the "Brabançonne," a good march, but scarcely a worthy national anthem, the Mayor declared the Festival open in a short speech, and was followed by other speakers, among whom Sir Julius Benedict was decidedly the shining light. "God save the Queen" having been repeated (it was played no less than twelve times in the course of the Festival) the business of the competitions began. This consisted first in the playing or singing of a piece at sight by each society. The pieces specially written for this purpose were a Solfeggio for three voices by M. Bordogni—a simple piece in A minor, with no chromatic passages or awkward rhythms—and an Allegro Militaire for wind instruments: much such a piece as we hear three members of a street band perform while the rest go round to collect the money. Anything more ridiculously simple could not be imagined, yet even the splendid choir of Le Mans and the really fine bands of Chalons and Ixelles could not get through without mistake. The inferior bands and choirs came to hopeless grief at the first bars. We should except one brass band of mere boys from Chevreuse, which, though in the lower section of Division II., read fairly well, and had been wonderfully well trained by their clever Conductor, quite a common artisan. Well might the sight-reading class be conducted with closed doors! The other test was the playing of three pieces by each band, one chosen by the judges, the others by the competitors. The first was usually a little French overture, the second an operatic selection, and the third an air with variations to show off the soloists, who, as a rule, had better have been kept in the background. The jurors of the four rooms were as follows:—Music Room, Pavilion: Sir Julius Benedict (president), Signor Randegger, M. Baron, M. Cressonnois, M. Durand, M. d'Ingrande, and Mr. R. Taylor. Banqueting Room, Pavilion: Sir George Elvey (president), Mr. Kuhe, Mr. F. H. Cowen, M. Torchet père, Mr. A. King, M. Petit Jean, and M. Réveillon. Aquarium: M. Willent Bordogni (president), Mr. Dorrell, Mr. Corder, Signor Visetti, M. Torchet fils, M. Auguez, and Mr. Crapps. Town Hall: Signor Tito Mattei (president), Mr. E. H. Thorne, Mr. F. d'Alquen, Mr. Ardley, M. F. Simon, M. Viereuist, and M. Schaun. The English gentlemen, from their unfamiliarity with the procedure, were of course in the hands of their French coadjutors; but as, owing to the odd system of division and subdivision, there were never more than two or three societies in a class, there was little or no real competition, and the work of the jurors was merely formal. In fact, no one of the Societies came off with less than two prizes, while some received as many as six!

On the Tuesday evening and Wednesday afternoon grand concerts were given at the Dome. To these the public flocked in crowds—indeed the huge room could have been twice filled. Some fine singers from the Grand-Opéra of Paris were heard at each, Mesdames Castillon and Appia, and MM. Caron, Villaret, and Auguez: the two ladies and the last-named gentleman having rare qualities of voice and style. The choirs of Chartres, Chalons-sur-Marne, and Le Mans gave part-songs with exquisite style and finish, and the wind bands of Ixelles, Chalons, Chartres, and Fontenoy-sur-bois contributed the orchestral items. Save for the interest attaching to these as novelties the concerts were wholly beneath notice, being badly conducted, and without an atom of anything like good music. A third Concert was held on the Thursday

for the benefit of the unfortunate Society of La Ferte Alais which formed the bulk of the victims in the terrible railway accident at Charenton, but as all the societies had left Brighton on Thursday morning the result was meagre, the hall being very poorly filled. At six p.m. on Wednesday the whole company went in procession to the Skating Rink in the King's Road to hold what is in France the chief item of the Festival—a united performance of vocal and instrumental pieces by all the societies *en masse*. This turned out a complete failure, partly on account of a neighbouring chapel, the bell of which neither bribes nor entreaties could stop from ringing the whole time—partly on account of the singular absence of the general public. At nine, in the Dome, the Mayor presented the prizes, which consisted principally of silver-gilt wreaths and crowns, and gold, silver, and silver-gilt medals, which had been handsomely subscribed for by the town; all these, as has been already hinted, being absurdly in excess of the real deserts of the winners. The scene here was most amusing and exciting, the favourite winners being embraced, carried about and wept over by their enthusiastic friends, while they did not scruple to hiss the undeserving conductors of the bad bands when they came up for their prizes. A *conversazione* was then supposed to take place at the Pavilion, but as this only meant that the rooms were lit up for anyone to go in who liked, most concluded to stay away. A Garden Party the following morning would have been spoilt by the rain, even had there been anyone to attend it, which there was not. So melted away into nothingness a Festival which, delightfully interesting in itself, might have afforded enjoyment to thousands and brought considerable pecuniary reward to the promoters had they only known their business.

That we have anything to learn from the French save enthusiasm for art and concentration of forces we, for our part, stoutly deny. Not one piece that could be called good music was performed in the entire course of the Festival. Not one choir that we could not match, not one amateur band that we might not be able to surpass. To be sure, our amateurs do not go in much for brass bands, and oh! what a blessing—what a sweet incalculable blessing!—it is that they do not!

THE OSWESTRY FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

AMONGST the numerous provincial festivals and musical meetings which this autumn has witnessed, and is destined to witness, one of modest pretensions, but of considerable educational interest, should not be overlooked altogether. The Oswestry meeting with which this notice is concerned was officially described as a Festival of Village Choirs, and a more characteristic name could not be found for it. The singers on this occasion were exclusively men and women and children from the Welsh and English counties in the neighbourhood of Oswestry—men and women of all classes and all denominations and all ages, for social and sectarian differences have fortunately had no place in the movement of which the Festival was the first public result and demonstration. As to the genesis and the aims of that movement, it may interest the readers of THE MUSICAL TIMES to hear a few details which are not without their general bearing and importance.

Oswestry has one advantage over more populous and more interesting cities. It has in its midst, or at least in its neighbourhood, a prophet, and it believes in that prophet. When Mr. Henry Leslie had dissolved his famous choir, and took up his residence on his estate in Wales, he soon felt the want of some employment for his musical energy and his organising genius, and he determined to solve on a small scale the educational problem with regard to music, which for some time has been amongst the burning questions of English legislation. The official teaching in his district being to a large extent confined to singing by ear, there was much room for improvement, and that improvement it is intended to bring about by the organisation of a system of village choirs, self-supporting and independent of Government aid, and equally free from sectarian influence of any kind. By way of centre to this

system, a School of Music at Oswestry was founded from the surplus money of a festival given there two years ago; and the excellent prospects of the system are sufficiently proved by the fact that at the meeting on the 15th of last month no less than 1,200 singers had assembled, all capable of grappling with musical difficulties of a more or less rudimentary kind. On looking at these men, women, and children (some of them charity children), as they stood in serried ranks on the platform of the Cross Market Hall, turned into a concert-room for the nonce, one had the agreeable certainty that all of them loved art sincerely, and had acquired at least some proficiency in practising it—that, for example, they were all of them able to convert written notes into sounds. For it need scarcely be added that singing by ear is not indulged in by these choirs, which, on the other hand, may choose their own system of notation. An equal chance is thus given to the adherents of Tonic Sol-fa and of the historic mode of writing music, and in this respect also the experiment may lead to interesting statistical results. But the chief thing after all is that the bad empiric method is here for ever abandoned in favour of systematic training. As long as people are taught to read, the characters which they use are a minor consideration.

To show *quantæ molis erat* to found the village choirs organisation on a healthy basis, it will be best to quote a few extracts from the Report addressed to the Committee of the Oswestry School of Music in November last:—

The school has now been before the public for more than a year, and although the terms on which competent teaching was offered were so low as to place instruction within the reach of the poorest, yet next to no response had been made! The President, while not less assured of an ultimate success, was beginning to despair of an immediate one, although the Committee offered so much and asked for so little in return. But an event has quite recently occurred in the parish of Llansantffraid which has thoroughly and practically solved the problem, leaving not the slightest doubt of a brilliant fulfilment of all Mr. Leslie had so much at heart.

A short narration of the formation of the Llansantffraid Musical Union will best explain how it came about, how easily and how strongly it grew, and how great and unexpected a success has been obtained. A like result is in the power of every parish. A leading inhabitant of Llansantffraid asked Mr. Leslie if he would help to improve music in the village. The reply was that he would do all in his power to assist, provided all parties in the parish would drop their mutual differences, political and sectarian, and thus form a strong society for the cultivation of the art of music. In the course of a very few days every representative name in the parish was appended to this understanding. A meeting was called, at which a committee was formed, and Mr. Henry Leslie accepted the office of Chairman. The Vicar most kindly placed the National Schoolroom at the disposal of the Committee. No time was lost; Mr. J. P. Williams, of Llanfyllin, was engaged for Monday evenings to instruct an elementary class from 6 o'clock to 7, and an advanced class from 7.10 to 8.30. Work commenced on Monday evening, October 3, and on Thursday evening, November 11, the choir sang two choruses (and not easy ones) at a concert. On some evenings there have been as many as 120 at practice, and on no occasion less than 100.

The members of the choir pay nothing for the instruction, the Committee having determined that two concerts shall be given during each season, and the proceeds devoted to the payment of expenses incurred by the practices. Three important objects are thus at the same time attained: musical instruction is a free gift to every applicant with a voice, two entertainments are provided for those who have not too much change in the dull monotony of their evenings throughout the year, and funds are secured to meet the outlay in connection with the classes. It should here be mentioned, for the information of those parishes which wish to follow the example of Llansantffraid, that the principles of management adopted are identical with those on which Mr. Henry Leslie's choir was conducted. Unless each member has attended a sufficient number of rehearsals, singing at a concert is not and never should be permitted. Fears may arise regarding the possibility of obtaining the necessary professional teaching, but there need be no trouble on that point. There are several teachers living in Oswestry, some of whom are connected with the School of Music, who are ready and competent to fulfil the required duties.

The incidents of the Village Choir Festival, as far as they are of general interest, may be described in few words. The most interesting feature was the contest for the handsome prize banner, embroidered and presented by Mrs. Leslie. This took place in the morning at the Cross Market Hall, the number of competing choirs being eight. Sir Frederick Ouseley acted as umpire, the piece selected for performance being Wesley's familiar hymn "The Church's one foundation." The choice can scarcely be called a happy one. The mere sequence of notes being very easy, the conductors of the various choirs not unnaturally endeavoured to excel by the introduction of *nuances*, which on the other hand were wholly uncalled for in the simple tune. One verse was given *piano*, another *forte*, without any reason but that just referred to, the result

being an impression of artificiality not always agreeable. A simple part-song of Mendelssohn or something similar would have been more to the purpose. There was a tendency on the part of some conductors towards hurrying the *tempo*, accounted for perhaps by the laudable wish of counteracting the habit of dragging, too frequently found in congregational singing. Upon the whole, however, the performance was decidedly creditable, and augured well for the future achievements of these unsophisticated singers. Sir Frederick Ouseley ultimately assigned the prize to the choir of Maesbury, and in this verdict—if we may presume to judge so competent a judge—we fully agree. His criticisms on the various renderings were a model of good sense, keeping aloof alike from indiscriminate flattery and from harsh censure. His remarks, most useful no doubt to the competitors, were made in a kindly spirit, and in such they were accepted. Excellent feeling also was shown by the unanimous applause with which the name of the winning choir was received by its unsuccessful competitors.

Of the Concert given in the afternoon of the same day not much need be said. Some hymns were sung by the united choirs, the Oswestry Festival Chorus gave various part-songs, the Viscountess Folkestone charmed the natives by her agreeable voice, and various brass bands of somewhat doubtful intonation added to the volume of sound, if not to the merit of the performance. Mr. Henry Leslie conducted, and at the end of the Concert received a cordial vote of thanks. Subsequent trials must show whether the seed thus sown will yield a lasting and, in a higher sense, artistic harvest.

THE MUNICH WAGNER CYCLE.

(FROM OUR SPECIAL CORRESPONDENT.)

THE fashion now prevalent in Germany of giving operatic "cycles" has just received a noteworthy illustration in Munich, where the six operas of Richard Wagner (disregarding the Nibelung trilogy) have been twice performed, the first series extending from September 1st to the 12th, and the repetition from the 15th to the 26th. It seems likely that London will be visited by an epidemic of Wagnerism during the coming season, if current rumour and official statement are alike to be credited. But even if we reject the former it is practically certain that the two latest and most individual works of the Bayreuth genius will be presented to notice under advantageous circumstances; and it is probable that some among the English musicians who attended the recent Munich performances were actuated by a desire to make acquaintance with these complex creations before hearing them amid the distractions of a London season. A slight disappointment was experienced at the outset, as the performance of "Rienzi," which should have inaugurated the cycle on the 1st ult., could not be given in consequence of the illness of one of the artists. But visitors were compensated by the opportunity of hearing two performances of "Tannhäuser," an opera which received very scurvy treatment when adapted for the Italian stage at Covent Garden. It may be confidently predicted that a long career of popularity is in store for this work, which, for the magnificence of its music and the beauty and morality of its poem, is entitled to a very high place in public regard. Strangers among the Munich audience could not avoid being impressed by the artistic principles which evidently govern the system of operatic management in the Bavarian capital. The mounting of "Tannhäuser," as indeed of all the operas, was less remarkable for mere glitter than for refinement and for perfection in matters of detail. The eye was never pained by a sense of incongruity in the minutiae of stage arrangement, nor the ear by coarseness or faulty intonation in the chorus or orchestra. Herr Vogl as *Tannhäuser*, Frau Vogl as *Venus*, and Herr Reichmann as *Wolfram*, gave the liveliest satisfaction. The first-named artist acted as if inspired, especially in the third act, where so much of the effect depends upon the exponent of the erring and hapless minstrel. It should be added that the new version of the opera is used, from which the music to the Venusberg scene has been performed at St. James's Hall. Those who have only heard it in the concert-room can form no idea of its effect

when given with the stage accessories. The performance of "Der Fliegende Holländer," may be passed over with a word of praise to Herr Reichmann for his fine impersonation of the *Dutchman*; and one of tribute to the scenic artists for the graphic portrayal of the storm and other atmospheric effects in the first act. In "Lohengrin" neither the *Elsa* nor the *Knight of the Holy Grail* were ideally perfect; but Herr Reichmann acted finely as *Telramund*, and Frau Vogl was so impressive as *Ortrud* that one could not help thinking with a smile of those who have termed the part thankless and ungrateful. The score was given in its entirety, but the performance, with moderate waits, only lasted a trifle over four hours. On the evening when "Tristan und Isolde" was given the theatre was filled to its last seat before the advertised time of commencement, and the deep interest felt by every one present was further evinced by the profound silence that prevailed throughout the performance. It is not our present purpose to enter into a detailed description of this extraordinary work, its author's most daring and most individual effort. Wagner tells us that during its composition he forgot all theory and moved with perfect freedom, the word suggesting the tone without reference to any established rules governing the construction of a musical section or movement. It is not surprising, therefore, that the work bears the character of a vast improvisation, form being absolutely ignored from first to last. In its place we have the system of *Leitmotiv* developed to the fullest possible extent. One melodic phrase of not more than six or eight notes will be repeated again and again, though with endless variety of detail, so that no sense of monotony is felt, but rather one of weariness at the attempt to grasp the kaleidoscopic changes in the harmony. In its general character the music is suggestive of intense and ungovernable passion, occasionally sinking into voluptuous repose, but soon rising again to a demoniac frenzy. There are portions of this opera which kindle the emotional faculties to the extent of positive pain; and the final sensation is one of exhaustion rather than that of elevation—such as we are accustomed to experience after listening to the masterpieces of Handel or Beethoven. The immorality of Wagner's poem is equalled by the unbridled licence of his music, and the influence of both can scarcely fail to be unhealthy. None but the pedantic or the unimpressible will deny the power of "Tristan und Isolde," but many will regret the use here made of genius so commanding. The exceptionally arduous nature of the two principal rôles will prevent frequent performance of the opera, as a couple of artists so gifted as Herr and Frau Vogl are not always to be secured. Vocally and dramatically their embodiment of the guilty pair was superb; indeed, it is impossible to imagine a finer interpretation of either character.

In "Die Meistersinger" Wagner gives us a more wholesome theme and less extravagant music, though the latter is scarcely less representative of his advanced style. The good-humoured satire levelled at the worthy but narrow *Mastersingers*, the mingled poetry and tenderness of the portrait of *Hans Sach*, the comic knavery of *Beckmesser*, and the homely love-making of *Walter* and *Eva*, combine to form an extremely pleasant drama, and although the music is uncompromisingly intricate, the melodies are so fresh and the treatment so vigorous that, in performance at least, one scarcely notices the elaborate nature of the means taken to produce the effects. Still, these difficulties must militate somewhat against the frequent representation of the work, and the essentially German nature of the subject may possibly exercise a prejudicial effect on its position in this country. Although there was nothing strikingly meritorious in the presentations of the leading characters at Munich, the *Hans Sachs* of Herr Reichmann excepted, the general performance was not only accurate but spirited, and Herr Lewi, the admirable conductor of the theatre, deserves congratulation on having brought his delicate and onerous labours to so triumphant a termination.

ROYAL ACADEMY OF MUSIC.

THE Principal of the Royal Academy of Music, Professor Macfarren, on Saturday, the 24th ult., delivered his annual opening address to the students, on the occasion of the in-

auguration of the new academic year. The proceedings took place in the concert-room of the Academy, in Tenterden Street, Hanover Square, and among the Professors present were Messrs. Brinley Richards, Walter Macfarren, Harold Thomas, A. O'Leary, H. C. Banister, F. R. Cox, P. Goldberg, A. Randegger, W. Shakespeare, F. Walker, H. R. Eyers, W. H. Holmes, H. R. Rose, and Mr. John Gill, the Secretary.

Professor Macfarren, addressing the new pupils more particularly, said he would endeavour to convince them of the great advantages and privileges which were open to them on their entrance into the Academy. He referred to the distinguished musicians who had been their precursors in the career of study, and afterwards stated that from time to time they would meet there musicians who held the highest position in the several departments for which they were famed in the musical profession. The fact of their owning these distinguished musicians as acquaintances was already an elevation on their entrance into the musical profession. They must remember that they entered into a community of aspiring young musicians, who had all the same hopes with them; and the mixing with other students of the same art would be in itself a particular means to promote their advancement. The position of a sub-professor was the highest that could be held by a student, and, having the confidence of the Committee, the sub-professors were trusted with the care of younger pupils than themselves, but under the supervision of their own superior professors. It was of great importance for them to consider the peculiar aspect of music at the present time. This was an age of political revolution and change; it was an age of art revolution. It would be unseemly in him, who enjoyed the very great privilege occasionally of coming up for judgment before the tribunal of public opinion, to mention by name artists who doubtless had as much conviction of the truthfulness of their course as any of them might entertain. It was, however, very necessary for them to hold in caution the revolutionary ideas which were held by some of the present generation of composers, to regard with sincere reverence the great things which had been done in former ages, and to be cautious in accepting innovations on them from the hands of others, whatever their artistic pretensions. Art was free; the musical art was boundlessly free; but all freedom was the widest, the broadest, the most complete which was under the discipline of mature judgment—not at the reckless impulse of accident, but guided by a true principle. Many of the composers of the present day appeared to disregard principle, and to write combinations which abrogated the rules of harmony. The rules of music were as much rooted in the foundations of nature as any subject which had engaged the attention of philosophers. The perspective which was the guide of the painter was not more truthful than the principles which conducted the framing of a useful design, and it was the particular duty of every student and every teacher of students to uphold the idea of the order of harmony in the construction of a musical work. It was necessary in the choice of works for study to consider that the present stage had been approached through a long avenue of centuries, and that present art had been reached through a long course of modification; that we could not understand the productions of this age except through a knowledge of the works which had preceded them; and that the true portal to present art was a knowledge of the works of those of forgotten times. We lived in and sympathised with this age, and there must be peculiar circumstances now existing which influenced the productions of the present time. He would by no means urge a wilful disregard of the work which was going on around us, but for more immediate and continual study it was necessary for them to become familiar with the masterpieces of an earlier period before they gave large attention to the productions of our own day, which were not yet past that remarkable ordeal, the ordeal of time, which was the true means to draw a decision from as to the real amount of excellence which an art production possessed. It must be borne in mind that in the large modifications of plan and of the rules of harmony which had been developed in the course of ages, truly great men, however large their views, had not broken them. Shakespeare enlarged the

principles of versification. In the earlier "Songs without Words" of Mendelssohn one found in the majority of instances, though in a very concise form, the complete plan of the first movement of a sonata displayed. This was the case in many instances. Later, however, this formality in construction disappeared, yet there were the same principles of the relation of keys to the development of the subject differently applied—applied with a freer hand, but with a no less rigid regard to natural art and the relation of all notes to that single note which was chosen for the primary tonic. So, again, Beethoven extended the length of musical composition, but made no abnormal variation in the constructive propriety of the whole. What he wished to impress on them was that they must observe the rules of harmony and be guided by a true principle. He remembered when more than half the world used to condemn the paintings of Turner, exclaiming that they wanted plan and purpose, and that they violated all principles, but according to the elaborate analyses of many of Turner's pictures by the distinguished critic, Mr. Ruskin, principles were more faithfully observed in the pictorial compositions of Turner than in many and many an artist's works which were held in high esteem at the time when Turner's productions were stigmatised. It must not, however, be thought on this account—innovations not being understood when first presented—that everything which was new was acceptable as truthful. In past ages music, he apprehended, was played with such rigid exactitude of measure that the metronome might have beaten through an entire movement and it would never have been varied. More latitude was employed at the present time, but there was a tendency nowadays to vary the time to a greater extent than was either good for the effect of the music or for the undeveloped sense of the player or singer. The highest excellence which a long piece of musical construction could have was for all the phrases in it to fit one to the rest, and the same degree of quickness to apply to all the several ideas which were grouped into one composition. In referring to the imperfection of the musical alphabet, he observed, they must probe in the music itself for the expression at which the composer had aimed; and as this was a mystery of the most delicate, subtle, and beautiful nature, it was in this that our more experienced teachers must be particularly consulted. Referring to the contest between Marsyas and Apollo, he reminded them that Marsyas was defeated, and that for his temerity in challenging the god of music he had to suffer death. The blood of Marsyas, however, was the stream of poetry. From his veins had flowed the inheritance of all that was divine in our artistic system. Success in a low cause was far, far lower than failure in the highest. They witnessed the works and the performances of the greatest artists. They might be unable to equal them, but the endeavour was in itself an elevation. It was of the utmost consequence that every one who pretended to the high character of being a musician should have the power of reading and writing music, and be perfectly able to give a rendering of written music at first sight, though he did not mean by this that a first sight performance would be perfect. The more they extended their knowledge of languages the wider would be their capacity for music; and, generally, the education of musicians should be of a nature to fit them for the society into which they were now admitted. After pointing out the special duty in their case to resist the many temptations to which musicians were subjected, he beseeched them never to be contented with general public applause, as nothing was more misleading. No one could judge till after a large experience the real worth of any art production. Professor Macfarren resumed his seat amid warm applause, with which his address was frequently greeted.—*The Times*.

THE musical season in Manchester, which commences this month, promises increased variety of entertainment, if it does not surpass its predecessors in the production of novelties. Mr. Hallé's series of twelve orchestral and eight choral Concerts will commence on the 27th inst. The *personnel* of the orchestra, with the exception of the first oboe and tympani players, will be practically unchanged, so we may confidently anticipate the maintenance of the high standard of excellence for which the band is so justly famed. Amongst the choral works promised are

Cherubini's Mass in C (No. 4), Rossini's "Stabat Mater," the "Creation," Berlioz' "Childhood of Christ," the "Messiah," Berlioz' "Faust," the "Elijah," a Cantata entitled "Eric the Dane," by E. Hecht, and Beethoven's Missa Solennis in D. Mr. De Jong, whose Popular Concerts merit their title, has improved his generally efficient orchestra of last season, and has already engaged a number of vocalists, amongst whom we may mention Mesdames Marie Roze, Davies, Samuell, and Patey; and Messrs. Lloyd, Maas, Foli, &c. The Manchester Vocal Society, under the direction of Mr. Henry Wilson, is engaged in the rehearsal of several of Schubert's masses, and various new part-songs, &c. The choir has been somewhat augmented, the sopranos especially having been largely reinforced. The Athenæum Musical Society is engaged, under the conductorship of Dr. H. Hiles, in the preparation of A. J. Caldicott's Cantata "The Widow of Nain," and this work will be produced for the first time here early in the season. In addition to these established musical institutions, the St. James's Hall was inaugurated on the 26th ult. with a series of twelve Promenade Concerts, which are to extend over a fortnight, and may possibly be continued through the season at intervals. The band and chorus, the former of which contains many well-known names, numbers about 250 performers, and an imposing list of vocalists has been engaged. Mr. Dodds, late of the Carl Rosa Opera Company, is also venturing into the musical field with six ballad Concerts, to be given on alternate Saturday nights.

THE Norwich Musical Festival commences on Tuesday evening, the 11th inst., with Mendelssohn's Oratorio "St. Paul." On Wednesday morning Mr. Sullivan's "Martyr of Antioch" (under the conductorship of the composer) will be performed, preceded by a miscellaneous selection, including Schubert's unfinished Symphony in B minor, Professor Macfarren's Overture, "St. John the Baptist," and Mr. E. Prout's Organ Concerto in E minor, performed by Dr. Bunnett, and conducted by the composer. In the evening Berlioz' Dramatic Legend "Faust" will be given. On Thursday morning the programme will comprise Mr. F. H. Cowen's Cantata "St. Ursula," composed expressly for the Festival, and Mendelssohn's music to "Athalia," the illustrative verses to be recited by Mr. Santley. On Thursday evening Mr. A. G. Thomas's Choral Ode, "The Sun-Worshippers," especially written for the Festival, will be produced, with a miscellaneous selection, including an Overture to Shakespeare's play "King Henry V.," also composed for the occasion, by Mr. Walter Macfarren, who will conduct it. The "Messiah" will be given on Friday morning; and in the evening Mr. John Francis Barnett's Symphonic Poem, "The Harvest Festival" (another work written for the occasion), will be performed, under the direction of the composer. It will thus be seen that, although Sir Julius Benedict's Cantata "Graziella" could not unfortunately be ready in time for the Festival, the programme presents an unusual number of novelties, and in every respect the meeting promises to be one of special interest. The principal vocalists are Mesdames Albani and Osgood, Miss Mary Davies, Mesdames Patey and Mudie-Bolingbroke, Messrs. E. Lloyd, Barton McGuckin, Frederick King, Brockbank and Santley. The leader of the band is Mr. Carrodus; Organist, Dr. Bunnett; Chorus-master, Dr. Horace Hill; and Mr. Alberto Randegger makes his first appearance at the Norwich Festivals as Conductor.

MR. SAMUEL HAYES commences a series of performances of Italian Opera at the Lyceum on the 1st of the present month, the *répertoire* of the season chiefly comprising those well-worn works with which we should imagine opera-goers are almost too well acquainted during the summer to desire a repetition of them in the autumn. The following artists have been already engaged: Mdles. Marie Marimon, Leon Duval, Francesca Barri (from the Grand Opera, Madrid), Madame Dax Dalton, Mdles. Emelie Petrelli, Amelia Riego, Sonniere, Mesdames Colombo, Rose Hersee (her first appearance since her return from Australia), Mary Cummings, Mdles. Rosa Leo, Giovanna Ameris, Le Brun, Alma Verdini, Rosina Isodor, Signori Frapolli, Tesseman, Grazzi, Bolli, Vizzani, D'Antoni (from the San Carlo, Naples, his first appearance in England), Antonucci, Ponsard (from the Grand-Opéra, Paris, his first appearance in England),

Walter Bolton, Monari-Rocca, Gonnet, Pyatt, Zoboli, Padilla (from La Scala, Milan, his first appearance in England). Signor Li Calsi is Conductor, and Mr. Carrodus leader of the band. We should look with greater favour upon this enterprise if some novelties had been promised; but considering that the prices of admission are to be those of an ordinary theatre, and, we presume, the restrictions as to "evening dress" will not be observed, the speculation may perhaps prove remunerative.

THE Sacred Harmonic Society, in entering upon its Jubilee year, naturally refers with pride to its former achievements, and especially dwells upon the fact of its having, in the early days of music in this country, restored and fully established the practice of giving complete oratorios, instead of selections made up of fragments detached from the several works to which they belonged. During the coming season nine concerts are announced at St. James's Hall, the following works being selected for performance: Handel's "Judas Maccabæus," "Messiah," and "Solomon," Mendelssohn's "Elijah" and 42nd Psalm, Macfarren's "St. John the Baptist," Gounod's "Messe Solennelle," Beethoven's "Mount of Olives," a new setting of the Te Deum by W. G. Cusins, Sullivan's "Martyr of Antioch," Haydn's "Creation," and Costa's "Eli." The vocalists already engaged are Madame Marie Roze, Misses Anna Williams, Robertson, Annie Marriott, and Mary Davies, Mdle. Avigliana, Miss Jessie Jones, Mesdames Patey and Enriquez, Miss M. Hancock; Messrs. Vernon Rigby, Edward Lloyd, Joseph Maas, Henry Guy, G. T. Carter, Santley, Lewis Thomas, Bridson, F. King, Burdon, and Chaplin Henry; Organist, Mr. Willing. Sir Michael Costa retains the office of Conductor, which he has filled for thirty-four years. The season will commence on November 11.

THE Directors of the Royal Albert Hall Choral Society announce for the eleventh season, 1881-82, nine concerts, seven of which are included in the subscription series; and, if possible, one or two extra concerts will be given. The season will commence on Wednesday, November 2, with a performance of "Judas Maccabæus," when the orchestra will be increased by the band of the Coldstream Guards. The other works selected for performance are Berlioz' "Faust," Sullivan's "Martyr of Antioch," Hiller's "Song of Victory," Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise" and "Elijah," Handel's "Samson" and "Messiah." The following artists are already engaged: Mesdames Albani, Lemmens-Sherrington, and Marie Roze; Miss Anna Williams, Madame Trebelli, Miss Orridge, Miss Damian, Madame Patey; Messrs. E. Lloyd, Joseph Maas, Santley, Frederick King, and Signor Foli. The band and chorus, numbering together 1,000 performers, will be on the same complete scale as heretofore; and the concerts will be, as usual, under the able conductorship of Mr. Barnby: Organist, Dr. Stainer.

THE prospectus of the Birmingham Festival Choral Society announces four Concerts for the ensuing season, at the Town Hall. The principal vocalists are: Madame Marie Roze, Mrs. Osgood, Misses Anna Williams, and Mary Davies, Mesdames Patey and Enriquez, Miss Orridge; Messrs. Edward Lloyd, Joseph Maas, Vernon Rigby, Thurley Beale, Frederick King, and Signor Foli; with full band, organ, and chorus: Organist, Mr. Stimpson; Conductor, Mr. Stockley. Sullivan's Dramatic Cantata, "The Martyr of Antioch," and Mendelssohn's eight-part Psalm, "When Israel out of Egypt came," will be given on Tuesday evening, the 18th inst.; Mendelssohn's "Elijah" on Thursday evening, December 8, Berlioz' Dramatic Legend, "Faust," on Thursday evening, February 16, 1882 (for which the band will be considerably augmented), and Rossini's "Stabat Mater" and a selection from Handel's "Israel in Egypt" on Thursday evening, March 23, 1882. The Society's annual performance of the "Messiah" will take place on Monday evening, December 26. Artists: Misses Clara Samuëll and Hilda Wilson; Messrs. Joseph Maas and Bridson; Trumpet, Mr. Robinson.

THE prospectus of the Highbury Philharmonic Society, under the conductorship of Dr. Bridge, announces for its fourth season—from the present month to May, 1882—three Concerts, commencing on December 12 next. Two

Cantatas, by Drs. Bridge and Gladstone, entitled respectively "Boadicea" and "Nicodemus," have been composed for and originally produced by the Society, other little-known works having also been presented, after most careful preparation, during the short time the Society has been before the public. It is now stated that Weber's "Euryanthe," the libretto of which is being translated from the German expressly for the occasion, will be performed during the coming season for the first time in England. The rehearsals will be held for the present at Hare Court Hall, St. Paul's Road (the Highbury Athenæum being still in course of construction) on Monday evenings, commencing on the 10th inst.

THE prospectus of the Wolverhampton "Public Organ Concerts" has been issued, with a highly attractive programme, for the ensuing season. Five Concerts will be given, commencing on the 31st inst., the "Messiah" being announced on Monday, December 26. The principal vocalists are Madame Marie Roze, Madame Bauermeister, Miss Robertson, Miss De Fonblanque, Miss Clara Samuëll; Madame Patey, Madame Trebelli, Miss Spencer Jones, Miss Fanny Robertson, Miss Emilie Lloyd; Mr. Edward Lloyd, Mr. Joseph Maas, Signor Vizzani, Mr. H. T. Bywater; Signor Foli, Signor Ghilberti, Mr. Frederick King, Mr. T. Laxton, and Mr. Bantock Pierpoint. The instrumentalists are M. Musin, Herr Otto Bernhardt, Herr van Biene, Signor Bisaccia, Mr. George Wheeldon, and Mr. Astley Langston.

A six weeks' course of practical training for choirmasters and music teachers has recently terminated at the Tonic Sol-fa College, Forest Gate. The studies are specially directed to the wants of church choirmasters, teachers of singing in day and Sunday-schools, in congregations, temperance societies, workmen's clubs, and choral associations. Not only are the students instructed in harmony, singing, voice management, elocution, reading music at sight, and recognising chords by ear, but they give lessons, which are criticised by their fellow-students and by the teachers. The lecturers have included Messrs. Curwen, Proudman, McNaught, Venables, G. Oakey, Mus. Bac., W. C. Harris, F. T. Harris, B.Sc., Arthur J. Kestin, and Herr Behnke. Students from Scotland, Wales, and various parts of England were present.

THE Hampstead Choral Society, under the conductorship of Mr. Willem Coenen, in its prospectus of the fourth season announces that the following works will be performed: Gade's "Spring's Message" and "Erl-King's Daughter," Haydn's First Mass, Mendelssohn's "Come, let us sing," and Spohr's "Last Judgment." It is also intended, should there be time, to study Mendelssohn's oratorio "St. Paul," with a view to the future performance of this composition. The rehearsals take place at the New Vestry Hall on Monday evenings, commencing in the present month and ending in May. Considering the short time this Society has been in existence, the number of first-class works produced at its concerts is remarkable; and both the Conductor and the choir he so ably directs are worthy of the warmest commendation.

THE Organ Recitals at Lancaster Hall, Notting Hill, will be commenced on Tuesday evening, the 18th inst., and continued every Tuesday evening at 8 o'clock. Amongst the performers the following organists may be mentioned: Messrs. Barnes, E. H. Birch, Mus. B., Bird, Bradley, Scotson Clark, Cole, Eyre, C. J. Frost, Mus. B., H. J. Frost, F. E. Gladstone, Mus. Doc., Little, Russell Lochner, Fountain Meen, Ogbourne, C. Pearce, Mus. B., Pettit, Humphrey Stark, Mus. B., Stidolph, Strong, E. H. Turpin, J. Turpin, Mus. B., Wesche, and W. G. Wood. Ample opportunity will thus be given to admirers of organ music for hearing good performances on a fine organ at cheap prices.

THE autumn Concert of Miss S. F. Mascall, given at the Town Hall, Woolwich, on the 9th ult., was, according to the notices in the local papers, highly successful; but as a correspondent who was present writes to inform us that the programme contained fifty-eight pieces, and that the performance lasted from half-past seven o'clock until after midnight, we cannot but think that it must have taken two separate audiences to listen to it.

A SERIES of four Concerts is announced by the Brixton Choral Society, at the Angell Town Institution, under the conductorship of Mr. William Lemare, during the coming season, when the following works will be performed: "Lauda Sion" ("Praise Jehovah"), Mendelssohn; "The Ancient Mariner," J. F. Barnett; "The Corsair," F. H. Cowen; "Christmas," G. A. Macfarren; "The Martyr of Antioch," Dr. A. Sullivan; and "Judas Maccabæus," Handel. The weekly choral rehearsals commence on the 3rd inst. The fourth series of organ performances will extend from the 1st inst. to Christmas, 1881, a Recital being given every Saturday evening during that period.

A LARGE congregation assembled at St. Sepulchre's Church, Holborn Viaduct, on Thursday evening, the 22nd ult., on the occasion of the Harvest Thanksgiving Service. Weber's Jubilee Cantata was admirably rendered by a choir of upwards of seventy voices, conducted by Mr. Loaring, the Organist; Mr. G. C. Martin, Sub-organist of St. Paul's Cathedral, presiding at the organ. The solo parts were sustained by members of the church choir. The Magnificat and Nunc dimittis by Mr. Loaring were excellently given. At the close of the service Beethoven's Hallelujah ("Engedi") was sung, and was followed by a fine performance of Bach's D minor Fugue.

THE Harvest Thanksgiving Service at St. Peter's Church, Great Windmill Street, took place on Sunday the 25th ult., the church being crowded at each service. The Anthem in the morning was "Thou visitest the earth" (Greene), and in the evening "Fear not, O land" (Goss). The Service was by Clarke-Whitfeld, and the Hymn, "The harvest-tide thanksgiving" (Barnby), was sung at both services. The music was executed in excellent style under the direction of the Organist, Mr. Dorey. Appropriate sermons were preached by the Incumbent, the Rev. H. A. Sheringham.

THE Borough of Hackney Choral Association has issued its prospectus for the coming season. The principal works announced for performance are Sullivan's "Martyr of Antioch," Mendelssohn's "First Walpurgis Night" and "Lauda Sion," Schubert's "Song of Miriam," Schumann's "Faust" (Part III.), and "Requiem for Mignon," a selection from Beethoven's "Ruins of Athens," and a new Cantata, "Alfred," libretto by Mr. W. Grist, music by Mr. Ebenezer Prout, the Conductor of the Association. The concerts will, as usual, be given in Shoreditch Town Hall.

WE are informed that the Second Session of the London Sunday School Choir (Advanced Section) will commence on the 11th inst., and the meetings will be continued fortnightly until April 4, 1882, in the large Lecture Hall of the Young Men's Christian Association, Aldersgate Street. The New Book—the Old Notation Edition published for the Choir by Messrs. Novello, Ewer and Co., the Tonic Sol-fa Edition by Messrs. Curwen and Sons—is now ready, and comprises choruses from the oratorios, &c., standard glees, and old English madrigals.

THE Tufnell Park Choral Society, under the conductorship of Mr. W. Henry Thomas, commences the rehearsals for its eighth season on the 4th inst., in St. George's Church Room, Carleton Road. Hofmann's new Cantata, "Cinderella," and Berlioz's "Farewell of the Shepherds," from "L'Enfance du Christ," have been chosen to commence the rehearsals with; and afterwards a selection will be made from a long list of high-class works. Two invitation Concerts will be given in the Church Room, the first at Christmas and the second about Easter.

WE are glad to find by the fifth Annual Report of the Sydney Musical Union that there is every prospect of the Society being carried through the coming season with even an increase of its financial position. For the valuable and disinterested services rendered to the Union by Mr. Sydney Moss, the Conductor, the warm thanks of the Committee are given; and it is recommended that, in addition to the regular concerts, there shall be occasional entertainments exclusively devoted to chamber music.

It is reported that the score of Donizetti's Opera "Le Duc d'Albe," composed for the Paris Académie, has been discovered, after having been lost for many years. The work will doubtless be shortly produced.

ON Thursday, the 22nd ult., a Harvest Festival was held at St. Ethelburga's Church, Bishopsgate, when Gounod's "Messe Solennelle" was effectively rendered, accompanied by organ and two harps. The anthems were "On Thee each living soul" (Haydn), "Ye shall dwell in the land" (Stainer), and Beethoven's "Hallelujah." The high standard of the music, the tasteful decorations, and thoroughly hearty service, were evidently much appreciated by the large congregation. Mr. E. M. Lott presided at the organ, and Mr. Stedman directed the choir.

MR. J. A. MATTHEWS's Choral and Orchestral Society, Cheltenham, commenced its weekly practice on the 22nd ult.; and the prospectus for the coming season announces three Concerts, at which the following works will be performed: Sullivan's Oratorio, "The Martyr of Antioch"; Mendelssohn's unfinished Oratorio, "Christus"; Weber's Jubilee Cantata; Handel's Oratorios, "The Messiah" and "Samson"; and Haydn's Symphony, No. 1 of the Salomon set.

THE 152nd monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms on Friday evening, the 2nd ult., when an excellent programme was well carried out. The principal singers were Miss Jeanie Rosse, Miss Blanche Cleeve, Mr. Frank Peach, and Mr. Theodore Distin, all of whom were highly successful. The choir gave a good rendering of Bennett's "Come, live with me," Schumann's "Gipsy Life," and Stevens's "Ye spotted snakes."

THE Annual Choral Festival (in connection with the Harvest Thanksgiving) at St. Mary's, Stoke Newington, will take place on Wednesday, the 12th inst., when Bennett's "Woman of Samaria" will be sung as the anthem at the evening service, Mr. James Matthews (Choirmaster) conducting, and Mr. Fountain Meen and Mr. Henry T. Pringuer, Mus. B., acting as accompanists on the harmonium and organ respectively.

THE prospectus of the Blackheath Conservatoire of Music, with an Honorary Committee, a Ladies' Committee, and a Committee of Management, announces a long list of eminent professors in every branch of the art, the fees for instruction being so extremely moderate as to make it rather an artistic than a commercial undertaking. The Institution, situated at Alexandra Hall, Blackheath, will open on the 3rd inst.

MR. LAMBORN COCK, of Holles Street, has issued a catalogue of Signor Ciro Pinsuti's compositions, consisting of 200 songs, 30 duets, 14 trios, and 36 part-songs with English words; 56 songs, 15 duets, 14 trios, and 5 quartets, with Italian words; 30 pieces for the pianoforte; a Te Deum; and 3 operas ("Il Mercante di Venezia," "Mattia Corriano," and "Margherita").

ON All Saints' Day, Tuesday, November 1, the Special Evensong at All Saints' Church, Aden Grove, Stoke Newington, will include Mendelssohn's 95th Psalm, with an augmented choir of forty voices and orchestral and organ accompaniments, under the conductorship of Mr. Henry T. Pringuer, Mus. Bac. Oxon., F.C.O., director of the choir. Mr. H. Davan Wetton will preside at the organ.

MR. STOCKLEY announces three Orchestral Subscription Concerts at the Town Hall, Birmingham, commencing on Thursday, the 27th inst. The band will be considerably enlarged, and the following artists have been already engaged: Mesdames Marie Roze, Mary Cummings, and Patey, Messrs. Joseph Maas, E. Lloyd, and Signor Foli; Solo Violin, Mr. Carrodus.

THE Harvest Festival Service at St. Saviour's, Brockley, S.E., was held on the 25th ult. The choir was large and efficient, being augmented from other churches in the neighbourhood, and the music was rendered in excellent style. The anthem was Stainer's "Ye shall dwell in the land." Mr. W. Hart presided at the organ, and gave a short Recital after the evening service.

THE production of Wagner's new opera, "Parsifal" is fixed to take place next year at Bayreuth as follows: the rehearsal on July 24, and the two representations, confined to subscribers, on July 26 and 28. There will be altogether fourteen performances open to the general public, on every Sunday, Tuesday, and Friday during the month of August.

MR. PAYN, who has been for many years Conductor of St. Dunstan's Choral Society, Canterbury, and also of the Dover Musical Union, announces that he has now established a Society for the advancement of good vocal music, under the title of the Sandown Musical Union. The first meeting for choral practice will take place on the 6th inst.

MR. MINTON PYNE, Organist of St. Augustine's, Pendlebury, and assistant Organist at the Cathedral, Manchester, has been appointed Organist of St. Mark's, Philadelphia. Mr. Pyne was a pupil of the late Dr. S. S. Wesley. St. Mark's is regarded by English musicians as one of the best church appointments in America.

A NEW Musical Society has been formed in Westminster for the performance of oratorios, cantatas, &c. Mr. Henry Baker (late of the Grosvenor Choral Society) is the Conductor, and Mr. Trotter (Organist of St. Stephen's) the accompanist. Haydn's "Creation" will be given on the 20th inst., with a professional band.

THE twenty-second season of the Sunderland Philharmonic Society will commence on the 17th inst., when "Elijah" will be performed; the second Concert (January 25, 1882) will be miscellaneous; and the third will comprise Gade's "Crusaders" and a miscellaneous selection. Mr. W. Rea is the Conductor.

A SPECIAL series of Sunday evening Services, fully choral, with occasional orchestral accompaniments, which commenced on the 25th ult. in the chapel of Trinity College, London (Mandeville Place, Manchester, Square), will be continued every Sunday during Michaelmas Term.

WE have much gratification in announcing that the Queen has been pleased to appoint Sir Herbert Oakeley, Professor of Music of the University of Edinburgh, to be Composer of Music to Her Majesty in Scotland.

MR. FRANK AUSTIN delivered a lecture at the Birkbeck Institute on the 7th ult., on "Ancient and Mediæval Music," illustrated by diagrams, &c. Mr. Austin was listened to with much interest by an attentive audience.

THE translation of Otto Jahn's great work on Mozart is now completed, and will be issued almost immediately by Messrs. Novello, Ewer and Co. Herr Spitta's "Bach" is also in a forward state of progress.

REVIEWS.

The Sun-Worshippers (Les Adorateurs du Soleil). The English words adapted from the French of Casimir Delavigne by Charles Newton Scott. The music composed by A. Goring Thomas. [Novello, Ewer and Co.]

THIS is one of the new works to be performed at the Norwich Musical Festival now near at hand. It has an immediate and special interest, therefore, besides that which, under any circumstances, attends the flight of a young composer into the higher regions of his art. We are concerned to know not only its indication of Mr. Goring Thomas's powers, but whether it is *per se* a valuable thing, and whether it will materially increase the enjoyment of an important artistic gathering.

The choice of Delavigne's little poem will hardly, we think, be contested. Cast in a dramatic form, it is at the same time lyrical in its feeling and expression. A *Brahmin* opens the "argument":—

Chantez, peuples heureux, chantez
Du soleil qui renaît les dons et les clartés;

and the people respond with assenting chorus. Then the priest describes the splendour of the sun-god in glowing and impassioned language, and again the people answer with continued praises:—

Chantons, chantons, en lui le père des saisons.

Presently a soprano voice from the crowd gives personality to the deity, and represents him as visiting the earth in human form to protect and bless it:—

Il apprit aux bergers de divines chansons,
Que répétaient en chœur neuf vierges, ses compagnes.

This idea having been taken up in chorus, the *Brahmin* and people proclaim the sunrise, and the whole ends with a hymn of adoration, in which all nature is shown in an

attitude of gladsome worship, from which nothing can refrain:—

Eh! comment garder le silence?
Le réveil de la terre est un hymne d'amour.

Mere sketch though the poem be, it belongs to poetry which craves for music and finds in the sister art a natural ally. Mr. Newton's English version aims to convey the spirit of the original rather than to be a mere translation; and, taking into account the difficulty of adapting English words to music intended also for use with the original French, the effort is entitled to rank as a fair success, if not something more. Mr. Newton's verse is well represented by the subjoined extract:—

With strong hand the impatience of his chariot steeds he tameth,
The fire they outbreathe the heaven's expanse inflameth;
Now, exalted lord, thou art seen.
With all her fields in flower, her mounts and foliage green,
Her ocean vast to thy welcome replying,
Nature wakes, thy bride and thy queen,
In the dew and vapour of morning lying.

The composer in setting this piece to music laboured under considerable difficulty of an unavoidable nature, inasmuch as his subject presented no contrast whatever. The key of the poem and, so to speak, its emotional pitch remain the same throughout; hence a formidable danger of monotony from which if Mr. Thomas has not entirely escaped he is hardly to be blamed. There is no orchestral introduction, unless a few bars prelude the opening solo and chorus may be thus termed. The music begins in vigorous style. It is strenuous at the outset, the first phrase of the solo running up to A by means of a scale passage, as though to convey an idea of the expression of pent-up gladness. This initial energy continues throughout the whole of the number, to the effect of which the sudden introduction of a march rhythm contributes no little. Indications thus early appear of a certain freedom of tonality; the music, nominally in G major, being seldom "at home"; while the immediately following tenor solo, with chorus, though retaining the "signature" of G major, is for the most part in G minor and A flat. The construction of this number, moreover, shows Mr. Thomas in the light of a man resolved to profit by the freedom of modern ideas. He frequently changes the character of his movement, passes at will from cantabile to recitative, and so on. This of course means that he sacrifices the advantages of regular "form" to the more minute and faithful illustration of the poetic idea. His policy stands or falls by its success, but whether it stand or fall, proofs of ability in carrying it out cannot be denied, while many of what a conservative musician would call his fragmentary passages are unquestionably charming. The tenor solo leads without break to a chorus of female voices in two and three parts, "On every season gifts how good he bestoweth." Here there is no restless flitting from key to key, and a sense of repose gives grateful contrast, while the character of the themes excites interest, if not by absolute novelty, by, at any rate, unfamiliarity. A full chorus, "To him the father great," now follows, beginning in the style of a choral with orchestral interludes, but soon developing into brief contrapuntal treatment of the theme originally given to the female voices. A soprano air, "Fairest of lands," is here reached, and after a time becomes blended with a three-part chorus of female voices; ultimately the full chorus entering to heighten the climax. In all probability this will be the favourite number of the work. It has some very pleasant features, and is wrought up to its peroration with considerable judgment. All the same we could have wished for Mr. Thomas in this instance the power of sustaining the suavity of his opening theme. The solo, after the choral entrance, strikes us as a little hard and stiff; but, on the other hand, this defect is largely redeemed by the merit of the *ensemble*. An impressive chorus, with tenor solo in march time, "He hath risen," next challenges and obtains our admiration, after which, passing through an *andante* wherein all the voices recite on a monotone till the cadence is reached, we come upon the final number and the most elaborate of all. Here again the composer makes liberal use of modulation, this time, however, in combination with a good deal of ingenious workmanship and happy device. We are not of course pronouncing decisively, from a pianoforte score, upon a work yet unheard; but there need be no hesitation

in giving Mr. Thomas high praise for his lofty purpose. He has tried conscientiously to produce a genuine work of art, and our desire is that experience of the result at Norwich may stamp his labour as successful.

Ritter Album. For the Organ. Edited by Rudolph Palme.

[Magdeburg: Sulzer. London: Novello, Ewer and Co.]

On January 1 last, August Gottfried Ritter, organist of the cathedral of Magdeburg, celebrated his jubilee on the completion of his fiftieth year of professional work. Such occasions are made more of in Germany than is usually the case in this country; and among the various tributes of respect offered to him was the *Album* now before us. It is not, as might be inferred from the title, a collection of the favourite works of the distinguished organist himself; not a note of his own composition appears in the volume. We have here fifty-four pieces for the organ written by the most distinguished professors of the instrument in Germany, and offered as a token of admiration to Herr Ritter on the occasion of his jubilee. There is probably hardly a German organist of mark who has not furnished a contribution. The volume therefore is of no ordinary value and interest, as affording a presumably complete insight into the present position of organ music and organ-playing abroad.

The first impression produced by an examination of this *Album* is that of thoroughness and solidity in the workmanship. In by far the larger number of the compositions may be traced the direct influence of the school of Sebastian Bach. In saying this we do not of course imply that the modern compositions equal in contrapuntal mastery the works of the grand old Leipzig cantor, who has never been equalled, and but rarely approached. What we mean is that in this volume we find scarcely a trace of the frivolous and flippant school of organ-writing now too much in favour, even in this country, the chief features of which are the excessive abuse of the *voix celeste*, the *voix humaine*, and the tremulant, and the entire absence of anything like contrapuntal skill. We find here, it must be allowed, a certain amount of dryness in some of the compositions, though not in the majority; but we confess to preferring this to the namby-pamby prettiness of such writers as Lefebure-Wely, Batiste, and their numerous imitators.

Even did our space allow, it would be hardly profitable to speak in detail of each of the fifty-four pieces under notice, which vary in length from half a page to seven pages. A few words upon the more important compositions will be sufficient to indicate the general character of the work. The volume is divided into three sections, the first of which contains thirteen preludes, the second twenty-two arrangements of chorals, and the third nineteen fantasias, postludes, and fugues.

In the first section Herr Joseph Krejci, of Prague, has the post of honour, the opening piece in the volume being a "Jubilee Prelude" from his pen. This is good sound music, but not free from the dryness which we have already mentioned as characterising some of the numbers of the work. Joseph Rheinberger, of Munich, whose name is well-known in this country, contributes a Prelude chiefly interesting for its clever harmonic treatment of a curious chromatic subject. A charming little Andante by Heinrich Götz, of Liebenthal, deserves mention. Passing over one or two unimportant numbers, we come to a vigorous and animated Prelude by Th. Drath, of Bunzlau, on the choral "Lobe den Herrn, den mächtigen König der Ehren." Of the remainder of this section only the Andante by S. de Lange, of Rotterdam, and the Prelude by Dr. M. Brosig, of Breslau, need be named.

The arrangements of Chorals which form the second part of this work are in general of more artistic importance than the Preludes. The first of these, by Dr. W. Rust, is one of the best. Dr. Rust is the present occupier of the post of cantor at St. Thomas's Church in Leipzig, formerly held by Sebastian Bach, and the charming arrangement of the choral "Vom Himmel hoch" may be described as a reproduction in modern form of the spirit of his great predecessor. Theodor Berthold, of Dresden, contributes a capital fantasia on "Herr, wie du willst, so schick's mit mir," and Dr. Immanuel Faisst, of Stuttgart, follows with an elaborate and clever quartet for two manuals and double

pedal on "An Wasserflüssen Babylon." The pieces which follow, by Julius Schneider and F. W. Markull, are both good; and the trio on "Wie schön leucht' uns der Morgenstern" is admirable, but by no means easy to play well. Theophil Forchhammer gives a very clever trio for two manuals and pedal on "Wer nur den lieben Gott lässt walten," in which the two manual parts are in canon in the octave at half a bar's distance, the choral being given to the pedal. The variations on an original Choral by S. de Lange of Cologne are interesting, and the canon in contrary motion on "Allein Gott in der Höh' sei Ehr" by F. Lux, as well as the double canon (four in two) with free pedal part by A. Haupt, of Berlin, deserve special commendation. The Preludes on chorals by J. G. Herzog, Otto Türke, and Gustav Merkel are all good. In the last piece in this section H. Wehe, of Magdeburg, has ingeniously combined the Choral "Gelobet seist du Jesu Christ" with the first phrase of Handel's chorus "For unto us a Child is born."

The most elaborate pieces in the volume are those contained in the third section. The three Preludes and Fugues, by Reinhold Succo, G. Rebling and Albert Becker are all interesting. The subject of Becker's fugue much resembles that of Bach's organ fugue in C minor, found in the third volume of Griepenkerl's edition. The Double Fugue (No. 40), by Dr. W. Volckmar is also clever, though the second subject is vague in its tonality. It is rather striking that throughout the volume but little trace is to be seen of the influence on the present generation of composers of Mendelssohn's organ sonatas. The "Fest-Postludium" by Christian Fink (No. 41) is the first piece in which the style of these great works seems in any degree to be reflected; there is, however, no direct imitation, and the Postlude may well stand upon its own merits, which are not inconsiderable. Passing over several other good fugues, we find a few pieces written in a freer style. Among these one of the most striking is a "Concertstück für die Orgel im freien Styl" by Liszt-Gottschalg. This appears to be a composition by Liszt transcribed for the organ by Gottschalg. It is a pleasing and effective piece entirely for the softer stops. Another excellent number is the Adagio by C. Aug. Fischer (No. 52). The Choral "Ein Feste Burg" (No. 50) is a riddle. It bears the name of Albrecht Hänlein as composer; but in fact it is nothing whatever but a transcription, bar for bar, of the introduction to the "Huguenots," one or two passages being simplified for the organ, and Luther's choral being given in full at the end, instead of Meyerbeer's *presto*. Why Meyerbeer's name does not appear passes comprehension.

We have said enough to give our readers a fair idea of the contents of this album, and need only add that the pedalling is carefully indicated throughout, and that the engraving and printing of the very handsome volume leave nothing to desire. Organists will here find a large collection of pieces equally available for church or for concert use.

The Dreamer. Song. Written and composed by M. Harper. [Novello, Ewer and Co.]

THE composer of this song is evidently no novice either in music or poetry, for the melody is charmingly sympathetic with the words, the accompaniments are most appropriate throughout, and the verses express simply and unaffectedly those thoughts of bygone days which brighten the evening of our lives. The change into the tonic major on the words, "Sweet voices whisper soft and low," is a point of much interest; the dragging effect of the four crotchets in the pianoforte part contrasting well with the accompaniment of the other portions of the song. We hope again to meet with a writer whose unobtrusive talent, in a double capacity, is here unmistakably evidenced.

Sonatina. For the Pianoforte. By E. Silas. [Halifax: Pohlmann and Son.]

As we see that this *Sonatina* is marked "No. 1 of First Series" we may conclude that the composer intends to follow it with pieces moulded on a similar classical model. We shall be extremely glad should this be the case, for *Sonatinas* by good modern writers are rare; and we cannot imagine anything better suited for the cultivation

of the musical taste than a composition possessing both the form and character which are essential to such works. Mr. Silas is already well-known as an earnest and thoughtful writer; and both masters and pupils should thank him for having here supplied them with so excellent a specimen of a style of piece which, good as it is, appeals not to the popular taste. The graceful principal theme of the first movement is well-contrasted with a second subject in the dominant; and the treatment of both, although simple, is extremely effective, the modulations throughout being both natural and appropriate. There is decided originality in the subject of the slow movement, which is also so excessively tuneful that it cannot fail to please, a point of much interest being the change to the tonic minor, the return to the theme in the original key acquiring additional attraction by the varied character of its accompaniment. The last movement, although perhaps scarcely so pleasing as those which precede it, is excellently written throughout; and for young players contains some useful practice, both hands being well-employed, as they should be, in passages equally essential to the general design of the movement. As we have already said, Mr. Silas will do good service by continuing a series the first number of which promises so well.

Gavotte and Musette. For the Pianoforte.

Capriccio. For the Pianoforte.

Marche Caprice. For the Pianoforte.

Composed by H. Jackson. [Brighton: J. and W. Chester.]

THESE three sketches are evidently the production of a sound musician and a skilled pianist. The *Gavotte*, in C major, has an attractive theme, and the accompanying *Musette*, in the relative minor, with a double pedal throughout, is thoroughly in the spirit of the old dance. The *Capriccio* fully justifies its title, and will be appreciated by those who have trained their fingers to do it justice. We especially like the tranquil second subject. The third piece on our list is a good, honest March, and need not, we think, have been qualified by the word "*Caprice*." The theme in G minor contrasts well with the opening subject.

Sweet love of mine. Song. Words by S. M. Samuel. Music by Frederic H. Cowen. [W. Morley, Jun.]

THIS song, we find, was sung by Miss Blanche Henri in the Comedietta "*A Quiet Pipe*"; and although, perhaps, apart from the situation in which it was originally placed, it loses somewhat its effect, amateurs who are seeking for a simple ballad written by an artist who has amply proved his power to produce more important works cannot do better than attempt it, especially as it is published in three different keys, to suit every register. The words are admirably adapted for drawing-room performance.

The Violinist's Portfolio. Twelve Pieces for Violin and Piano. By Siegfried Jacoby. [Forsyth Brothers.]

VIOLIN students who wish for an occasional relaxation from exercises are sometimes at a loss for easy solos to play to their friends; and here are some which may be conscientiously recommended to those who care not to devote themselves from the first to classical music. There is but little to do for the pianoforte accompanist; and the violin part is thoroughly within the reach of very moderate players. The only fault that we have to find with the pieces is that the titles of most of them are too pretentious. "*Oberon*," "*Preciosa*," "*Stabat Mater*," "*Lucrezia Borgia*," for example, would scarcely lead purchasers to imagine that nothing more than a theme from each of these works is selected.

La Morenita. Habanera, for the Pianoforte. By Charles Salaman. [Stanley Lucas, Weber and Co.]

MR. SALAMAN has written nothing more full of character than the piece before us. After an appropriate introduction we have a spirited and melodious theme, the treatment of which is excellent throughout. The change from A minor to the tonic major is extremely effective, and the figure in the bass gives much life to the subject. Pianists will find this Habanera an attractive trifle for drawing-room performance.

FOREIGN NOTES.

A HERR PRESSEL, of Steglitz, near Berlin, is said to have discovered the complete and fully instrumented score of Nos. 8 and 9 of Mozart's "*Requiem*" (viz., the "*Domine Jesu*" and "*Hostias*"), in the composer's own handwriting. Both numbers are amongst those hitherto regarded as having been left by Mozart in an unfinished state, being, after his death, completed by his friend and pupil, Süssmayer. The discovery, if authenticated, would therefore add a new and interesting chapter to the history of a much-vexed question; but Herr Pressel has yet to prove that his assumption is really correct.

Preparations are being actively carried on at Bayreuth for the projected first performance next summer of Richard Wagner's new music-drama "*Parsifal*." Fräulein Marianne Brandt, who will be one of the interpreters of the rôle of *Kundry*, is said to have elicited the enthusiastic approval of the poet-composer during a recent rehearsal of her most difficult part. The following artists have been, so far, designated to take part, alternatively, in the performances next year: *Parsifal*, Herren Jäger, Vogl, and Winkelmann; *Kundry*, Mesdames Brandt, Materna, and Vogl; *Amfortas*, Herren Beck and Reichmann; *Klingsor*, Herr Hill; *Gurnemanz*, Herren Scaria and Siehr; *Titirel*, Herr Kindermann; *First Maiden*, Fräulein Lilli Lehmann. As to the significance in the drama itself of these characters we refer our readers to the analysis of the book of "*Parsifal*" contained in Vol. XIX., p. 83, of this journal.

Franz Liszt, notwithstanding numerous reports to the contrary now making the round of the Continental press, has sufficiently recovered from his recent mishap to be able to undertake his annual journey to Rome to spend the winter months there. The veteran artist has, in fact, left Weimar in order to pay a short visit to Richard Wagner at Bayreuth, whence he will proceed to the Italian capital, where he will probably celebrate his seventieth birthday on the 22nd inst.

A most valuable musical library, representing the collection of a lifetime of the late Dr. Joseph Müller, has just been partly disposed of by auction at Berlin. The catalogue, which comprises some eighteen hundred numbers, includes many rare and interesting works appertaining to musical literature, from the fifteenth century to the present time, and forms in itself a valuable guide to the student of musical history. Dr. Müller's special studies had, however, been for some years past devoted to the works of Joseph Haydn, the original editions of which he had for the greater part succeeded in obtaining, for the purpose of compiling a complete chronological and thematic index to the compositions of that master, similarly to the monumental "*catalogues*" of Mozart and Weber furnished by Von Köchel and F. W. Jähns respectively. The almost complete manuscript of Dr. Müller's compilation is amongst the numbers to be placed under the hammer, and will, it is hoped, be ere long published, as there is no authentic catalogue of Haydn's works as yet in existence.

Heinrich Hofmann's new opera, "*Wilhelm von Oranien*," will be first produced at the Hamburg Stadt-Theater and afterwards at Danzig.

Dr. Hans von Bülow, in his capacity as director of the Ducal orchestra of Meiningen, has announced that he will give six symphonic Concerts at that town during the coming season. In order to preserve a "unity of style," each evening will be devoted to the works of one master only, i.e., two to Mozart, and one respectively to Mendelssohn, Schumann, Haydn, and Brahms. The eminent and indefatigable pianist-capellmeister will also take an active share in a series of chamber-concerts to be given in the above classical Ducal residence.

The season, 1881-82, of the famous Gewandhaus Concerts at Leipzig commences on the 6th inst., the programme including Volkmann's "*Festouverture*" and Beethoven's Pastoral Symphony. Herr Xaver Scharwenka will be the pianist, and will play a new Concerto of his own composition on this occasion.

Herr Xaver Scharwenka's newly founded Conservatorium of Music, at Berlin, will commence its activity on the 1st of this month. We heartily wish this genial and gifted artist every success in his important undertaking.

Herr Janke, formerly director of the Symphonie-Capelle, has been nominated conductor of the famous Berlin Domchor, in the room of the late Professor Kotzolt.

E. Kretschmer's opera "Die Folkunger" is to be brought out, with an Italian version of the libretto, at the theatre La Scala of Milan, the director of which, Signor Faccio, has pronounced the work to be specially well suited for the Italian stage.

M. Emile Sauret has, after all, been unable to accept the professorship offered to him at the Cologne Conservatorium, which has now been filled by Herr Gustav Holländer, of Berlin, who will also act as concertmaster at the Gürzenich concerts.

The performances during the past month of the Paris Grand-Opéra consisted mainly of repetitions of such well-tried works as "Faust," "Robert le Diable," "Guillaume Tell," "Les Huguenots," and "Aïda." The *reprise* of "Il Barbiere di Siviglia" is, however, announced shortly to take place, while M. Thomas's "Françoise de Rimini" is in course of active preparation. Two new operas will be brought out ere long by the Opéra-Comique, viz., "La Taverne des Trabans," of which M. Henri Maréchal is the composer, MM. Jules Barbier and Erckmann-Chatrian being the joint authors of the libretto; and "Une Galante Aventure," by M. Guiraud, for which MM. A. Silvestre and L. Davyl have furnished the text.

The concerts of the newly founded Société des Nouveaux Concerts, under the direction of M. Lamoureux, will be inaugurated at the Théâtre du Château d'Eau of Paris on the 23rd inst., and will be continued weekly throughout the season. Both vocal and instrumental works will be included in the programme. The concerts of the Châtelet, as well as the Populaires, will recommence this month, viz., on the 2nd and 16th respectively.

M. Octave Fouque, the well-known Paris critic, who was present during the recent model performances of Wagner's operas held at Munich, writes enthusiastically to *Le Ménestrel* concerning the representation of "Lohengrin," concluding his interesting letter with these words: "Shall I tell you that what has struck me most in the hearing of this work is the extreme delicacy of the music? Three or four times only during the evening does the orchestra attain its maximum power, and then its outbursts are prepared for with so much art, so much profound blending of the *crescendo* with the general dramatic effect, that the climax of orchestral development seems to be only just sufficiently powerful. Here is a fact which will probably astonish some of your readers who are accustomed to think of Richard Wagner as a roaring, trumpet-blowing monster." As a pendant to these remarks we may quote the following from *L'Art Musical*, referring likewise to the recent Munich Wagner-cyclust: "The entire audience had evidently agreed not to appear bored; and this was probably the most remarkable part of the performances. There is, however, no need to enlarge in our columns upon a subject of such little interest to French readers who love music."

M. Paul Cordon, of Paris, has made an interesting discovery, consisting of a portion of the original manuscript of an opera by Grétry, entitled "Le Baron d'Otrante," which has probably never been performed. It was found among some family papers belonging to M. Cordon.

The mortal remains of Henri Vieuxtemps were interred at Verviers, his native town, on August 28, in the most solemn and impressive manner. Musical demonstrations were, of course, not wanting, and M. Radoux, the director of the Conservatoire of Liège, delivered a speech in memory of his eminent countryman, to whom a statue is to be erected in one of the public squares at Verviers.

The director of the Théâtre de la Monnaie, of Brussels, announces the production during the coming season of five operatic novelties, viz., "Jean de Nivelles" and "Hérodiade" by Massenet, "Françoise de Rimini" by Thomas, "La Statue" by Reyser, and "Etienne Marcel" by Saint-Saëns—all, it will be noticed, of French origin.

The sixth edition has just been published at Leipzig of Ed. Hanslick's popular work "On the Musically Beautiful" ("Vom Musikalisch-Schönen").

Spontini's opera, "La Vestale," and Lortzing's "Undine," will shortly be revived at the Imperial Opera House of Vienna.

A comic opera by Anton Dvorák, the Bohemian composer, entitled "Der Dickschädel" will shortly be brought out at the Ring Theatre of Vienna.

The following operas will be included in the *répertoire* of the San Carlo theatre at Naples during the winter season, viz., "Les Huguenots," "Mefistofele," "Lohengrin," "I Puritani," and "Lucrezia Borgia."

Signor Filippi, musical critic of the *Perseveranza*—the *Daily News* says—makes the following declaration respecting the recently discovered score of Donizetti's opera "Il Duca d'Alba": "The score of the 'Duca d'Alba' exists; we have seen it with our own eyes. . . . The score has remained for thirty years closed in a tin box, with seals, which have been broken and opened in the presence of a notary and of the contracting parties. There have been found all the acts completely instrumented, and all by the hand of Donizetti, whose character is easy to recognise. The paper is yellowish, and bears all the traces of thirty years' imprisonment. We believe that only in the fourth act the music and instrumentation of some recitatives are wanting; but the essential part is there complete, as it was in Meyerbeer's 'Africana,' where also some trifling details were missing. The fact is that, from the short examination which we made yesterday, the 'Duca d'Alba' appears to us entirely composed by Donizetti, instrumented by him, and, what is most important, fit to be represented."

Joseph Labitzky, the well-known composer of waltzes, and once the rival of the elder Johann Strauss, died August 29, at Carlsbad, where he had been for many years conductor of the orchestra. Labitzky was born in 1802 at Schönfeld, in Bohemia.

Theodore Bradsky, likewise a Bohemian by birth, and a talented composer of songs, lately a professor of the *Real-Schule* of Berlin, has just died.

The death is announced, at Livorno, of Pietro Cossa, one of the most gifted dramatic writers of modern Italy, whose works have been frequently illustrated by Italian composers, notably his "Cleopatra," to which Luigi Mancinelli wrote his ably scored incidental music. Cossa was born at Rome in 1833.

We have also to record the death at Vienna, at the age of sixty, of Heinrich von Proschek, a pianist and composer of great merit, and a member of the Austrian Ministry of Commerce.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Leipzig.—At St. Thomas Church (September 10): Hymn, "Nun ist der Herr denn Licht" (Richard Müller); "Why do the heathen rage?" motett for eight voices and solos (Mendelssohn). Sondershausen (Germany).—Concert of the Hofcapelle (September 4): Overture, "Meerestille und glückliche Fahrt" (Mendelssohn); "Frühlingsboten" (Raff); Moment Musical (Schubert); Airs valaques for Flute (Doppler); Overture, "Abenceragen" (Cherubini); Symphony, "Eroica" (Beethoven). Concert of the Hofcapelle (September 11): March (Schubert); Prelude to "Tovellille" (Hamerik); Military Concerto (Lipinsky); Symphony, D major (Haydn); Music to "Mandred" (Schumann); Air for Horn (Eisner); "Le Carnaval Romain" (Berlioz).

Baden-Baden.—Concert of the Cur-Comité (September 9): Fest-Overture, first time (M. Könnemann); Piano-forte Concerto, G minor (Saint-Saëns); Concert Allegro for Violin (Bazzini); Nocturne (Chopin); Spinning Song (Wagner-Liszt); Mazurka (Leschitzky); "Faust" Fantasia (Wieniawski); Fest-Marsch (Lassen); Vocal Soli. Concert of the Cur-Comité, in honour of the marriage of the Princess Victoria of Baden (September 19): Fest-Overture (Könnemann); Nordischer Hochzeits-Reigen for grand orchestra, first time (C. Rüben); Hallelujah Chorus (Handel); Fest-Overture, with final chorus (C. Rüben); Finale and Hymn, from Symphony, No 3, for solo, quartet, chorus, and orchestra, first time (Könnemann); Vocal Soli (Mozart, Wagner).

CORRESPONDENCE.

MUSIC FOR THE PEOPLE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The perusal of your interesting article in this month's *MUSICAL TIMES* has suggested to me that it may interest some of your readers to hear what has been done in a little town in the West of England to provide good and cheap music for the people.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Early in the present year it was determined by a few enthusiasts in Bridgwater (the writer among the number) to make an attempt, at least, to carry out some plan for the purpose, but we never dared to anticipate the success which attended our efforts. After much consultation a committee was formed consisting of representatives from almost all classes of society, and our secretary, with a liberality which has always distinguished him, offered a guarantee against any pecuniary loss. Our musical resources were limited, consisting only of a small amateur orchestra and a fairly good choral society. After much consultation we determined to give three concerts, the first two being miscellaneous, and the third consisting of one of Handel's oratorios.

The Town Council let us have the use of the Town Hall for a nominal sum, and we fixed admittances at the following figures: the whole body of the hall 3d., and the balcony (seating 200) 1s. Our first and second programmes consisted of overtures, Haydn's symphonies, gavottes, and other high-class music. Our first concert was looked forward to with fear and trembling, but needlessly so, for not only was the room crowded with the very class we wished to attract, but they evidently enjoyed the performance; there was no noise, but a good deal of intelligent and hearty applause. Our expenses for this and the following concert were about £25, and the receipts for the two about £43. This success encouraged us to make a further step with regard to our next concert. For some time we had been rehearsing "Judas Maccabæus" with our local band and chorus, but having cash in hand we determined to give the oratorio in proper style. We therefore very largely augmented our band with thoroughly good professional talent, and engaged a high-class soprano soloist, the other solos being very well sung by local amateurs. The oratorio was rendered thoroughly well, and with a finish and expression which would have done credit to far more pretentious performances. Our room was crammed from floor to ceiling, the receipts being about £30, and several hundred people were turned away from the doors. The audience must have numbered nearly 1,500, consisting very largely of brickyard labourers and artisans, many of whom stood all the evening, and were, nevertheless, more quiet and attentive than some who occupy a higher social position.

On balancing our accounts we found that our gross receipts amounted to about £73, and our expenditure two or three pounds less, which has been carried forward as a balance in hand to the next season. I ought to say that our success was mainly due to the exertions of our Conductor, Mr. Charles Lavington, and our secretary, Mr. W. L. Winterbotham.

I feel certain that in many small towns similar movements might be inaugurated which would effect incalculable good; and, trusting that this means of elevating the popular taste may be more generally used than it has been,

I remain, yours faithfully,

September 5, 1881.

ONE OF THE COMMITTEE.

COLLEGE OF ORGANISTS.—CONFERENCE ON ORGAN CONSTRUCTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should like to add a few remarks on the correspondence in your September issue, which I have just seen. Mr. Griffiths is right in supposing that the upright louver (or balance swell) is not of modern origin, for it is to be found in the old organ at St. Michael's Mount, Cornwall. Its advantage is that (unless desired by the performer) the louver cannot open and let the tone out, however great the pressure of wind within the swell box. On the other hand, its disadvantage is that the tone cannot come out so well in the upright louver as in the ordinary (or Venetian) swell shutter. I think it will be found that the "shoe" to which Mr. Griffiths alludes is the best for certain effects, and the swell pedal for others. I would suggest a new idea, which might meet the views of differing organists in the matter. In large organs let there be two sets of shutters, the one in the front, and the other at the back of the swell box. Let the front set of shutters be a Venetian swell acted on by a pedal as at present used, and let the back set of shutters be the upright louver, acted on by a

shoe pedal as alluded to by Mr. Griffiths. Or the shoe pedal may be used first at the beginning of a *crescendo*, followed by the Venetian swell, or simply to regulate the degree of softness of the swell prior to a *crescendo* made by the Venetian swell. Mr. Casson is in the right in insisting that all the pedals should be equally within reach of the performer.

As the organist sits at the instrument, I think that D, rather than C, would be in the centre, but as a player is easily able to extend his right hand beyond the required limits of the keyboard, there is not the same necessity for his being in the centre of the keyboard as of the pedal-board. As regards fixing the swell pedal, I prefer a well-constructed notch to a swinging-rod, on account of the greater simplicity of the former. With regard to No. 5—that the fronts of the pedal sharps form an arc or circle—this is wise, because an organist will find it easier to extend apart his hands in a straight line than to do so with his feet. At the Exhibition of 1851 a piano was exhibited having a circular fronted keyboard. I have played on it, but did not like it, and regard it as useless except as a curiosity.

SCROPE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Referring to Mr. Griffiths's recommendation of vertical swell-shutters, I beg to say that this principle of construction had a fair trial by some good builders twenty years ago, and was discarded. A certain amount of resistance to the foot is necessary to the control of the swell pedal, which, in the case of horizontal shutters, can be provided and proportioned to a nicety by dead weight, but with vertical shutters must be supplied by a spring, which is also necessary to insure their shutting closely. But springs, of whatever construction, make it difficult to open the swell without a jerk, and therefore militate against that perfect control of the swell pedal, which should be as artistic as the choice of stops. If the action connected with the pedal is sufficiently strong to prevent springing, horizontal shutters can be controlled to the sixteenth of an inch, and all that is wanted is delicacy of foot on the part of the performer. I regret to think that the reckless and incessant use of the swell pedal is becoming an increasing blot on the organ-playing of this country. Those of your readers who have heard Mr. R. S. Burton's soft voluntaries after the Nicene Creed in the Leeds Parish Church—familiar selections from the vocal or instrumental works of the great masters—will bear me out in saying that expression and taste can find their very highest exemplification in organ-playing without the use of the swell pedal at all.—I am, sir, your obedient servant,

HENRY GREEVES.

Wistow Vicarage, Selby, September 14, 1881.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

EDWARD D. WRIGHT.—It is not within our province to recommend any particular class, but it is undoubtedly good to join one of established reputation.

F. S. ORAM.—The first beat in 3-4 time should be straight down.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ARMLEY.—Dr. Armes's sacred Cantata, *St. John the Evangelist*, was performed in St. Bartholomew's Church on the anniversary of the Feast of Dedication. After the third collect the oratorio was taken in the place of the anthem, the first four parts, viz., "The Call," "At the Supper," "By the Cross," and "At the Sepulchre," preceding the powerful address delivered by the Rev. A. H. Wilkinson, Vicar of Kirkstall, who strongly

advocated the use of oratorios in the most suitable of all places, viz., the church. While the collection of the offertory was being made the Old Hundredth Psalm was given with splendid effect. The solos in *St. John the Evangelist* were taken, with one exception—Mr. W. H. Grice, of Durham—by members of the choir, all of whom acquitted themselves admirably. Mr. W. Pickergill, the Choirmaster, conducted; and Mr. Thomas Cawthra, Organist of the church, played the accompaniments.

BIRKENHEAD.—On Friday, the 6th ult., the band of the Coldstream Guards gave a Concert in the Theatre Royal. There was a crowded attendance, including the Mayor, D. MacIver, Esq., M.P. The vocalists were Madame Billinie Porter and Mr. R. E. C. Batty, both of whom were well received. The band, under the direction of Mr. C. Thomas, played with much precision and skill.—Mr. E. Gunton, A.R.A.M., after thirty-four years' services as Organist and Choirmaster of St. John's Church, having recently resigned his appointment, has been presented with a handsome silver salver by the clergy, wardens, choir, and congregation. The presentation was made in the presence of the subscribers, by the Rev. W. R. Jolley, Vicar, who accompanied the gift with an appropriate speech.

BOLTON ABBEY.—On Sunday, August 23, special Services were held in the Abbey. The vocal portions of the evening service were rendered by the Bolton Abbey Choir, which has attained great excellence under the superintendence of Miss Petyt, the Abbey Organist. At intervals during the service a selection of organ music was played by Dr. Spark, which was highly appreciated by an attentive congregation. The Abbey was crowded to excess, and the offertory, amounting to £27, has been added to the organ fund.

BRAMPTON, HUNTINGDON.—On the 14th ult. a Concert was given by some amateurs, with the professional aid of Madame Talbot-Cherer, Mr. Holberry Hagyard, and Mr. Scott. The programme included Bennett's unaccompanied quartet, "God is a Spirit," which was well rendered; and E. Silas's part-song, "Softly fall the shades." The solos were effectively rendered by Madame Cherer and Miss James, Mr. Hagyard and Mr. Scott.

BURY ST. EDMUNDS.—On the 13th ult. a Promenade Concert was given in the Corn Exchange by the St. Edmunds Glee Club and the band of the 3rd Suffolk battalion, with the Misses Challis, Major, and Gould, and Messrs. H. Crews and Frederic Pattle as soloists. The entire programme was executed in a very efficient manner, under the conductorship of Mr. T. B. Richardson and Herr Krill. Mr. G. Hooper, A.R.A.M., accompanied.

EASTBOURNE.—An excellent Concert was given by Mr. Julian Adams on the 10th ult., in the Floral Hall. The programme opened with Beethoven's Symphony in C minor, which was performed by the orchestra with faultless precision. Mdlle. Adelina Dincli, a violin soloist, played one of De Beriot's compositions with much facility and expression. The vocalists were Miss Emily Laing and Madame Patey, who was accorded a genuine welcome. The second part included the overture to Wagner's opera *Rienzi*, which, like the other instrumental items on the programme, was performed with marked accuracy. A word of praise is due to Mr. Austin for the artistic manner in which he accompanied the various songs.

FALMOUTH.—On Thursday, the 15th ult., a Concert was given at the Drill Hall by Miss Clara Dowle, assisted by Mrs. F. Duckham, Miss Lemin, Miss Addie Duckham, and Messrs. Johns, Hallett, Wilmer, and Bishop. Miss Dowle was highly successful, being encored in all her songs. The other artists were also well received, especially Miss Addie Duckham (a very youthful pianist) who contributed two solos.

FOLKESTONE.—On Thursday, the 8th ult., the Dedication Services were held at the Parish Church, afternoon and evening. At the evening service, the choir, which was supplemented by members of neighbouring choirs, gave an excellent rendering of Spohr's Cantata, *God, Thou art great*. Mr. Dugard, Organist and Choirmaster, conducted; and Miss Daly presided at the organ. There was a large congregation, and the offertory was for the restoration of the chancel walls.

GALWAY.—A very successful and high-class amateur Concert was given in the Assembly Rooms, on Tuesday, August 30, as a farewell to Mr. Jasper J. O'Shanessy, who resigns his position as Organist and Choirmaster to the Cathedral Church of St. Nicholas, on his appointment as Organist to Trinity Church, Dublin. The Concert was largely attended, Mr. O'Shanessy having held a foremost position in the province of Connaught as an accomplished organ-player, and his choral training being eminently successful and highly appreciated. He carries with him the best wishes of the many admirers of his talents and of his personal worth.

GREYSTONES, CO. WICKLOW.—A successful amateur Concert was given on Monday, August 29. The programme was extremely varied, and included an instrumental quintet, a trio for violin, violoncello, and piano by Weber, flute and violoncello solos, &c.

GWENAP.—A very interesting Band Contest recently took place, the prizes being £8, £4, £2, and £1. The first prize was awarded to the Truro string band, the second to the Penzance season band, the third to the Charlestown band, and the fourth to the St. Just Rifles. The selections were exceedingly well performed.

LEEDS.—On August 31, and three following days, the Armley Orchestral Band (Conductor, Mr. P. A. Strickland) performed an excellent selection of music in the Large Pavilion at Armley Grove House, in aid of the new Church of St. Mary's, New Wortley, a noticeable feature being an overture (first time of performance) composed by the Conductor, which was highly successful. Although the attendance was not large, a handsome sum was realised.

LEWISHAM.—The splendid organ built by Messrs. Walker and Son for St. Stephen's Church, which has been undergoing repairs, was completed for service on Sunday, the 11th ult. A new "vox humana" stop has been inserted, the beauty of which was specially shown in a voluntary composed by Mr. Humphrey Stark, one of three played in the evening by Mr. Warwick Jordan, the Organist and director of the choir. The services have been sung without any accompaniment while the organ has been under repair, not even the anthems being omitted, which speaks well for the ability of the members and for their training.

MARGATE.—Mr. F. J. Read, F.C.O., Mus. Bac., Oxon., Organist of Christ Church, Reading, gave an Organ Recital at the Parish Church on the 23rd ult. The programme was selected from the works of Handel, Mozart, Bach, Haydn, Beethoven, Schubert, Merkel, and Smart.

MELBOURNE.—The Metropolitan Liedertafel, which has on its roll nearly 800 subscribing members, and may justly be termed the leading musical society of Australia, gave its sixty-eighth Concert in the Melbourne Exhibition Building on July 4. There was an immense attendance, nearly 6,000 persons being present. Amongst the invited guests were His Excellency the Marquis of Normanby (the Governor of the Colony) and the Marchioness of Normanby, Rear-Admiral the Earl of Clanwilliam, and the Captains and Officers of the Detached Squadron. Included in the latter were the Princes Albert Victor and George of Wales, Prince Louis of Battenberg, and Lord Charles Scott. The presence of so many distinguished visitors, and the rule of the society that every one attending its concerts must appear in full evening dress, rendered the assemblage one of the most brilliant ever seen in Melbourne. The large hall was elaborately decorated with flags of all nations, while the front of the orchestra steps and the base of the organ were embowered in a mass of evergreens and tree-ferns interspersed with statuary; the whole of the arrangements reflecting the utmost credit on the committee. The musical Conductor of the society, Mr. Julius Herz, had under his control a powerful orchestra of eighty performers, and the full bands of H.M.S. "Inconstant" and "Bacchante," as well as the Liedertafel Choir, which consists of male voices only, and numbers about eighty-five singers. The programme was exceedingly attractive, and contained several high-class compositions. The efforts of both Signora Link and Madame Boema were well received and highly effective, and the orchestral numbers were done full justice to by the excellent band; but the part-singing of the Liedertafel was without doubt the feature of the Concert, the unaccompanied songs especially being finely rendered. Amongst the best may be mentioned "When evening's twilight," by Hatton, and the "Fatinitza" March.

NEWCASTLE-ON-TYNE.—A Special Congress Service will be held at St. Andrew's Church on Tuesday evening, the 4th inst. The ordinary service will be shortened and without a sermon, the special feature being the singing of Dr. Armes's new Church Oratorio, *St. John the Evangelist*. The object of the Service is the advancement of the Church oratorio movement, which has been fostered in this church for the past four years. The Rev. T. Rogers, M.A., Precentor of Durham Cathedral, has kindly consented to conduct; and the Rev. J. Powell Metcalfe, M.A. (Dr. Armes's coadjutor in the work), has signified his intention of being present and assisting at the Service. The Organist of the church, Mr. Albion Alderson, will preside at the organ. The choir is expected to number at least 120 voices.

NEWTOWN.—Two special Cathedral Services were held in the Parish Church on the 7th ult., at the reopening of the organ after considerable improvements by Mr. Willis, London, the builder of the instrument. At the morning Service, E. J. Hopkins's *Te Deum* (in F); anthems, "O where shall wisdom be found?" (Boyce); "Rejoice in the Lord" (Purcell); Offertory Sentence by Calkin—in the evening, "The Wilderness" (Goss); Cantate in D (Attwood); "O give thanks" (Purcell); recitative, air, and quartet, "Ye people" and "Cast thy burden" (Elijah); recitative, "In splendour bright," and chorus, "The heavens are telling" (Creation); and Tallis's five-part responses were performed. The solo parts were rendered most effectively by Mr. J. Hodges, Mr. Kenningham, and Mr. T. Kempton, from St. Paul's Cathedral, London, and four boys from Mr. Stedman's choir. Great credit is due to the Organist and choir for the satisfactory manner in which the music was performed, and to Mr. E. Owen, the indefatigable secretary, for his valuable services. The sermon in the morning was preached by Bishop Alford, and in the evening by the Rev. C. H. Hylton Stewart, M.A., Precentor of Chester Cathedral, who gave an excellent discourse.

NORTH BERWICK, N.B.—Mr. Frank Bates, Mus. Bac., brought his series of Organ Recitals to a close on Monday, August 29. During the season Mr. Bates has played Bach's Fugues in G minor, G major and D minor, Handel's sixth Organ Concerto, Mendelssohn's second Organ Sonata, and selections from the most eminent writers, both ancient and modern. The Recitals have been well attended by visitors who reside at North Berwick during the summer months.

OLDHAM.—On Thursday evening, the 1st ult., the Oldham United String Band gave a Concert in the Co-operative Hall. The soloists were Miss Mercer, Messrs. Knight and Hart; solo violinist, Mr. A. Barratt; pianist, Mr. Fielding. The band also gave selections.—On Wednesday evening, the 7th ult., the third popular Concert was given in the Henshaw Street Coffee Tavern, to a large audience. Messrs. De Villiers, Norbury, Springthorpe, Ammon, Lord, Frost, and Master Cribbs were the soloists, assisted by the A.Y.L.I. Glee Party. A good programme was provided. Mr. J. Greaves accompanied.—On Tuesday evening, the 20th ult., the Independent Order of Good Templars (Oldham Branch) gave a Concert in the Henshaw Street Coffee Tavern. Several amateurs gave their services, assisted by the Eiferprise Glee Party, and an excellent programme was well executed. Mr. J. Greaves accompanied.

PENZANCE.—Mr. and Mrs. Nunn's *Matinée Musicale d'Invitation*, on Wednesday, the 7th ult., in St. John's Hall, was a brilliant success. The programme embraced selections from compositions by Mozart, Beethoven, Haydn, &c. There were many instrumental performances, especially for violins and violoncellos, and these, without exception, were rendered with much refinement and precision. Mendelssohn's Motet for female voices, "O Lord, Thou hast searched me out," was admirably sung. As an evidence of Mr. and Mrs. Nunn's skill and success in teaching, the *Matinée* was most gratifying.

PLYMOUTH.—At the St. Erth Parish Church special Services were held on Thursday, the 1st ult., to inaugurate a new organ, an effective instrument built by Sweetland, of Bath. In addition to early celebrations of the Holy Communion, there was a *Te Deum* in the afternoon, followed by a sermon and an Organ Recital. The preacher was the Rev. F. Gurney, Vicar of St. James's, Plymouth. The Recital by Mr. J. H. Nunn, of Penzance, effectively exhibited the capacity of the instrument; and Mrs. Nunn sang "O rest in the Lord" with great feeling

At the evening service Sir John Goss's Anthem, "O taste and see," was sung. All the music was very creditably performed. A sermon of remarkable force and earnestness was preached by the Rev. W. H. Hitchcock, Vicar of St. John's, Torquay.—The new organ in St. Day Wesleyan Chapel, recently erected by Messrs. Hele and Co., of Plymouth, was formally opened on the 6th ult. The musical programme was well executed by Mr. R. H. Heath, Organist of Redruth, Mrs. Everett, the Misses Treglown and Salter, Messrs. Everett, Still, and Rowe. The instrument, both in tone and quality, reflects great credit on the builders, and under the manipulation of Mr. Heath the effect of the various stops was well exhibited.

SALISBURY.—Mr. Alfred Foley gave his first annual Concert at the Assembly Rooms on Thursday, the 22nd ult., before a large and fashionable audience. The vocalists were Miss Marie Cope, Miss Jeanie Rosse, and Mr. John M. Hayden. Solo violoncello, Mr. J. Adolphe Brouil; solo violin, Mr. Alfred Foley; pianoforte, Mrs. F. Alexander; organ, Mr. Augustus Aylward. Miss Jeanie Rosse's fine contralto voice was much admired, and Mr. Brouil was loudly applauded for the rendering of his solos.

SHEPLEY.—On Saturday, August 27, an Organ Recital was given in St. Paul's Church by Mr. T. Berry, Organist of Trinity Church, Glasgow. Two anthems and a chorus were sung by the choir, assisted by singers from neighbouring villages. There was a large congregation. The programme comprised Handel's Concerto in B flat; Theme with Variations, Op. 8 (Beethoven); Andante from the Symphony in E flat (Mozart); Méditation (Gulmanti); Fugue in G (Krebs); Andante from the quartet in F (Haydn); Melody (Salome); and Finale (Widor); all of which were given with excellent taste.

SHERBORNE.—During the ensuing season the Sherborne Musical Union will perform the Cantata *Silvia*, composed by the Conductor, Mr. Louis N. Parker; and Spohr's *Last Judgment*. The King's School Musical Society (under the same Conductor) will sing one of Mendelssohn's Psalms, Romberg's *Lay of the Bell*, and Mendelssohn's Oratorio *Elijah*.

SHREWSBURY.—Mr. Albert E. Hall (Organist at the Catholic Cathedral) gave an evening Concert in St. Joseph's Schoolroom on Wednesday evening, the 14th ult. There was a numerous audience, and a first-class programme was efficiently rendered, the performers being entirely local amateurs. Mr. Hall accompanied in a very able manner.

TICKHILL.—An Organ Recital was given in the church on the 8th ult., under the patronage of the Right Hon. the Earl and Countess of Scarborough. Lord and Lady Galway, and the clergy and gentry of the neighbourhood. Dr. Spark, Organist of the Leeds Town Hall, presided at the organ. The programme was well-selected and admirably rendered. Between the first and second parts, "Be thou faithful" and a chorus from *St. Paul* were carefully sung, the solo being taken by Mr. Dixon, the Choirmaster. The concluding piece was a Concertstück composed for the Leeds Musical Festival by Dr. Wm. Spark. The Recital was most successful.

UXBRIDGE.—The Harvest Thanksgiving Services were held at the Parish Church on Sunday, the 11th ult. The special psalms were chanted. In the morning the Te Deum and Benedictus were sung to Dykes in F. At the evening Service Dr. Garrett's Magnificat and Nunc dimittis were well rendered. Dr. Stainer's Anthem, "Ye shall dwell in the land," was effectively sung by the choir at both services. The concluding voluntaries (played by Mr. Walsh, Organist of the Parish Church) were an Offertoire (Batiste), a Postlude in D (Henry Smart), and an Allegretto grazioso (Berthold Tours).

ORGAN APPOINTMENTS.—Mr. Horatio N. King, Organist and Choirmaster to St. Mary's Church, Stamford Brook, W.—Mr. Frank Wrigley, Organist and Choirmaster to St. Philip's Church, Griffin, Blackburn.—Mr. T. Richards, Organist and Choirmaster to St. Mary's Parish Church, Aberavon.—Mr. Henry E. Dalby, Organist and Director of the Choir of Middleton Parish Church, King's Lynn, Norfolk.—Mr. Alfred J. Eyre (Organist of the Crystal Palace), Organist and Director of the Choir to St. John the Evangelist, Upper Norwood.—Mr. J. J. O'Shanessy, Organist and Choirmaster to Trinity Church, Lower Gardiner Street, Dublin.—Mr. Alfred Long, Organist and Choirmaster to St. Peter's Church, Fulham, S.W.—Mr. W. Reed Makeham, Organist and Choirmaster to St. Martin's, Chipping Ongar, Essex.—Mr. Dingley Brown, Organist and Choirmaster to the Parish Church, and Choirmaster to St. Mark's, Hanwell.—Mr. W. Hart, Organist and Choirmaster to St. Saviour's, Brockley, S.E.

CHOIR APPOINTMENT.—Mr. James B. Smith (Bass), to Peterborough Cathedral.

DEATHS.

On August 25, at Eldon Road, Kensington, CHARLES LAMB KENNEY, in his 59th year.

On the 3rd ult., at Coley Hill, Reading, FANNY JANE, daughter of the late J. B. BINFIELD.

On the 17th ult., at his residence, Stanhope Street, Regent's Park, HENRY SILVESTER, many years with Messrs. Hammond and Co., music publishers, Vigo Street, Regent Street, aged 58.

MISS CATHERINE PICKERING (Soprano).
Hawthorn Cottage, Cheadle, Manchester.

MRS. BELLAMY (Soprano).

For Oratorio and Ballad Concerts, Western Terrace, Hunter's Lane, Birmingham.

MADAME MATHILDE ZIMMERI, who is touring through Denmark, Sweden, and Norway from August 20 until November 20, requests that all applications for engagements may be addressed to Mr. Stedman, Musical Agency, 12, Berners Street, W.

MISS ELIZA THOMAS, R.A.M. (Contralto), will sing at Louth, October 7 and 8; Whitehaven, 13; Newcastle-upon-Tyne, 29; Hyde, December 13. Liberal terms to concert-givers in the north wanting a Contract between those dates. 49, Upper George Street, Bryanston Square, London, W.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

BERLIOZ, HECTOR.—"Summer Nights" (Les Nuits d'Été). Six Songs by THÉOPHILE GAUTIER. English Version by FRANCIS HUEFFER. Set to music, with accompaniment for small Orchestra or Pianoforte. Op. 7. 8vo, paper cover, 2s. 6d.

BRIDGE, J. F., Mus. Doc., Oxon.—Double Counterpoint and Canon (Novello, Ewer and Co.'s Music Primers, No. 12). 2s.; paper boards, 2s. 6d.

BRISTOL TUNE-BOOK SUPPLEMENT.—Thirty-seven Additional Tunes. 6d.

GRAUN, C. H.—"The Passion of our Lord" (Der Tod Jesu). Choruses only. 1s.

HECHT, E.—"Eric." A Cantata. Op. 22. Words by ROBERT McLEAN. Chorus Parts. 8vo, 3s.

NOVELLO'S PIANOFORTE ALBUMS.

Vol. I. BACH. Cloth, 4s.

"II. HANDEL. Cloth, 4s.

STAINER, J.—"The Musical Life." An Address to the Scholars of the National Training School for Music, September 27, 1881. 6d.

CARTER, G.—High Festival Communion Service. Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, and Gloria in excelsis. 8vo, paper cover, 3s.

HURST, F.—(in D). Magnificat. 8vo, 6d.

SMART, J.—(in F). An Easy Chant Magnificat and Nunc dimittis, with a few Chants, Tunes, &c. 8vo, 3d.

WOODWARD, REV. HERBERT H.—(in E flat). Benedictus. 8vo, 3d.

POWELL, REV. J. BADEN.—Commendatory Litany, reprinted from "Hymn-Tunes sung in St. Paul's Church, Lormore Square, from 1870 to 1880." 8vo, 1½d.

MELLOR, HAYDN.—"Christ, Whose glory fills the skies." Harvest. 8vo, 8d.

NEWBOULT, H.—"Why art thou cast down, O my soul?" Anthem. Solo, Quartet, and Chorus. 8vo, 6d.

ROGERS, R.—"God be merciful unto us." Anthem for Solo, Quartet, and Chorus. 8vo, 6d.

WILLIAMS, C. L.—"To Thee, O Lord." Anthem. Harvest. Words by W. CHATTERTON DIX. 8vo, 3d.

ELLERTON, REV. JOHN.—"A Harvest Hymn for 1881." Music by C. A. E. 5s. per 100; Words only, 2s. 6d. per 100.

SHORT, J.—"Benedic, anima mea, Domino." Offertorium, No. 3. 8vo, 4d.

NOVELLO'S TONIC SOL-FA SERIES.

No. 130. Lady, rise, sweet morn's awaking. H. SMART ... rd.

131. Hear, holy Power. AUER

O'NEILL, THE REV. LORD.—"Let others quaff the racy wine." Glee, A.T.B.B. Words from Horace, Ode 31, Book I. 1s. 6d.

HORSLEY, L.—"My Lady." Song. 1s. 6d.

VINCENT, CHARLES.—"When I call thee mine." Song. Words by J. ENDERSOHN. 2s.

WEBER, F.—"Whither thou goest I will go." Song. With Piano Accompaniment, and Violin or Violoncello (ad lib.). 2s.

BURTON, T. ARTHUR.—Concert March (in F) for the Organ. 2s.

PATTISON, T. MEE.—Five Introductory Voluntaries for the Organ. Second Set. 3s.

—Five Concluding Voluntaries for the Organ. 3s.

SPARK, DR. W.—"The Organist's Quarterly Journal. Part LII. 5s. 1. Postlude (E flat major), C. W. Pearce, Mus. Bac.; 2. Andante (F major), J. Alsop; 3. Fughetta (C major), Wm. Hepworth (Chemnitz); 4. Gavotte (G major), W. Blakeley; 5. Fugue on the name of B-A-C-H, W. Conradi (Schwerin); 6. Concluding Voluntary (A major), Hermann Lott.

REDUCED PRICE:—

SHORT, J.—Mass in F. 2s.

The Era says: "Mr. Peach has a tenor voice of very pure quality."

MR. FRANK PEACH (Tenor).

For Oratorios, Concerts, Church Solos, &c., address, 58, Foulden Road, Stoke Newington, N.

MR. T. W. HANSON (Tenor) begs to announce REMOVAL to 19, Belvoir Road, Lordship Lane, Dulwich, S.E.

MR. ALFRED BURNETT can arrange with his Pupils for VIOLIN LESSONS and QUARTET PRACTICE, at 95, St. Martin's Lane, Charing Cross, and 18, Church Terrace, Lee.

Now ready.

NEW AND REVISED EDITION with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.
Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. Words only. 13d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

MR. E. DUNKERTON (Tenor), of Lincoln Cathedral, engaged: Nottingham, October 25; Retford, November 10; Nottingham, November 14; Lincoln, November 24; Uttroxteter ("Creation"), December 2; Ilkeston (Selections), December 5; Hyde ("Messiah"), December 13; Ilkeston ("Lord of the Isles"), February 20, 1882. For vacant dates, address, Cathedral, Lincoln.

CHOIRBOY.—WANTED to place a Boy, aged 10, with a voice of superior quality, in a Choir School. Unexceptionable references. Address, J. M., 17, Poland Street, Oxford Street, W.

ARTICLED PUPIL.—Mr. Rowland M. Winn, Mus. Bac., F.C.O., Organist of Harborne Parish Church, Birmingham, has a VACANCY for a RESIDENT PUPIL desirous of studying for the musical profession. Large new three-manual organ. Healthy suburb. Moderate premium.

WANTED, a leading COUNTER ASSISTANT and PIANOFORTE SALESMAN, in an old-established Music Warehouse. Age 25 to 35. A thorough man of business and gentlemanly address indispensable. Apply, by letter only, to Dale, Forty and Co., Cheltenham.

TUNERS.—WANTED immediately, a First-class Outdoor PIANOFORTE TUNER. Salary good and progressive. Permanent employment. Apply to James Smith and Son, 76, 74, and 72, Lord Street, Liverpool.

TO COLONIAL HOUSES.—WANTED, by a PIANOFORTE TUNER (a thoroughly practical man), a SITUATION as MANAGER in a Colonial House. New Zealand preferred. C. G., 35, Victoria Road, Kentish Town, London.

WANTED, a First-class TUNER and REGULATOR. Unexceptionable references required. Apply to K. L. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO COMPOSERS.—WANTED, BARITONE SONG, Sentimental, with Accompaniment. Apply for words, stating terms, to Rev. W. Lund, Nuneaton.

GRAND ORGAN for SALE (by order of the executors). Contains 3 manuals of extra compass, CC to C; 32 stops, 6 couplers, and 1,915 pipes. Suitable for a Church or large Music Hall. Price and full particulars of the Builders, Bevington and Sons, Rose Street, Soho, W.

Just published.

A HARVEST HYMN for 1881. Words by Rev. JOHN ELLERTON. Music by C. A. E. 5s. per 100. Words only, 2s. 6d. per 100.

London: NOVELLO, EWER and Co.

MUSICAL ASSOCIATION.—The Volume of Proceedings for the Seventh Session, 1880-81, is now ready. Price 4s.

STANLEY LUCAS, WEBER and Co., 84, New Bond Street, W.

THE MUSICAL LIBRARY of the late JAMES COWARD, comprising Warren's Collections, 7 vols.; Glee, 14 vols.; Bishop's Glee, 10 vols.; Glee, Madrigals, &c., 6 vols.; Vocal Harmony, 3 vols.; Horsley's Glee and Madrigals, 6 vols.; Callcott's Glee, Canons, and Catches, 3 vols.; Collections of Glee, &c., published for members of the Musical Antiquary Society, 14 vols.; Cowvillo Armonico, 4 vols.; Moore's National Airs, 6 vols.; Catches and Glee, 10 vols.; Glee, &c., 8 vols.; Spofforth's Glee, 1 vol.; Prize Glee, &c., 12 vols.; Glee, &c. (Samuel Webbe), 3 vols.; Glee, &c. (Rev. Robert Webb), 1 vol.; Glee, Songs, Vocal Harmony, &c., 7 vols.; Orpheus Britannicus, 1 vol.; Boyce's Cathedral Music, 3 vols.; Arnold's Cathedral Music, 3 vols., will be Sold by Auction, at Messrs. PUTTICK and SIMPSON'S, Leicester Square, on TUESDAY, October 18. Most of the volumes are very elegantly bound and in good preservation.

REVISED EDITIONS.

OVERTURE to GUILLAUME TELL, arranged from the full score, for the Organ, by A. L. PEACE (Organist, St. Andrew's Hall, Glasgow). Price 6s.

OVERTURES.—DER FREISCHÜTZ and **OBERON**. Price 4s. each.

ROBERT COCKS and Co., New Burlington Street, W.

SELECT COMPOSITIONS from the **GREAT MASTERS**, arranged for the Organ, with Pedal Obligato, by ARTHUR HENRY BROWN.

- No.
40. Aria, by Gluck. 1767.
 41. "Sanctus" and "Hosanna," from André's Mass. Op. 43.
 42. Last Chorus, from Beethoven's "Mount of Olives."
 43. "He shall feed His flock," from Handel's "Messiah."
 44. "Quoniam Tu solus," by Vincenzo Righini. 1788.
 45. "Hallelujah" Chorus, from Handel's "Messiah."
 46. "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
 47. "The heavens are telling," from Haydn's "Creation."
 48. Andante and Allegretto, from Handel's Violin Sonata in A major.
 49. Slow Movement from Symphony 36, by Haydn.
 50. Andante con Variazioni, from Spohr's Notturmo. Op. 34.
 51. "Wie nahe mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.
 52. "Marche Solennelle," by Franz Schubert.
 53. Adagio, from the Notturmo (Op. 34), by Louis Spohr.
 54. "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
 55. Overture and Minuet to "Samson," Handel, 1742.
 56. "The arm of the Lord," by Haydn.
 57. "Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.
 58. "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
 59. "Il pensier sta negli oggetti," Aria, by Haydn, 1792.
 60. "Gloria in excelsis," from Mozart's 12th Mass.
 61. "How lovely are the messengers," by Mendelssohn.
 62. Notturmo, by Kalkbrenner.
 63. Che farò, by Chr. Gluck, 1769.
 64. Aria in A flat, by Louis Spohr.
 65. Cujus animam, from Rossini's "Stabat Mater."

[Continuing.]

Price Three Shillings each, net.

Volumes I., II., and III., bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.

A list of the preceding numbers post-free on application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

WILLIAM J. YOUNG'S Popular Part-Songs for S.A.T.B.

			s. d.
1.	I love the merry springtime ...	21st thousand net	0 2
2.	Gaily through the greenwood ...	38th do.	0 2
3.	O welcome, merry May ...	6th do.	0 2
4.	The Mountain Maid ...	6th do.	0 2
5.	Come o'er the mountain ...	8th do.	0 2
6.	Hail, merry, merry Christmas ...	17th do.	0 2
7.	Songs of praise the angels sang ...	6th do.	0 3
8.	Blow, ye balmy breezes, blow ...	8th do.	0 3
9.	Fairy Revels ...	10th do.	0 3
10.	Oh! peaceful vale of rest ...	5th do.	0 1½
11.	The Merry Bird ...	5th do.	0 3
12.	Come, let us be merry and gay ...	5th do.	0 3
13.	Forest Echoes ...	8th do.	0 3
14.	Haste, ye merry elves ...	5th do.	0 3
15.	The Streamlet (with soprano solo) ...	3rd do.	0 3
16.	Sunshine and Shadow ...	3rd do.	0 2
17.	Sunny rays (with soprano solo) ...	3rd do.	0 3
18.	A happy New Year ...	3rd do.	0 3
19.	The coming of Spring ...	3rd do.	0 3
20.	England's Glory ...	5th do.	0 3
21.	A merry Christmas to you all ...	3rd do.	0 3
22.	The air resounds with music sweet ...	2nd do.	0 2
23.	To a sleeping Child ...	1st do.	0 2
24.	Our National Church ...	2nd do.	0 3
	Ditto (Organ copy) ...	1st do.	1 6

London: NOVELLO, EWER and Co.

NEW COMPOSITIONS, by ALFRED J. CALDICOTT, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—	Out on the Waters	...	4d.
	The Haymakers	...	4d.
	Yule	...	4d.
	Jack and Jill	...	4d.
	Little Jack Horner	...	6d.
	Humpty Dumpty	...	6d.
	Winter Days	...	4d.

Songs—The New Curate and Two Spoons... each 2s.
Post-free of the Composer, Worcester. Special terms to Societies.

POPULAR FOUR-PART SONGS by GABRIEL DAVIS.

THE THREE STARS	...	2d.
THE KNIGHT'S RETURN (4th Edition)	...	2d.
GOD SAVE THE PRINCE (17th ")	...	2d.
TO THE DISTANT SEA (6th ")	...	2d.
TO THE WOODS (6th ")	...	2d.
HARK! 'TIS MUSIC (5th ")	...	2d.
THE HOUR OF REST (4th ")	...	2d.
DAME WIGGINS OF LEE (Humorous). (5th Edition)	...	2d.
DAME TROT (") (3rd ")	...	2d.
WHO'S FOR THE QUEEN? (")	...	3d.

London: NOVELLO, EWER and Co.

THROAT IRRITATION.—Soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use **EPPS'S GLYCERINE JUJUBES**. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps and Co., Homœopathic Chemists, London." A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm.—Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

MELBOURNE EXHIBITION, 1881.—FIRST PRIZE to BORD'S PIANOS on SALE, with 25 per cent. discount for cash, or on the three-years hire system, 15s. per month. Illustrated Lists free, of CHAS. STILES and CO., 42, Southampton Row, Holborn, London, W.C. Second-hand Pianos on the three-years system, 10s. 6d. per month. Pianos exchanged.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered) for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings are not permitted in this advertisement, but may be had from the Inventor, J. STUTTFORD, 41, Rathbone Place, W. Trade supplied.

THE NEW MODEL OBOE, by J. SHARPE, of Pudsey, near Leeds, contains five extra self-acting keys, also one self-acting lever, which renders the middle E flat perfectly safe in any kind of passage. Great equality of tone has also been obtained by the addition of the above keys. For price and other particulars, address as above.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

BRASS BAND INSTRUMENTS. New Short Model, very best London make. Cheaper than any other house. Prices, with drawings, post-free, De Lacy and Co., London Brass Band Journal Office, 84, Holland Road, Brixton, London, S.W. Six New Christmas Pieces for Brass Band, ready October 10. Send for list.

T. R. WILLIS (established 1827), Maker and Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minories, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London. PRACTICE can be had on a complete Instrument.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th edition, 6d. each. D. Scholefield, Trinity Street, Huddersfield.

ORGAN for Church or Saloon, of 2 manuals, CC to G; 12 stops, 450 pipes, with Bourdons, German pedals, CCC to F, 30 keys. In stained case. Highly decorated front. A round, sweet, and mellow tone. Price £100. Apply to Costloe and Son, Isleworth, Middlesex.

CC ORGAN for SALE, Second-hand, to be sold cheap. Room wanted. Nice tone. Two octaves pedals. Apply, Edwards, Draper, New Bushey, Herts.

CHURCH ORGAN for SALE, 6 stops in Great, 5 in Small; pedal bourdon; spotted metal; neat case; decorated front; bushed action. The room being required at once, no reasonable offer refused. Particulars of W. Beales, Waterloo Place, Bromell's Road, Clapham, S.W.

ORGAN, nearly new, for SALE, very cheap, owing to death of proprietor. A very effective two-manual instrument (by WEDLAKE), suitable for Church or Chapel, containing 12 stops and 30 notes of pedals, with diapher front pipes. Easy terms of payment. Apply, 57, Oxford Gardens, Notting Hill.

ORGAN.—Suitable for small Church or Chapel, or for the hall of a gentleman's mansion. There are 2 manuals, 14 stops, and a complete pedal organ. The whole in elaborately ornamented case of polished pitch pine and Spanish mahogany. Height, 10 ft.; width, 8 ft. 11 in.; depth, 3 ft. 4 in. Price, £160; cost £80. For further particulars, and cards to view, apply to Mr. W. J. Richardson, Organ Builder to Her Majesty, 144, Camberwell Road, S.E.

FOR SALE, Two-manual Estey Organ (List price, £100). 17 stops, knee swell, grand organ, &c. Has been very little used. For price, &c., apply to W. Clarke, Wood Brook, Loughborough.

THREE-MANUAL ORGAN, CC to G, in splendid condition, containing 23 stops and couplers; figured pitch pine case, with front pipes of "spotted" metal. Frontage, 11 ft. 2 in.; depth, 7 ft. 9 in.; height, 15 ft. 6 in. Alex. Young and Sons, Organ Builders, 29, Eldon Street, Upper Brook Street, Manchester.

BRISTOL.

MR. J. HAMILTON,
6, CHESTERTON TERRACE, CITY ROAD,

MANUFACTURER OF

Pedals and Action for Pianofortes,

Begs to inform Organists, Organ Students, and others that his invention for attaching **PEDALS** to **PIANOFORTES** is so useful that it has earned the approbation of over a thousand members of the musical profession. For a small outlay the great pleasure of playing organ music (from Bach's Grand Fugues to the late Henry Smart's beautiful movements) at home can be obtained. This action is easily attached to any kind of Pianoforte in a short time, as it is all sent complete with printed instructions "How to attach."

A Set of Straight Pedals (CC to F, 30 notes), with action and printed instructions, price £4 4s.

Or Radiating and Concave Pedal Board (CC to F, 30 notes), with action and printed instructions, price £5 5s.

Agents are required for every town and district.

Send for prices to the profession and trade; also for testimonials. Orders accompanied with cheque or P.O. Order will receive immediate attention.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

ORGAN PEDALS TO PIANOFORTES

TO ORGAN STUDENTS AND ORGANISTS

RUMMENS'S

Entirely new method of attachment (patented) overcomes all the objections hitherto urged. Some of its advantages are: The note is always struck, even in the most legato style of playing; the impact also is invariable, whether the pedalling be light or heavy, therefore absolute immunity from any extra wear and tear whatever is guaranteed, so that the most choice instruments may now be fitted with the new attachment without the slightest fear of injury thereto. The pedals have full depth of touch.

PRICES.

Full compass, straight pedals, and attachments complete	£	6	6	0
---	---	---	---	---

" " and concave* "	£	7	10	0
--------------------	---	---	----	---

" " radiating and concave "	£	8	8	0
-----------------------------	---	---	---	---

* As adopted in a resolution of the Council of the College of Organists.

The pedals are of Birch; compass CCC to F (30 notes); and full directions for attachment accompany each set.

Bankers—London and South Western Bank.

P.O. Orders may be crossed and made payable at the G.P.O. to the Inventor and Patentee, Henry J. Rummens, 102, Raiton Road, Brixton, London.

ORGAN for SALE.—1 manual, 6 stops, 2½ octaves of radiating pedals, 27 front pipes, all speaking, and elaborately decorated. Front portion of case, polished ebony inlaid with brass. Tone very full and round. Only been built two months (must be sold). Price £48. A. P., 4, Percy Villas, Lordship Road, Stoke Newington.

FOR SALE, a great bargain, a two-manual Church ORGAN, nearly new, with 15 stops, viz., 7 to swell, 5 to great organ, and 3 to couplers and pedals. Price £40 (no outside case). Apply, at once, to H. Blessley, Music Warehouse, Landport, Portsmouth.

ORGAN for SALE, cheap.—2 manuals, 13 stops, bourdon pedals, 30 notes. Suitable for small Chapel or Chamber. Apply to W. Samuels, Abbey Organ Works, 1, Blythe Street, Bethnal Green Road, E.

WANTED, a Good Second-hand Two-manual Church ORGAN. Address, with dimensions and specifications, F. W., 1, Clifton Place, Birchanger Road, South Norwood.

PIANO for SALE, Rosewood Cottage, 7 octaves, good as new, by Brinsmead. A bargain. Hours for inspection 2 till 10, Saturdays, and 8 till 10 other nights. 1, Castle Street East, Newman Street, Oxford Street, W.

WANTED, a fine perfect VIOLIN, by STRADIVARIUS or JOSEPH GUARNERIUS. Apply, J. D., Eastfield House, Cotham, Bristol.

FOR SALE, a VIOLIN, made by AMATI, at Cremona, 1673, at Lambert's 8, 45, White Horse Lane, Mile End Road. Exchange, &c. Price £15.

VIOLIN by KENNEDY, £6; and "Tourte" BOW, £7 7s. For references and arrangement to view, apply, Rev. R. A. Bullen, B.A., Croydon.

VERY handsome "KLOTZ" VIOLONCELLO, in perfect condition. Suitable for solo player. Lowest price, 10 guineas. Approval. W. E. Bailey, 24, Sparkenhoe St., Leicester.

FOR immediate DISPOSAL, a very fine VIOLONCELLO, by FORSTER; in grand preservation and fine tone. Warranted genuine. One of his best instruments. £15. Also a very fine VIOLIN by J. B. GUADAGNINI. Cost last owner £40, will take £10. Apply, J. D., Eastfield House, Cotham, Bristol.

FOR SALE, FRENCH HORN, 3 valves, 3 crooks, with fitted wooden case. Price £2 10s. F., 85, High Street, Maidenhead.

VIOLIN AND BOW MAKERS AND REPAIRERS, GEORGE WITHERS & CO. (Late of Coventry Street), WHOLESALE IMPORTERS OF MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

BUTLER'S MUSICAL INSTRUMENTS.

Violins, Guitars, and Banjos.
Flutes, Clarinets, and Flageolets.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.

Cornets, Drums, and Band Instruments.
Musical Boxes and Musical Instruments of every description.
The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

MALEY, YOUNG & OLDFKNOW, ORGAN BUILDERS, KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and voiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS, ORGAN BUILDERS, BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

CARPENTER'S AMERICAN ORGANS and REED ACTIONS.

Supplied direct from the manufactory, Worcester, Mass., U.S.A.

Agents throughout the United Kingdom.

See new Catalogues of Pedal Organs, Grand Orchestral Organ,
Church and Parlour Organs and Organettes.

The Patent Expression Indicator, &c.

Address, Mr. J. A. MATTHEWS, Wholesale Manager, 9, North Place,
Cheltenham.

W. J. HAYWOOD (established 1872), practical
Organ Builder and Tuner. Old organs carefully restored,
reconstructed, and enlarged. Drummond Street, Hampstead Rd., N.W.

ORGAN METAL-PIPE MAKER. First-class
workmanship. J. White, 9, Richmond Terrace, Bedminster,
Bristol.

NEW MUSIC-ENGRAVING (STEAM PRINTING)

EXHIBITED IN

PARIS, VIENNA, and PHILADELPHIA.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SPECIMENS and ESTIMATE

will be sent post-free on receipt of manuscript.

SONG, PIANO PIECE, &c. Engraving, Printing, and Paper—

4 Pages, including Title, 100 Copies (Folio) ... £1 8 0

The following 100 Copies ... 0 4 0

ANTHEM, PART-SONG, KYRIE, HYMN, &c. —

4 Pages, including Heading, 100 Copies (Octavo) ... 1 2 0

The following 100 Copies ... 0 2 0

OPERA, CHORUS, BAND-PART, &c.; Sacred Music of any
kind; BOOK with ILLUSTRATIONS; TITLES with Views, in
colours, highly ornamental; COPYING old Books, Manuscripts,
Drawings, &c., by Photography and Patent Processes.

The most perfect Machinery and a large well-trained Musical Staff
enable us to supply even the largest orders within the shortest time.

PATENT PAPER TYPE COMPANY,
62, HATTON GARDEN, LONDON, E.C.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical
Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of
Concerts, Secretaries of Institutions, and Entrepreneurs
generally that he is prepared to arrange for large or small parties of
artists of all positions in the profession, and for Concert Tours. All
details of management undertaken without the slightest trouble to
those favouring Mr. Stedman with their wishes. Terms upon
application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that
he has established a REGISTRY of ORGANISTS, CHOR-
MEN, and CHORISTERS seeking APPOINTMENTS, which is
open to their inspection, and they are invited either to call, or to write
stating their requirements. From his personal knowledge of the
qualifications of Organists and Singers, Mr. Stedman is able to give
the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO
CHOIR-BOYS for Church Festivals, Choral Weddings, Con-
certs, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all
the necessary details) for Banquets of City Companies, Masonic
Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS
and ORCHESTRAS for the performance of Oratorios and
Cantatas.

MR. STEDMAN will be happy to advise his
clients upon all professional matters, confidential or otherwise,
either by letter or personally by previous appointment at his Offices,
12, Berners Street, London, W.

VIOLIN STRINGS.—Shippers and the trade sup-
plied with the finest Italian Violin Strings imported; unequalled
for tone and durability. Three Firsts, E, sent (as sample) post-free
for 13 stamps. Alphonse Cary, Importer of Violin Strings, Bord's
Pianos, &c., Newbury, Berks. (Late of Kentish Town, N.W.)

VIOLIN STRINGS.—CAUTION.—An advertise-
ment evidently intended to mislead, and exactly copying that of
Alphonse Cary, having been inserted in this paper, Alphonse Cary
(late of Kentish Town, N.W.) requests his customers and the trade to
take particular notice that he has no London Agency, and that his
only address now is ALPHONSE CARY, NEWBURY, BERKS.
N.B.—Wholesale Trade Agent for Mons. A. Bord, Paris. Lists on
receipt of trade card.

VIOLIN STRINGS.—The Trade and Shippers
supplied with the best Italian Strings, finest in tone and
unequalled in durability. Three sample Firsts sent post-free for
thirteen stamps. London: Shepherd and Kilner, Music-Publishers
and Importers of Pianofortes, Harmoniums, Strings, &c., 7, Grocers'
Hall Court, Poultry, E.C. Lists free.

HANDEL'S SAMSON

WITH ADDITIONAL ACCOMPANIMENTS BY

E. PROUT.

First Violin, 4s. 6d.; Second Violin, 4s. 6d.; Viola, 3s. 6d.; Violon-
cello and Bass, 5s. 6d.; Flutes, 3s. 6d.; Oboes, 3s. 6d.; Clarinets, 4s.;
Bassoons, 4s. 6d.; Contra Fagotto, 1s.; First and Second Horns, 2s.;
Third and Fourth Horns, 1s. 6d.; Trumpets, 1s.; Alto and Tenor
Trombones, 1s.; Bass Trombone, 6d.; Drums, 1s.

London: NOVELLO EWER and Co.

HANDEL'S JEPHTHA

WITH ADDITIONAL ACCOMPANIMENTS BY

ARTHUR SULLIVAN.

First Violin, 6s. 6d.; Second Violin, 6s. 6d.; Viola, 5s.; Violoncello
and Bass, 7s. 6d.; Flutes, 2s. 6d.; Oboes, 2s. 6d.; Clarinets, 3s.;
Bassoons, 2s. 6d.; First and Second Horns, 1s. 6d.; Third and Fourth
Horns, 1s. 6d.; Trumpets, 1s.; Alto and Tenor Trombones, 6d.; Bass
Trombone, 6d.; Drums, 6d.; Triangle, 3d.

London: NOVELLO, EWER and Co.

Just published.

KING CARNIVALWritten by **FREDERICK E. WEATHERLY, M.A.**; Music composed by**GABRIEL DAVIS.**

Price 2s. net.

London: NOVELLO, EWER and Co.

Just published.

BY THE RIVERWritten by **HERBERT GARDNER**; Music composed by**GABRIEL DAVIS.**

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung by Miss **ADA TOLKIEN.****ELSIE (THE FLOWER GIRL'S SONG)**Written and composed by **GABRIEL DAVIS.**

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung with great success by Miss **JOSÉ SHERRINGTON.****THE ZINGARA**Written and composed by **GABRIEL DAVIS.**

Price 2s. net.

London: NOVELLO, EWER and Co.

New Patriotic Song for Baritone.

Sung by Mr. **THURLEY BEALE.****WHO'S FOR THE QUEEN?**Written by **FRED. E. WEATHERLY, M.A.**

MUSIC COMPOSED BY

GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHT

Song for Baritone or Bass, by

ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

SONGS OF COUNTRY LIFE.**THE WOODMAN.**—Dedicated to the Right Hon. **W. E. Gladstone, M.P.**"Deserves to become popular."—*Musical Standard.***THE CRICKETER'S SONG.**—Dedicated to **W. G. Grace, Esq.**"We predict that the new 'Cricketer's Song' will speedily be heard on many a green turf of Old England, as well as in the assembly-room."—*Birmingham Daily Gazette.*

COMPOSED BY

STEPHEN S. STRATTON.

Each 2s. net. NOVELLO, EWER and Co., and all Musicsellers.

CIRO PINSUTI'S Three New **TWO-PART SONGS,****HEATHER BELLS,****BOATING,****NOT EVEN A SPARROW.**

Each post-free for Eighteen Stamps.

London: **LAMBORN COCK, 23, Holles Street, Oxford Street, W.****I LOVE THEE FOR THY GENTLE VOICE.**By **P. DE FAYE**, Composer of "Tell her I love her so." The profession can have one copy of this beautiful song on receipt of card and stamp till November 30.**J. A. MILLS, 60, Moorgate Street.**

Now ready.

RITTER ALBUM

FOR THE ORGAN

A COLLECTION OF FIFTY-FOUR ORIGINAL PIECES

COMPOSED IN HONOUR OF

A. G. RITTER,

Fifty Years Organist at Magdeburg,

BY THE

MOST EMINENT GERMAN COMPOSERS OF ORGAN MUSIC

EDITED BY

RUDOLPH PALME.

Price, net, 21s.

London: NOVELLO, EWER and Co.

Ashdown and Parry's

PUBLICATIONS OF

**STANDARD
VOCAL PART MUSIC.****THE SINGER'S LIBRARY**AN UNEQUALLED COLLECTION OF VOCAL CONCERTED
TRIOS, QUARTETS, QUINTETS, &c., SACRED AND
SECULAR,

By the most renowned Composers, English and Foreign,

EDITED BY **JOHN HULLAH.**

Upwards of 150 Numbers, price Twopence each.

The Glee and Choral Library

A COLLECTION OF

STANDARD AND WELL-KNOWN VOCAL COMPOSITIONS,
AS WELL AS RECENT WORKS BY **MACFARREN,**
HATTON, LESLIE, BALFE, &c.

Upwards of 100 Numbers, price Twopence each.

**Modern Four-Part Songs for
Mixed Voices**

(S.A.T.B.) WITH AD LIB. PIANOFORTE ACCOMPANIMENT.

This Series contains about 70 choice modern works by

**J. L. HATTON, HENRY LESLIE, W. G. CUSINS, ALICE
MARY SMITH, IGNACE GIBSON, SIR W. S. BENNETT,
C. A. MACIRONE, PROFESSOR G. A. MACFARREN,
WALTER MACFARREN, CIRO PINSUTI, W. H. CUMMINGS,
AND MANY OTHER EMINENT COMPOSERS.**

Quarto size, printed from engraved plates, price 4d. to 6d. each Number.

**Modern Part Songs for Treble
Voices**

This Series contains Trios, Four-Part Songs, and Choruses, by

**HATTON, OLIVERIA L. PRESCOTT, CARULLI,
MISS MACIRONE, MENDELSSOHN, &c.**

Quarto size, printed from engraved plates, price 4d. to 6d. each number.

Chamber Trios for Treble Voices

123 Numbers. Full Music Size, 2s. to 3s. each. Class Copies, 6d. each.

This renowned Collection contains some of the most beautiful
Compositions of**BELLINI, BENEDICT, BISHOP, BARNETT, BARNBY,
CIMAROSA, CAMPANA, DONIZETTI, FLOTOW, HATTON,
HILLER, MENDELSSOHN, MACFARREN, MEYERBEER,
MOZART, MERCADANTE, PINSUTI, ROSSINI, SPOHR,
HENRY SMART, WEBER, VERDI, &c., &c.****FULL CATALOGUES SENT POST-FREE TO
ANY PART OF THE WORLD.****LONDON: ASHDOWN AND PARRY,
HANOVER SQUARE.**

THE GIRLS' OWN ANNUAL

(JUST PUBLISHED, PRICE SEVEN SHILLINGS AND SIXPENCE)

Contains amongst numerous Articles on a variety of subjects the following Papers, Stories, and Songs, interesting to all Amateur and Professional Musicians:

How to Improve your Pianoforte-Playing.—By Lady BENEDICT.

What is "A Correct Musical Taste"?—By Professor MACFARREN.

On Part-Singing and Choir Organisation.—By HENRY LESLIE.

How to Play the Guitar.—By Madame SIDNEY PRATTEN.

How to Sing in Public.—By Madame ANTOINETTE STERLING.

How to Play the Concertina.—By RICHARD BLAGROVE.

How to Play Mendelssohn's "Songs without Words."—By Lady BENEDICT.

On Method in Teaching the Pianoforte.—By EDWIN M. LOTT.

How to Purchase a Piano and Keep it in Order.—By A PROFESSOR OF MUSIC OF SIXTY YEARS' STANDING.

SONGS WITHOUT MUSIC; or, Stories on Modern Popular Ballads.

BY

FREDERICK E. WEATHERLY, EDWARD OXENFORD, COTSFORD DICK, ANNE BEALE, HELEN MARION BURNSIDE, NELLA PARKER, and MARY MARK-LEMON.

NEW SONGS

Specially composed for *The Girls' Own Paper* by Sir JULIUS BENEDICT, JOSEPH BARNBY, BERTHOLD TOURS, HUMPHREY J. STARK, B. Mus., Lady LINDSAY (of Balcarres), EDWIN M. LOTT, GORDON SAUNDERS, D. Mus., the Rev. F. PEEL, B. Mus., Mrs. TOM TAYLOR, J. W. HINTON, D. Mus., and ALMA SAUNDERS.

Volume III. of THE GIRLS' OWN PAPER (the first monthly Number of which will be issued October 25, price Sixpence) will contain articles on Pianoforte-Playing, by Lady Benedict; on Violin-Playing, by Lady Lindsay (of Balcarres); and on Practising the Voice, Singing Ballads and Sacred Music, by Madame Edith Wynne.

"LEISURE HOUR" OFFICE, 56, PATERNOSTER ROW, LONDON, E.C.

THE HANOVER EDITION

OF

CLASSICAL & STANDARD WORKS

A COLLECTION of the most POPULAR and CELEBRATED COMPOSITIONS for the PIANOFORTE—newly engraved, thoroughly revised, fingered, and printed upon the best paper, half-sheets being entirely avoided. The "Hanover" Edition is now preferred to any other, and is in extensive circulation throughout the United Kingdom and the Colonies. The following are now ready:—

Air, Louis XIII.	Henri Ghys	s. d.
Airs Bohémiens	Jules Schulhoff	3 0
Andante and Allegro, in A	Mendelssohn	3 0
Andante and Rondo Capriccioso	Mendelssohn	4 0
Andante, Op. 35	Beethoven	3 0
Arabesque	R. Schumann	4 0
A Ray of Sunshine	C. Leduc	3 0
Blue Bells of Scotland	Henri Herz	3 0
Bourrée	J. Sebastian Bach	3 0
Blumenlied	Gustav Lange	3 0
Caprice Hongrois (Etude de Concert)	E. Ketterer	4 0
Carnaval de Venise	T. Oesten	3 0
Carnaval de Venise	Jules Schulhoff	4 0
Chant du Berger	C. Galos	3 0
Consolation	Dussek	3 0
Danse Slave	J. Ascher	4 0
Dead March ("Saul")	Handel	2 0
Duet in D	A. Diabelli	5 0
Edelweiss (Idyl)	Gustav Lange	3 0
Etude de la Vélocité, Book 1	C. Czerny	6 0
Do, do. Book 2	"	6 0
Do, complete in one book	"	10 6
Etude Mazurka	Adrien Talaxy	3 0
Exercises and Scales	Henri Herz	4 0
Fairies' Wedding Waltz	J. W. Turner	3 0
Fairy Waltz, The	F. A. Reissiger	2 6
Five Finger Exercises	Aloyse Schmidt	3 0
Gaëtana (Mazurka)	E. Ketterer	4 0
Galop di Bravura	Jules Schulhoff	4 0
Gavotte in A	H. Fliege	3 0
Gipsy Rondo	Haydn	3 0
God save the Queen	F. Kalkbrenner	3 0
Gondolied	T. Oesten	3 0
Grande Valse	Jules Schulhoff	4 0
Harmonious Blacksmith, The	Handel	3 0
Heimliche Liebe (True Love) Gavotte	Johann Resch	3 0
Home (Heimweh)	A. Jungmann	3 0
Home, sweet home	S. Thalberg	3 0
Il Corricolo (Galop)	Durand de Grau	4 0
Impromptu in A flat	F. Schubert	3 0
Impromptu in A flat	Frederic Chopin	3 0
Indispensable Scales	F. Kalkbrenner	3 0
I Puritani	J. Leybach	4 0
La Campanella	Jules Egghard	3 0
La Châtelaine (Fantaisie à la Valse)	A. Leduc	3 0
La Gazelle (Polka de Salon)	H. A. Wollenhaupt	4 0
La Prière d'une Vierge	F. Badarzewska	3 0
La Sonnambula	J. Leybach	4 0
La Sympathie (Valse Sentimentale)	Oscar Comettant	3 0
Largo (The Celebrated)	Handel	3 0
L'Argentine (Fantaisie Mazurka)	E. Ketterer	4 0
Les Cloches du Monastere (Nocturne)	Lefebure-Wely	3 0
Les Clochettes (Galop Brillant)	Durand de Grau	4 0
Les Hirondelles	Henri Streich	4 0
Le Zéphyr	J. W. Harmston	3 0
Liedlied	A. Henselt	3 0
L'Invitation à la Valse	Weber	3 0
Lucrezia Borgia	T. Oesten	4 0
Marche Funèbre	Frederic Chopin	3 0
March ("Tannhäuser")	Richard Wagner	3 0
Martha	T. Oesten	4 0
Mazeppa (Galop de Concert)	A. Quidant	3 0
Melody (played by Princess Christian)	Halifax Kjerulf	3 0
Melody in F	Anton Rubinstein	3 0
Minuet and Trio (Mozart)	Jules Schulhoff	3 0
Musidora (Polka Mazurka)	Adrien Talaxy	3 0
Oberon (Fantaisie)	R. Favarger	4 0
Olga (Mazurka)	A. Goria	3 0
One Hundred and One Exercises: Book 1	C. Czerny	4 0
Do, do. Book 2	"	4 0
Do, complete in one book	"	8 0
Où vas-tu, petit Oiseau? (Rêverie)	J. C. Hess	3 0
Polonaise in A	Frederic Chopin	3 0
Presto in E minor	Mendelssohn	3 0
Pupil's Daily Exercises	J. B. Cramer	3 0
Rigoletto	T. Oesten	3 0
Rivulet, The	Mendelssohn	3 0
Romance in A flat	Mozart	3 0
Rondo in C	Beethoven	3 0
Rule, Britannia	F. Kalkbrenner	4 0
Scherzo Brilliant	H. A. Wollenhaupt	4 0
Shepherd Boy, The (Idyl)	G. D. Wilson	3 0
Signal March, The	H. Kleber	3 0
Silvery Waves	A. P. Wyman	4 0

(See next Column.)

HANOVER EDITION—continued.

Slumber Song (Schlummerlied)	R. Schumann	s. d.
Tarantelle in A flat	S. Heller	3 0
Thème Allemand	J. Leybach	4 0
Those Evening Bells	Henri Herz	3 0
Vaillance (Polka Militaire)	J. Ascher	3 0
Violetta (Polka Mazurka)	Carl Faust	2 6
Waltz in D flat	Frederic Chopin	3 0
Wedding March, The	Mendelssohn	3 0
Zur Guitarre (Impromptu)	F. Hiller	3 0

Other important works are in course of publication in the Hanover Edition.

The Hanover Edition may be had of all Musicsellers in town or country.

LONDON: DUFF & STEWART, 2, HANOVER ST., W.

NOTICE TO DEALERS AND MANUFACTURERS.

JUST PUBLISHED

Price 1s. 3d. bound in cloth, post-free

THE

MUSIC TRADES POCKET DIRECTORY,

Containing a list of Dealers in Musical Instruments and Musicsellers in the provincial towns of England, Ireland, Scotland, and Wales; also a classified list of London Manufacturers and Agents, Hiring Agreements, and other useful information.

London: G. D. ERNEST and Co., 1, Racquet Court, Fleet Street, E.C., Office of "London and Provincial Music Trades Review."

THE JOURNAL FOR THE MUSIC TRADE, containing news of interest to publishers, pianoforte and harmonium makers, organ builders, and manufacturers of and dealers in instruments, is "MUSICAL OPINION AND MUSIC TRADE REVIEW." Price 2d. Of all book and musicsellers; by post (3d.) of J. F. REID and NEPHEW, Advertising Agents, 1, Sherborne Lane, E.C.

CHERUBIN'S MASSES

IN FULL SCORE.

REQUIEM MASS, for Mixed Voices	net	25s.
SECOND ditto, for Male Voices	"	25s.
SECOND MASS, in D minor	"	50s.
FOURTH ditto, in C major	"	25s.

London: NOVELLO, EWER and Co.

Just published.

GRAND THEORETICAL-PRACTICAL
VIOLIN SCHOOL

In Three Books,

BY

EDMUND SINGER AND MAX SEIFRIZ

Translated from the German Edition

BY

PERCY GOETSCHINS.

First Book, in two parts each, net 7s.

London: NOVELLO, EWER and Co.

SUBSCRIPTION EDITION

OF

MOZART'S WORKS

PUBLISHED BY

BREITKOPF & HÄRTEL, OF LEIPZIG.

Issued in September.

SÉRIE V.—No. 5. "Mitridate, Re di Ponto." Opera seria, full score	s. d.
Subscriptions received, and single Volumes sold by NOVELLO, EWER and Co.	13 6

TO PROFESSORS AND SCHOOLS.

EWALD AND CO.'S CATALOGUES.

No. 1. INSTRUMENTAL.

" 2. VOCAL.

" 3. THE HOLLE EDITION.

" 4. BREITKOPF AND HÄRTEL LIST.

Post-free, with terms (specially favourable) on application.

EWALD and Co., 16, Argyll Street, London, W.

ORIGINAL

COMPOSITIONS FOR THE ORGAN

By EDWIN EVANS.

No. 1. POSTLUDE, FUGHETTA IN C	net	1 6
" 2. MELODY IN E FLAT	"	1 6

EWALD and Co., 16, Argyll Street, London, W.

PERFORMED WITH GREAT SUCCESS AT THE WORCESTER FESTIVAL.

THE BRIDE

A CANTATA

TRANSLATED FROM THE GERMAN OF R. HAMERLING

AND SET TO MUSIC BY

A. C. MACKENZIE.

Op. 25.

PRICE ONE SHILLING AND SIXPENCE.

"The Cantata begins with a short instrumental introduction in the key of F minor. The movements suggest the rhythm of a solemn march, and the orchestration, with its effective use of the trombone, tends to support that character. We are thus prepared for tragic events that are to follow, in spite of the gentle and joyous strains of the opening chorus, in which a lady is serenaded on the eve of her wedding day: 'Sweet lady, thy lover awaits thee,' the singers are heard to chant to a melody which might have been written by Mendelssohn in his happiest mood. . . . The next number is a Wedding March and Chorus, the most popular, but by no means the best section of the score. Infinitely more worthy of distinction, and, indeed, very fine, was the final chorus, in which we are informed that, for reasons unknown, the bride, instead of being at the altar, 'lies 'neath the tide, down, down in the sea's chilly bosom.' Mr. Mackenzie's chorus is essentially founded on the prelude, other melodic materials also being reintroduced with excellent effect. From a musical point of view this piece is very interesting, but still more remarkable is the intensity of feeling sustained throughout."—*Times*.

"Mr. Mackenzie scores for the orchestra like one to whom all its resources are familiar. He lays on colour deftly, and, better than deftly, with truth, leaving, indeed, hardly anything to be desired. . . . Taking the work as a whole, I am bound to see in it not only a praiseworthy achievement, but an earnest of far better things to come. . . . The music (of the duet) shows a power of intense and, at the same time, beautiful expression, such as may ultimately expand into something deserving special homage."—*Daily Telegraph*.

"Mr. Mackenzie's instrumentation is singularly graceful and effective, he has an unflinching fount of melody, and he writes for the voices with skill and knowledge. . . . The chorus, 'Sweet lady, thy lover awaits thee,' is full of delicacy and charm, a pleasing figure pervading the accompaniment (principally in the strings), and the entire number being wrought out with an absence of effort, though there is variety in abundance. . . . In a work of this character a march of some sort is a *sine quâ non*, and the composer has provided a bright, animated, and tuneful bridal chorus, *tempo di marcia*, 'Now dawneth the bright wedding morning.' . . . There is revealed in the Cantata so much power, and such a command over the means of musical expression, that 'The Bride' will endure, not only for its own sake, but as an earnest of the able work which we may confidently look forward to from the same pen. . . . The brightly scored and spirited bridal march and chorus were immensely encored."—*Standard*.

"The bright chorus, 'Sweet lady,' is melodious and graceful in the vocal portion, and comprises some characteristic orchestral writing, with delicate and fanciful varieties of instrumental effects. The love duet which follows, 'Why droops thy head?' is graceful and expressive, and is especially well written for vocal effect, in the contrasts and combinations of the voices. This duet—without plagiarism—is strongly reminiscent of the style of Gounod, both in its melodic structure and the delicate orchestral surroundings. . . . The music is evidently the production of genuine thought and skilful workmanship."—*Daily News*.

LONDON: NOVELLO, EWER AND CO.

Second Edition.

THE WIDOW OF NAIN

SACRED CANTATA

FOR SOLI VOICES AND CHORUS

BY

ALFRED J. CALDICOTT, Mus. Bac., Cantab.

Performed with great success at the Worcester Musical Festival.

Band parts on application. Piano Score, paper, 3s.; boards, 4s.

London: NOVELLO, EWER and Co.

Post-free of the Composer, Worcester.

TO CHORAL SOCIETIES.

NARCISSUS AND ECHO

Cantata for Mixed Voices. Price 3s.

GOD IS OUR REFUGE (Ps. xlv.)

Soli and Chorus. Price 1s.

COMPOSED BY

EDWIN C. SUCH, Mus. Bac., Cantab.

London: NOVELLO, EWER and Co.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BEXFIELD, Mus. Doc., Cantab.

"Not a few among both aïrs and choruses evince exceptional and remarkable power."—*Daily Telegraph*."A work which is an honour to its author and his countrymen."—*Orchestra*.

London: NOVELLO, EWER and Co.

SUITABLE FOR CHORAL SOCIETIES AND CHOIRS.

THE VICTORIES OF JUDAH AFTER THE CAPTIVITY. Sacred Cantata, with Historical Readings. Composed by G. SHINN, Mus. Bac., Cantab. Price 6d.

HAUGHTON and Co., 10, Paternoster Row.

THE VOICE OF SPRING. New work for Chorus and Full Orchestra. By C. SWINNERTON HEAP. 8vo Edition. With arrangement for pianoforte. Price 1s. 6d. net.

STANLEY LUCAS, WEBER and Co., New Bond Street, W.

JACK & THE BEANSTALK

COMIC CANTATA FOR FOUR SOLO VOICES AND CHORUS, BY EDMUND ROGERS.

Price 3s. net.

"Will doubtless prove very popular."—*Society*.

For special terms to Choral Societies apply to the Composer, 4, Melrose Gardens, West Kensington Park, W.

THE

LEGEND OF FAIR MELUSINE

A CANTATA FOR SOLO, CHORUS, & ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, octavo, 3s.; Vocal Parts, octavo, 8d. each; Orchestral Parts, 30s.; Full Score, 30s.

London: NOVELLO, EWER and Co.

SONG OF THE NORNS

A CANTATA FOR

FEMALE VOICES, SOLO, CHORUS, & ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, folio, 4s.; Vocal Parts, each, 4d.; Full Score, 6s.

London: NOVELLO, EWER and Co.

CINDERELLA

A LEGEND

FOR SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, octavo, 4s.; Vocal Parts, octavo, each 1s.; Full Score, 40s. Orchestral Parts, 40s.

London: NOVELLO, EWER and Co.

NEW FOREIGN PUBLICATIONS.

CLEMENTI.—Sonatas for Pianoforte Solo. Two Vols.,	s. d.
each, net	8 0
SVORÁK, A.—Suite for Orchestra. Op. 39:—	
Full Score...	8 0
Orchestral Parts ...	20 0
FREUDENBERG, W.—Six Songs, with German words and Pianoforte accompaniment. Op. 29 ...	2 0
GLÜCK, A.—Twelve Melodious Pianoforte Pieces. Op. 7:—	
Book I. ...	5 0
Book II. ...	4 0
GRÜNBERGER, L.—Three Preludes and Fugues for Pianoforte. Op. 29 ...	5 0
HAUPT, A.—Andante in A flat, from the Fantasia in F minor, by Mozart. Arranged for the Organ ...	2 0
LACOMBE, P.—Six Studies for Pianoforte. Op. 33 ...	7 0
LISZT, F.—Hungaria. Symphonic Poem. Orchestral Parts...	39 0
MARKULL, F. W.—Der rasende Ajas, of Sophocles. For Male Voices and Orchestra. Op. 131:—	
Vocal Score ...	8 0
Vocal Parts ...	8 0
MOZART, W. A.—Mitridate, Re di Ponto. Opera Seria. Full Score ...	13 6
PALME, R.—Transcriptions for the Organ. Op. 22. Four Books ...	3 0
Book I. Marcia elegiaca, Hiller. Song without Words, No. 8, Mendelssohn. Adagio, Beethoven (Sestet).	
Book II. Larghetto, Spohr (Third Symphony). Song without Words, No. 9, Mendelssohn. Ditto, No. 28, Mendelssohn.	
Book III. Andantino, Weber, Op. 10. Largo, Beethoven, Op. 2, No. 2. Song without Words, No. 27, Mendelssohn.	
Book IV. Adagio, Beethoven (Sonate pathétique). Song without Words, No. 19, Mendelssohn. Largo assai, Haydn (Quartet, G minor).	
RAFF, J.—Fantasia for Pianoforte. Op. 4. New Edition ...	5 0
— Ditto. Op. 12. New Edition ...	5 0
— Scherzo for Pianoforte. Op. 3. New Edition ...	4 0
REINECKE, C.—Cadenzas to Classical Pianoforte Concertos:—	
No. 21. To Mozart's Concerto, No. 1, in F ...	1 0
" 22. Ditto. No. 2, in B flat ...	1 0
" 23. Ditto. No. 3, in D ...	1 0
" 24. Ditto. No. 13, in C ...	1 0
" 25. To Beethoven's Concerto, No. 2, in B flat ...	1 0
— Dance under the Village Tree, from Op. 161, for Pianoforte Solo ...	2 0
— Ditto, for Pianoforte Duet ...	2 0
ROEDER, M.—From Olden Times. Three pieces for Pianoforte. Op. 20 ...	5 0
SCHUBERT, F.—Symphony in C, for Pianoforte Duet... net	2 0
SINGER, E., and MAX SEIFRIZ.—Grand Theoretical-Practical Violin School, in Three Books. First Book, in two parts ...	7 0
Sold at half-price, if not marked net.	
LONDON: NOVELLO, EWER AND CO.	

ECHOES OF HOME. Twenty-five very attractive copyright themes, arranged for the Piano by WILLIAM SMALLWOOD:—

1. The Wishing Cap.
2. Dear England.
3. Let the hills.
4. O fair dove.
5. O ye tears.
6. When the ship.
7. Tell me where.
8. When sparrows.
9. Why do summer.
10. Down where the.
11. The Birdie's Ball.
12. The gipsy's life.
13. She sang among.
14. Your boy in blue.
15. Raindrops patter.
16. Jenny of the Mill.
17. Annie o' the Banks.
18. Beautiful leaves.
19. Moonlight on.
20. Only one to bless.
21. Postman's knock.
22. Oh, hide not.
23. The Young Recruit.
24. Rondo on Osborne Quadrilles.
25. Rondo on Gipsy Quadrilles.

Each, post-free, for fifteen stamps.

London: ROBERT COCKS and Co., New Burlington Street.

L'ADIEU. Rhapsody for Pianoforte. 2nd edition. 4s. By CHARLES SWAIN.
London: ROBERT COCKS and Co., 6, New Burlington Street.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

- No. 1. ORGAN AND HARMONIUM MUSIC.
 - " 2. SACRED MUSIC WITH ENGLISH WORDS.
 - " 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.
 - " 4. MUSIC FOR THE PIANOFORTE.
 - " 5. SECULAR VOCAL MUSIC.
 - " 6. SACRED MUSIC WITH LATIN WORDS.
- Sent gratis and post-free.
- London: NOVELLO, EWER AND CO.

NOTICE to the TRADE and PROFESSION.—

Messrs. J. B. CRAMER & CO. beg to intimate that on and after October 1 the following STANDARD WORKS on HARMONY will be reduced to a uniform rate of Four Shillings net, in paper cover; and in cloth, 5s. net.

GOSS, SIR JOHN.—Introduction to Harmony and Thorough-Bass, with Examples and Exercises.

MACFARREN, DR. G. A.—Rudiments of Harmony, with Progressive Exercises.

RICHTER, E. F.—Treatise on Harmony (translated from the German by W. Franklin Taylor).

— Treatise on Counterpoint (translated from the German by W. Franklin Taylor).

— Treatise on Canon and Fugue (translated from the German by W. Franklin Taylor).

London: J. B. CRAMER and Co., and all Music-sellers.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S

Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

("The Well-Tempered Clavichord").

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER AND CO.

MUSIKALISCHE SKIZZEN for Pianoforte Solo. By JOHN CARLOWITZ AMES. 2s. AUGENER and Co.

"Y^E FANCIE FAIRE MARCH" (for Piano).

G. NEWCOMBE. Price 1s. 6d. net.

"I have not for a long time heard a prettier or more graceful pianoforte piece."—*Society*.

"Worthy to rank with Gounod's Marionette March for quaintness and originality."

London: W. REEVES, 185, Fleet Street.

Just published.

QUATRIÈME BALLADE

DE

F. CHOPIN

(Op. 52).

Arrangée pour deux pianos à quatre mains par G. ALIBRANDI. 3s. net.

London: NOVELLO, EWER AND CO.

SUITE IN E MAJOR

FOR THE ORGAN

COMPOSED BY

EMILE BERNARD.

Price 3s. complete.

- | | |
|-------------------------------|-------|
| 1. Andantino ... | s. d. |
| 2. Scherzo-caprice ... | 1 0 |
| 3. Introduction and Fugue ... | 1 6 |
| | 1 0 |

London: NOVELLO, EWER AND CO.

SIX TRANSCRIPTIONS for the ORGAN, with Pedal Obligato. By G. SHINN, Mus. Bac., Cantab. 2s. 6d. net. Sixth Series now ready. Each Series contains six pieces from the works of the great masters. Are of moderate difficulty, and will be found very useful for Voluntaries.

MARCH OF THE JEWISH WARRIORS. Composed by G. SHINN. Arranged both for Organ and Pianoforte. 1s. 6d. net.

London: NOVELLO, EWER AND CO.

Price 2s. 6d.

PRELUDE, COMMUNION, MELODY, and EVENSONG. Four Organ Pieces, by CHARLES W. PEARCE, Mus. Bac., Cantab., Organist of St. Luke's, Old Street.

London: NOVELLO, EWER AND CO.

THE CLERGY and CHURCH MUSIC. By

JAMES SWINBURNE. Price 6d.

London: MASTERS and Co., 78, New Bond Street.

Now ready.

THE MUSICAL LIFE. An address to the Scholars of the National School for Music. By JOHN STAINER. Price 6d.

London: NOVELLO, EWER AND CO.

COMMENCEMENT OF NEW VOLUME.

Now ready, No. 49, October, 44 pp., 2d.

MUSICAL OPINION AND MUSIC TRADE REVIEW. To order of all Book and Music-sellers.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

THE ORCHESTRA AND THE CHOIR.

(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A Monthly Review; Musical, Dramatic, and Literary. Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.		s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges	0 6
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth	0 4
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover	0 3
3.	Hymns with Tunes. Demy 8vo. Cloth	4 0
4.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	5 0
5.	Tunes only. Demy 8vo. Cloth	3 0
6.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	4 0
7.	Hymns with Tunes. Treble part only. Royal 24mo	1 6
"	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges	2 0
8.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth	2 6
9.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges	3 0
10.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.
A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.
Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258		
Tunes and 85 Chants.		s. d.
No. 1. Limp cloth, turned in	2 6	
" 2. Cloth boards, red edges, gilt lettered	3 6	
TONIC SOL-FA EDITION.		
" 3. Limp cloth, turned in	2 0	
" 4. Cloth boards, red edges, gilt lettered	2 6	
<i>About 250,000 copies have already been sold.</i>		

THE BRISTOL TUNE-BOOK (Second Series),		
containing 298 Tunes and 74 Chants.		s. d.
No. 5. Limp cloth	2 6	
" 6. Cloth boards, red edges, gilt lettered	3 6	
TONIC SOL-FA EDITION.		
" 7. Limp cloth	2 0	
" 8. Cloth boards, red edges, gilt lettered	2 6	

FIRST AND SECOND SERIES BOUND TOGETHER.

No. 9. Limp cloth	4 0
" 10. Cloth boards, red edges, gilt lettered	5 0
" 12. Tonic Sol-fa, cloth	3 0

SMALL EDITION OF THE COMPLETE WORK.

715 Tunes and Chants, providing for nearly 200 Varieties of Metre.

No. 11. Cloth 3 0

Each Edition may be had in Superior Binding.

SUPPLEMENT, 1881 0 6

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compiler, at Clare Street, Bristol.

London: NOVELLO, EWER and Co.; Bristol: W. and F. MORGAN; and all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4½d.

London: NOVELLO, EWER and Co.; and SIMPKIN and MARSHALL.

THE CREED OF ST. ATHANASIUS, as sung at All Saints' Church, Kensington Park. Composed by EDWARD H. BIRCH, Mus. Bac., Oxon. 8vo, price 4d.
London: NOVELLO, EWER and Co.

TE DEUM LAUDAMUS. Set to music with special regard to the poetical structure of the hymn, by the Rev. V. W. POPHAM, M.A. Price 4d.
London: NOVELLO, EWER and Co.

NEW ANTHEM FOR ALL SAINTS' DAY and ordinary use: THE LORD REDEEMETH THE SOUL OF HIS SERVANTS. Composed by J. C. B. TIRBUTT. Easy and effective. 8vo, 4d.
London: NOVELLO, EWER and Co. Reading: HICKIE and SON.

NEW HARVEST HYMN.—Words by W. ROBERTSON, Esq., Music by EDWIN J. CROW, Mus. B. Price 1d. Large numbers at reduced rates.
London: NOVELLO, EWER and Co.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. London: NOVELLO, EWER and Co., 1, Berners Street, W. Sold also at 66, Paternoster Row.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.

TONIC SOL-FA EDITION: Limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London: NOVELLO, EWER and Co.

Now ready, revised and enlarged, price 7s.

PARR'S PSALMODY, containing 401 Tunes, 301 Chants, 15 Responses, and 12 Doxologies, with above 400 Memoirs of Composers, and descriptions of over 220 Works used in the compilation, affording an amount of authentic information on the history and bibliography of Psalmody nowhere else to be found.
London: NOVELLO, EWER and Co.

THE UNION PSALTER, for Nonconformists. Second Edition. Psalms (Bible version) and portions of Scripture, selected for Chanting by the Rev. A. Maclaren, D.D., Manchester, and pointed by William Lockett, Organist of Union Chapel. Strongly bound in cloth, red edges, 1s. 6d. Messrs. WEEKES and Co., 16, Hanover Street, London, W.; HODDER and STOUGHTON, Paternoster Row; or Messrs. FORSYTH BROS., Deansgate, Manchester.

Price Fourpence.

TE DEUM

EASY CHANT SERVICES FOR PARISH CHOIRS,

No. 1, in D; No. 2, in E flat.

BY

S. C. COOKE.

The Service No. 1 was selected by the Lichfield Diocesan Choral Association for their Festival at Stafford in September.
London: NOVELLO, EWER and Co.

HERRING'S METRICAL TUNES, &c. 8vo, 12 pp., 6d. London: NOVELLO, EWER and Co.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d.
London: NOVELLO, EWER and Co.

Second Thousand, now ready.
ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d.
London: NOVELLO, EWER and Co.

Books I. to VIII., New Series, 1s. each.
COLLECTION of KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

London: NOVELLO, EWER and Co.

Reduced Price, 3d.
G. A. MACFARREN'S CANTATE DOMINO and **DEUS MISEREATUR.** For Voices in Unison and Organ. 8vo. London: NOVELLO, EWER and Co.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use.
London: NOVELLO, EWER and Co.

LET NOT YOUR HEART BE TROUBLED. 5th edition. Arranged by CHARLES SWAIN.

By the same Composer,
THE LORD IS MY SHEPHERD. 3rd edition. Each 4d.
London: NOVELLO, EWER and Co.

Easy and effective.

ANTHEM.

GOD IS OUR HOPE AND STRENGTH Written expressly for Parish Choirs by FRANK BATES, Mus. Bac.

This Anthem has been sung at several Choral Festivals.

"Just the thing for village choirs."—*Church Times.*
Price Threepence.

London: NOVELLO, EWER and Co.

Post-free, 6½d., or three copies, 1s. 3d.—For the special use of Organists.

A FULL-HARMONISED ORGAN ACCOMPANIMENT to the APOSTLES' CREED in G, with monotonous setting to words by THOMAS E. LEETE, Organist, Parish Church, Sutton Bridge, Lincolnshire.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a collection of Kyrie Eleisons, old and new.
London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.
Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d.
London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY and MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1½d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

JUBILATE DEO in G, chiefly in Unison. Price 2d. By CHARLES VINCENT, Mus. Bac., Oxon.
London: NOVELLO, EWER and Co.

WILFORD MORGAN'S GRAND MARCHES. "CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kuhe's Festival, and Promenade Concerts. Also for Piano solo:—
MARCIA GIUBILANTI }
MARCHE JOYEUSE } Post-free, eighteen stamps each.
MARCHE MILITAIRE }
MARCH IN C MINOR }
MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES. Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN's semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.
MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN's popular semi-sacred March, "CHRISTIAN THE PILGRIM," for Organ, with pedal obligato. Post-free, 18 stamps.
MORGAN and Co., 27, Charles Street, St. James's, S.W.

COMPOSITIONS by DR. ROBERTS.

Third Thousand.

JONAH. A Sacred Cantata.

Vocal Score, octavo	...	...	...	...	...	...	...	...	...	s. d.
Chorus Parts	...	...	...	...	...	...	...	...	...	3 0
Strings	...	...	...	...	...	...	...	...	...	3 2
Wind, &c. (full orchestra)	...	...	...	...	...	...	...	...	...	6 0
	...	...	...	...	...	...	...	...	...	10 0

Second Thousand.

A MORNING, COMMUNION, and EVENING SERVICE in D. Vocal score, 8vo, 1s. 6d.; or separately, No. 1, Morning, 6d.; No. 2, Communion, 6d.; No. 3, Evening, 6d.

Second Thousand.

AN EVENING SERVICE in F: Magnificat and Nunc dimittis, 8vo, price 6d. Written specially for the Festival of Church Choirs held in the Parish Church, Halifax, in 1880.

London: NOVELLO, EWER and Co.

The Cathedral Psalter

POINTED FOR CHANTING.

Imperial 32mo, cloth	..	..	..	..	..	s. d.
Ditto, with Proper Psalms, cloth	..	..	..	..	..	0 9
Demy 8vo, large type, with Proper Psalms, cloth	..	..	..	..	..	1 0
Proper Psalms, separately. Paper cover. 32mo	..	..	..	..	..	2 6
Canticles, 32mo	..	..	..	..	..	0 3
Ditto, 8vo	..	..	..	..	..	0 1
	..	..	..	..	..	0 3

The Psalter, with Chants, Post 4to, cloth	..	..	..	..	..	5 0
Canticles, 4to, with Chants	..	..	..	..	..	0 6

THE

CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	..	..	..	..	..	2 0
Ditto, cloth	..	..	..	..	..	3 0
Foolschap 4to, paper cover	..	..	..	..	..	1 0
Ditto, cloth	..	..	..	..	..	1 6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

MUSIC FOR

ADVENT AND CHRISTMAS

BY

J. MAUDE CRAMENT, Mus. Bac., Oxon.

PREPARE YE THE WAY. Anthem (Advent). 4d.

"Spirited and effective. Concluding fugue well written."—*Musical Times*.

BEHOLD, I BRING YOU GOOD TIDINGS. Anthem (Christmas). 4d.

"Opens with a melodious treble solo and chorus, with florid organ accompaniment."—*Musical Times*."Good music, and worthy of a place in the libraries of our cathedrals."—*Church Times*."Rarely does so much fresh and bright material come to us in the shape of anthems."—*The Choir*.

TWO CHRISTMAS CAROLS. Price 3d.

1. Softly the night is sleeping.

2. Gloria in excelsis.

London: NOVELLO, EWER and Co.

Second Edition.

SIX CHRISTMAS CAROLS

By F. J. SAWYER, Mus. Bac.

Price 6d. net.

Brighton: J. and W. CHESTER, 1, Palace Place.

Now ready.

THIRTY CHRISTMAS CAROLS (Ancient and Modern), Music and Words. Illustrated cover. Paper, 1s. net; cloth, 2s. net.

London: J. B. CRAMER and Co., and all Musiciansellers.

HARVEST ANTHEM.—I WILL MAGNIFY THEE. Verse Anthem by E. STROUD, Bow Middle School, Saxon Road, E. Post-free, from Author, 3d.

NEW ANTHEM FOR HARVEST FESTIVALS.

THOU, O GOD, ART PRAISED IN SION

FULL ANTHEM, WITH SOLOS, &c., BY

J. G. CALLCOTT.

Price 6d.

Of the Composer, 30, Netherwood Road, London, W.

REVISED EDITION (with directions for pedalling, &c.) of JERUSALEM THE GOLDEN, with Introduction, Variations, Fugue, and Finale, for the Organ, by IRVINE DEARNLEY. 3s. net.

London: NOVELLO, EWER and Co.

LEAD, KINDLY LIGHT. A new and original Tune will be forwarded to senders of an addressed wrapper to W. H. G., 10, Southville Place, Bristol.

CANTIO DOMINICA. A Festal Communion Service for Soli and Chorus, by C. J. RIDSDALE. Price 1s. 6d.
W. REEVES, 185, Fleet Street.

DIAL OF AHAAZ. Sacred Cantata, by JOHN BULMER, B.D., Mus. Bac. 1s. J. BATH, Berners Street, W.

SEVENTY-SEVENTH EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.***COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.**

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Diss."Every page shows that Mr. Hemstock is master of his subject."—*Musical Standard.*"Contains much useful information."—*Musical Times.*"A practical and useful book."—*Music Trade Review.***TWELVE DUMB PIANOS OF DIFFERENT
POWERS COMBINED IN ONE.**—Mr. ARTHUR SULLIVAN recommends HORN'S REGULATING DIGITORIUM for Finger Practice. Mr. Franklin Taylor says: "It is the best instrument of the kind yet produced. The power of regulating both the resistance and the depth of touch promises to be of great value to pianists, and removes one of the chief objections to other Digitariums." "An admirably contrived machine."—*Musical Standard.* "Accomplished by the simplest possible mechanical contrivance."—*Athenæum.* Sold by WEEKES and Co., 14, Hanover Street, W.; HAYS, Royal Exchange Buildings and 26, Old Bond Street; and MILLS, 60, Moorgate Street, E.C. Price from 27s. 6d., five notes.**PRACTICAL TONE LADDER and CHILDREN'S
VOCAL HANDBOOK.** By Rev. C. S. BEE. Uplman, Tiverton, Devon. The Tone Ladder is a movable apparatus, showing the principle of the Staff notation, as explained in the handbook. Useful to all teachers, especially to those preparing for note-singing grant. Tone Ladder, Size 1, 6d., or 4s. 6d. per dozen; Sizes 2 and 3 (in wood), for classes, 4s. and 7s. 6d. To be had of Inventor, or of Messrs. Boosey and Co., publishers of Children's Vocal Handbook.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIRTRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

Just published.

A COLLECTION

OF

TWO-PART SOLFEGGI

In the principal major keys, designed for the practice of Choristers and Vocal Classes generally,

SELECTED FROM

DURANTE, HANDEL, LEO, SCARLATTI, STEFFANI,
NARES, WEBBE, &c.

BY

JAMES HIGGS,

Mus. Bac., Oxon.

ONE SHILLING.

London: NOVELLO, EWER and Co.

THE EPIKLEIS! (Pooley's Patent). An aid to Pianists for the slow shake and other exercises, and guards against the insidious habit known as secondary motion of the fingers. The very highest testimonials. By post, 4s. Handbook, 1s. John Pooley, 3, The Terrace, Clapham Park Road, S.W. P.O.O. to Clapham Common.**MUSIC FOR THE NEW CODE.**—"THE SINGING-CLASS MANUAL," by the late WILLIAM JACKSON (Masham), is admirably suited for use in the Public Elementary Schools. Price (with Appendix, containing eight pieces of music in different keys) 2s.

London: NOVELLO, EWER and Co.; and all Musicsellers and Booksellers.

FOR SCHOOLS AND SINGING CLASSES.

Now Ready, 17th Edition, 1s. 6d.

SIXTY MELODIES for YOUTH, for two, three, and four equal voices. Composed by SILCHER. Arranged to English words by FRANCIS L. SOPER. "One of the best publications of its kind."—*Athenæum.*

London: NOVELLO, EWER and Co., and SIMPKIN and Co.,

EASY ANTHEMS, by THOMAS SMITH. Price 3d. each.**HARVEST.**—"Thou crownest the year." *Sixteenth Edition.* "O sing unto the Lord." *Second Edition.*"O worship the Lord." *Eighth Edition.* "Sing we merrily." *Third Edition.* "Hear my prayer." "I was glad." "My heart is fixed." "The Lord is my Shepherd." "O send out Thy light." "Lift up your heads." "Like as the hart." "It is a good thing to give thanks." "The night is departing." Te Deum in F.

London: NOVELLO, EWER and Co.

Post-free from the Composer, 25, Angel Hill, Bury St. Edmunds.

Third Edition. Price 1s.

HOW TO LEARN TO PLAY THE PIANO WELL. By ONE WHO HAS TAUGHT HIMSELF.

"Here, in the compass of fourteen pages, is matter calculated to produce better results than half-a-dozen years' teaching."

THE ART OF PLAYING AT SIGHT. By ONE WHO HAS TAUGHT HIMSELF. Price 1s.

"The author believes his system to be infallible; after a fair trial, we must say we believe so too."

HOW TO FORM AND TRAIN a VILLAGE CHOIR. By AN ORGANISING CHOIRMASTER. Price 1s.

"Thoroughly practical. A boon to choirtrainers generally."

CONGREGATIONAL SINGING: Is it a Reality or only a Myth? By A LAYMAN. Price 1s.**THE HARMONIUM: AND HOW TO PLAY IT.** Price 1s.

Published for the Authors by THOS. SMITH, Music Warehouse, Angel Hill, Bury St. Edmunds, from whom alone copies may be had.

THE ENTRY INTO JERUSALEM (One Shilling) contains a Pastoral and March suitable for Organ Voluntarys, and four original Hymn-tunes suitable for general use. HART and Co., 54, Paternoster Row.

REDUCED PRICE.

Third edition, enlarged. Small 4to. Price 2s. paper cover ; 3s. cloth lettered.

ANGLICAN PSALTER CHANTS

SINGLE AND DOUBLE

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., ETC.,

AND

EDWIN GEORGE MONK.

This Work contains nearly 400 Chants, which are appropriated to "*Venite, exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series, suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

LONDON: NOVELLO, EWER & CO., 1, BERNERS STREET, W., AND 80 & 81, QUEEN STREET, E.C.

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 2d. Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. I & 2, 1s. 6d. each, paper cover.

GLEES AND SONGS FOR HIGH SCHOOLS. Paper cover, 1s. 6d.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. 1s. 3rd Set—Hunting Quadrilles: "John Peel," &c. 1s.
2nd Set—"Humpty Dumpty." Duet, 3s.; Solo 1s. 4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School.

London: NOVELLO, EWER & CO.

THE ANGEL'S WHISPER. Part-Song. By

J. T. FIELD. 8vo, 3d.

London: NOVELLO, EWER and Co.

TRIOS for THREE TREBLE VOICES, quartet size, with Pianoforte Accompaniment:—

	s.	d.
AVISON. Sound the loud timbrel	net	0 6
BISHOP, Sir H. R. Blow, gentle gales	"	0 6
COOKE, Dr. Hark! the lark at heaven's gate sings	"	0 6
DOLBY, Madame SAINTON. A Charade. A Breaking-up	"	0 6
Holiday Song	net	0 6
HATTON, J. L. Tyrolese Evening Hymn	"	0 6
MILLICO. Fallen is thy throne, O Israel	"	0 6
PRENTICE, RIDLEY. Mermaid's Invitation	"	0 6
SMART, Sir G. T. The Butterfly's Ball and the Grasshopper's	net	1 0
Feast	"	0 6
STEVENS, R. J. From Oberon, in Fairy-land	"	0 6
SPOFFORTH. Hail! smiling morn.	"	0 6
A Canadian Boat-Song	"	0 6
Nature's Holiday (German Melody). Adapted by Sir H. R.	net	0 6
Bishop	"	0 6
O'er mountains bright. The Crystal-Hunters (Swedish Melody).	net	0 6
Adapted by Sir H. R. BISHOP	"	0 6
Soft winds are sighing now (Bohemian Melody). Adapted by	net	0 6
C. S. COOK	"	0 6

LAMBORN COCK, 23, Holles Street, Oxford Street, London, W.

TWO NEW SONGS by L. HORSLEY: "THE

MEN THAT MAN THE LIFE BOAT"; "MY LADY."

1s. 6d. each net.

London: NOVELLO, EWER and Co.

POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (10th thousand)	3d.
The Stormy Petrel (soprano or tenor and bass solos)	3d.
The Coral Grove	3d.
Pibroch of Donuil Dhu (Sir Walter Scott)	3d.
Sweet Spring (madrigal)	3d.
The Ocean (Barry Cornwall)	3d.
Over the mountain-side (four-part serenade)	3d.
Soul of Living Music (soprano solo and chorus)	3d.
The Jäger Chorus (5th thousand)	3d.
The River	3d.
Departed Joys (Thomas Moore)	2d.
Summer and Winter	2d.
The Anglers (6th thousand)	2d.
Sweet to live amid the mountains (10th thousand)	2d.
The Dream of Home (Thomas Moore)	2d.
There's beauty in the deep (6th thousand)	1d.
Soldier, rest! (Sir Walter Scott)	1d.
Woods in Winter (Longfellow)	1d.
Autumn (Montgomery)	1d.
The sombre shadows of the night (trio for S.A.B.)	1d.

London: NOVELLO, EWER and Co.

JUST PUBLISHED.

“BROTHER, THOU ART GONE BEFORE US,”

ANTHEM

FROM

SULLIVAN'S MARTYR OF ANTIOCH

IN A CHEAP FORM FOR CHOIRS AND CHORAL SOCIETIES

(Who are at *full liberty* to sing the same anywhere, *without further permission*).

PRICE SIXPENCE.

CHAPPELL'S VOCAL LIBRARY

OF

PART-SONGS, &c.

Composed or arranged by					PRICE.	Composed or arranged by					PRICE.		
1.	Dulce domum	S.A.T.B.	G. A. Macfarren	1d.	41.	Nine Kyries, Ancient and Modern	J. Gill	2d.	
2.	Down among the dead men.	S.A.T.B.	"	1d.	42.	Sun of my soul.	S.A.T.B.	...	Brinley Richards	2d.	
3.	The girl I've left behind me.	S.A.T.B.	...	...	"	1d.	43.	'Twas fancy, and the ocean's spray.	S.A.T.B.	G. A. Osborne	2d.
4.	British Grenadiers.	S.A.T.B.	"	2d.	44.	A Prayer for those at sea.	S.A.T.B.	...	"	2d.	
5.	Long live England's future Queen.	S.A.T.B.	Dr. Rimbault	4d.	45.	O Thou, whose power (Prayer from "Mosè in Egitto")	Rossini	2d.	46.	The Guard on the Rhine.	S.A.T.B.	G. A. Macfarren	1d.
6.	My task is ended (Song and Chorus).	A.T.B.B.	...	Balfe	4d.	47.	The German Fatherland.	S.A.T.B.	...	"	1d.		
7.	Thus spake one summer's day.	S.A.T.B.	...	Abt	2d.	48.	The Lord is my Shepherd (Quartet).	S.A.T.B.	G. A. Osborne	2d.			
8.	Soldiers' Chorus.	T.T.B.B.	...	Gounod	4d.	49.	Te Deum in F	...	...	Jackson	2d.
9.	The Kermesse (Scene from "Faust")	...	...	"	6d.	50.	Te Deum in F	...	...	Nares	2d.
10.	Up, quit thy bower.	S.A.T.B.	...	Brinley Richards	4d.	51.	Charity (La Carità).	S.S.S.	...	Rossini	4d.		
11.	Maidens, never go a-wooing.	S.S.T.T.B.	...	G. A. Macfarren	2d.	52.	Cordelia.	A.T.T.B.	...	G. A. Osborne	4d.		
12.	Faggot-binders' Chorus	...	...	Gounod	4d.	53.	I know.	S.A.T.B.	...	Walter Hay	2d.
13.	Sylvan hours (for six female voices)	...	Joseph Robinson	6d.	54.	Chorus of handmaidens (from "Fridolin")	A. Randegger	4d.					
14.	The Gipsy Chorus	...	...	Balfe	4d.	55.	Offertory Sentences	...	...	Edmund Rogers	4d.
15.	Ave Maria	...	...	Arcadelt	1d.	56.	The Red Cross Knight	...	...	Dr. Calcott	2d.
16.	Hark! the herald angels sing	...	...	Mendelssohn	1d.	57.	The Chough and Crow	...	...	Sir H. R. Bishop	3d.
17.	England yet (Solo and Chorus).	S.A.T.B.	Sir J. Benedict	2d.	58.	The "Carnovale"	...	...	Rossini	2d.	
18.	The Shepherd's Sabbath day.	S.A.T.B.	J. L. Hatton	2d.	59.	Softly falls the moonlight	...	...	Edmund Rogers	4d.	
19.	Thoughts of childhood.	S.A.T.B.	Henry Smart	2d.	60.	Air by Himmel	...	...	Henry Leslie	2d.	
20.	Spring's return.	S.A.T.B.	...	"	2d.	61.	Offertory Sentences	...	...	E. Sauerbrey	4d.
21.	An old Church song.	S.A.T.B.	...	"	2d.	62.	The Resurrection	...	...	C. Villiers Stanford	1d.
22.	Sabbath Bells.	S.A.T.B.	...	"	2d.	63.	Our Boys	...	...	W. M. Lutz	4d.
23.	Serenade.	S.A.T.B.	...	"	2d.	64.	The Men of Wales	...	...	Brinley Richards	2d.
24.	Cold Autumn wind.	S.A.T.B.	...	"	2d.	65.	Dame Durden	...	...	"	1d.
25.	Orpheus with his lute.	S.S.S.	...	Bennett Gilbert	2d.	66.	A little farm well tilled	...	...	Hook	1d.
26.	Lullaby.	S.A.A.	...	"	1d.	67.	There was a simple maiden	...	...	G. A. Macfarren	1d.
27.	This is my own, my native land.	S.A.T.B.	G. A. Macfarren	1d.	68.	Fair Hebe	...	...	"	1d.	
28.	March of the Men of Harlech.	S.A.T.B.	Dr. Rimbault	2d.	69.	Once I loved a maiden fair	...	...	"	1d.	
29.	God save the Queen.	S.A.T.B.	...	"	1d.	70.	The jovial man of Kent	...	...	"	1d.
30.	Rule, Britannia.	S.A.T.B.	...	"	1d.	71.	The Oak and the Ash	...	...	"	1d.
31.	The Retreat.	T.T.B.B.	...	L. de Rille	2d.	72.	Heart of oak	...	...	"	1d.
32.	Lo! morn is breaking.	S.S.S.	...	Cherubini	2d.	73.	Come to the sunset tree	...	...	W. A. Philpott	4d.
33.	We are spirits.	S.S.S.	...	G. A. Macfarren	4d.	74.	May.	S.A.T.B.	...	W. F. Banks	2d.		
34.	Market Chorus ("Masaniello").	S.A.T.B.	...	Auber	4d.	75.	Pure, lovely innocence ("Il Re di Lahore")	Chorus for female	...	J. Massenet	4d.		
35.	The Prayer ("Masaniello")	...	...	"	1d.	76.	A Love Idyl.	S.A.T.B.	...	E. R. Terry	2d.
36.	The Water Sprites.	S.A.T.B.	...	Kücken	2d.	77.	Hail to the woods.	A.T.T.A.	...	J. Yarwood	2d.		
37.	Eve's glittering star.	S.A.T.B.	...	"	2d.	78.	Near the town of Taunton	...	Dean Thomas J. Dudeney	2d.			
38.	When first the primrose.	S.A.T.B.	...	"	2d.	79.	Merry boys are we at sea	A.T.T.B.	...	J. Yarwood	2d.		
39.	O dewdrop bright.	S.A.T.B.	...	"	1d.								
40.	Sanctus, from the "Messe Solennelle."	S.A.T.B.	Rossini	4d.									

LONDON:

CHAPPELL & CO., 50, NEW BOND STREET, W.

CITY BRANCH—14 AND 15, POULTRY, E.C.

DOMINION ORGAN COMPANY,

BOWMANVILLE, ONTARIO, CANADA.

FORSYTH BROTHERS

Beg to announce that they have accepted the SOLE AGENCY for the United Kingdom for the Sale of the celebrated ORGANS manufactured by the DOMINION ORGAN COMPANY.

The points of superiority claimed for these Organs are—

- | | |
|---|---|
| 1. SUPERIORITY OF TONE. | 8. SMOOTHNESS AND PERFECTION OF ACTION. |
| 2. POWER AND VOLUME OF TONE. | 9. STYLE AND GENERAL APPEARANCE OF CASE. |
| 3. CAPACITY FOR VARIETY OF EFFECT. | 10. BELLOWS AND ACTION ARE ALL TESTED BY A MECHANICAL ARRANGEMENT BEFORE BEING PUT INTO THE CASE. |
| 4. CAPACITY FOR EXPRESSION. | |
| 5. QUICKNESS OF TOUCH. | |
| 6. UNIFORMITY AND EQUALITY OF TONE. | |
| 7. THE QUALITY OF KEEPING IN GOOD TUNE. | |

CHURCH OR CHAPEL ORGANS

WITH SCRIBNER'S PATENT QUALIFYING TUBES.

The effect of the Qualifying Tubes is to largely increase the quantity or volume of tone, and to render it equal to that of the best Pipe Organs.

FIVE SETS OF REEDS, Twelve Stops, 42 GUINEAS.

EIGHT SETS OF REEDS, Seventeen Stops, 52 GUINEAS.

“PRINCESS LOUISE.”

NEW ORGAN, SPECIALLY MANUFACTURED FOR THE UNITED KINGDOM.

TWO SETS OF REEDS, Ten Stops, 25 GUINEAS.

The Best and Cheapest Organ in the Trade. Illustrated Catalogues post-free.

FORSYTH BROTHERS,

272A, Regent Circus, Oxford Street, London, and 122 & 124, Deansgate, Manchester.

Just published.

THE CHILDHOOD OF CHRIST

BY

HECTOR BERLIOZ

Vocal Score, paper, 5s. ; bound, 7s. Separate Voice Parts, 6d. each.

FIFTEEN MELODIES OF SCHUBERT

TRANSCRIBED FOR THE PIANOFORTE BY

STEPHEN HELLER

AND EDITED AND CAREFULLY FINGERED BY CHARLES HALLÉ.

Price 2s. each ; or complete, handsomely bound in cloth, gilt edges, 15s. net.

CHARLES HALLÉ'S PRACTICAL PIANOFORTE SCHOOL.

Section I., No. 1.—PIANOFORTE TUTOR.

FORSYTH BROTHERS,

272A, REGENT CIRCUS, OXFORD STREET, LONDON,

AND

122 & 124, DEANS_GATE, MANCHESTER

(Late Cross Street, South King Street).

MELBOURNE EXHIBITION, 1881.

CHALLEN & SON

HAVE BEEN ADJUDGED THE

GOLD MEDAL

FOR UPRIGHT IRON-FRAME PIANOS.

MELBOURNE, March, 1881.

We, the undersigned Jurors for Musical Instruments at the Melbourne International Exhibition, have no hesitation in certifying that Messrs. Challen & Son, of London, have obtained the highest number of points for Cottage Pianos, in the British Court.

The award was based on the excellence of the quality, combined with the cheapness and solidity of the instruments exhibited, which we consider to be well adapted to the requirements of the Colonies.

LÉON CARON,

Chairman.

L. MOONEN,

Vice-Chairman,

ANTONIO GIAMMONA,

WILLIAM ANDERSON,

THOMAS MORANT,

GUSTAV GERLACH,

C. T. PLUNKET,

JULIUS LIEDE.

May be obtained from all Musicsellers. Illustrated Lists and Testimonials forwarded free.

CHALLEN & SON, 46, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.



HOPKINSON'S PIANOFORTES.

PRIZE MEDALS—1851, 1855, 1862, 1865, 1866, 1872, 1875, 1877, 1879, AND AT THE PARIS EXHIBITION, 1878,

the highest distinction was conferred upon Messrs. HOPKINSON by the Musical Jurors—viz., the only Gold Medal awarded to any British Manufacturer.

MESSRS. HOPKINSON, therefore, feel fairly entitled to repeat the opinions expressed in the year 1845, by the most celebrated Pianists and Musicians then living—viz., THALBERG, Sir JULIUS BENEDICT, Madame DULCKEN, Sir HENRY BISHOP, and others, as still being correct—that their Pianofortes are "*unsurpassed in tone and touch by those of any other maker.*"

Since these opinions were expressed, the leading musical judges in all parts of the world have confirmed them.

Messrs. H. having also, after carefully conducted experiments, introduced improvements of great value, with confidence invite the Trade, Professors, and the Musical Public, specially to inspect and judge of their Metal-framed Grand and Cottage Pianofortes, which they believe to deserve the eulogium passed upon them by the President of the Musical Jurors at Paris, 1878, that—

"THEY ARE FAULTLESS."

WAREROOMS—235, REGENT STREET, LONDON, W.

MANUFACTORY—FITZROY ROAD, PRIMROSE HILL, N.W.

NOTE.—As many persons are not aware at how moderate a price they can obtain Instruments of such proved and undoubted excellence, they are invited to apply for Illustrated Lists.

CHAPPELL AND CO.'S IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.

35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.

18 TO 225 GUINEAS.

ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.

City Branch—15, POULTRY, E.C.

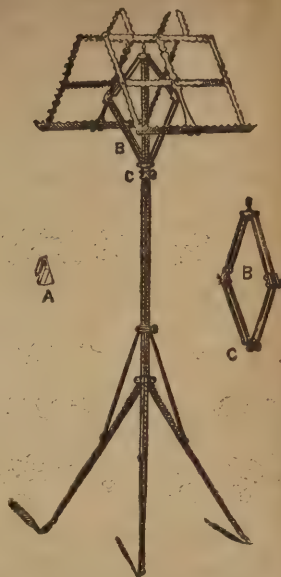
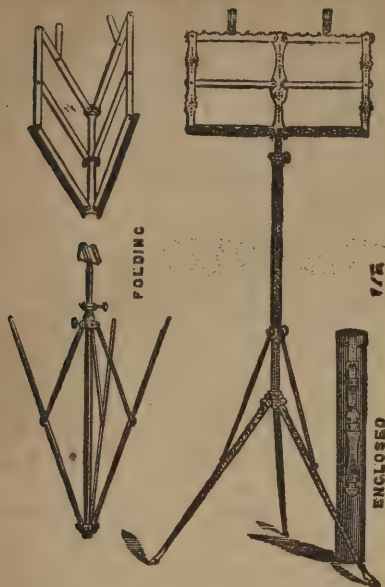
Steam Pianoforte Works—CHALK FARM ROAD, N.W.

THE
AMERICAN
PORTABLE
Music Stands.

J. F. WALTERS' PATENT.

	s.	d.
Iron Single Desks ... from	10	6
„ Double „ ... „	25	0
Brass Single „ ... „	30	0
„ Double „ ... „	45	0
Desks for Table, in Iron ...	3	6
„ „ Brass ...	10	0

A large variety of designs in Brass
Stands kept in Stock.



THESE Stands are unsurpassed in simplicity, strength, portability, cheapness, and elegance of finish.

They are suitable for Military Bands, Orchestras, Reading and News Rooms, Libraries, Studies, and Drawing Rooms. When opened to their full capacity they stand 5 feet high, and can be folded and inclosed in a case 21 inches long by 2 inches diameter. The weight is about 3 lbs. 12 oz., and they will support a weight of 50 lbs.

To be obtained of all Music Dealers, and of the Manufacturers and Proprietors of the Patent,

HARROW & CO., Music Smiths, Brass Workers, &c., 13 & 14, Portland Street, Soho, London, W.
DESCRIPTIVE CIRCULARS FREE.

MADAME PATEY'S VOCAL TUTOR

FOR SOPRANO, M.-SOPRANO, & CONTRALTO. PRICE 4s. NET.

"Madame Patey writes so clearly and sensibly, avoiding technical jargon, that her 'Tutor' can be recommended in the strongest terms to the notice of teachers."—*Music Trades Review*.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP. Cantata. Words by LONG-FELLOW. Composed for the Leeds Festival, 1880, by JOHN FRANCIS BARNETT. Price, Paper, 6s. net; Cloth, 8s.

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

LORD LOVELL. Humorous Cantata. For Four Solo Voices and Chorus. By GEORGE FOX. Price, Vocal Score, 2s. 6d. net.

THREE JOVIAL HUNTMEN. Words by R. CALDECOTT. Music by THOMAS ANDERTON. Performed at Birmingham, April 29, 1881. Price 2s. net.

MARY STUART. Dramatic Cantata. For Four Solo Voices and Chorus. Words by F. E. WEATHERLY. Music by JOSEPH L. ROECKEL. Performed at Bristol, June 1, 1881. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

IN THE PRESS.

THE HARVEST FESTIVAL. Symphonic Poem in four parts, composed for the Norwich Festival of 1881 by JOHN FRANCIS BARNETT.

IN THE PRESS.

RUTH. Sacred Cantata. By JOSEPH L. ROECKEL.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 465.—Vol. 22.

Registered for transmission abroad.

NOVEMBER 1, 1881.

Price 3d.; Post-free, 4d.

Annual Subscription, Postage-free, 4s.

ROYAL ALBERT HALL CHORAL SOCIETY.

President—H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor—MR. BARNBY.

ELEVENTH SEASON, 1881-82.

FIRST CONCERT, WEDNESDAY, NOVEMBER 2, at Eight.

HANDEL'S "JUDAS MACCABÆUS"

Miss ANNA WILLIAMS. Miss M. FENNA. Miss ORRIDGE.
Mr. EDWARD LLOYD. Mr. SANTLEY.

For this Concert the Orchestra will be increased by the Band of the Coldstream Guards.

SECOND CONCERT, WEDNESDAY, NOVEMBER 23, at Eight.

MENDELSSOHN'S "ELIJAH."

Madame MARIE ROZE.

Miss M. FENNA.

Madame PATRY.

Miss DAMIAN.

Mr. EDWARD LLOYD.

Mr. GEORGE COX.

Mr. SMITH.

Mr. SANTLEY.

BAND AND CHORUS OF 1,000 PERFORMERS.

ORGANIST, DR. STAINER.

Subscription to the Series of Seven Concerts: Stalls, £1 18s.; Arena, £1 8s.; Balcony, Reserved, £1 1s.; Unreserved, 17s. 6d. Single Tickets: Stalls, 7s. 6d.; Arena, 5s.; Balcony, Reserved, 4s.; Unreserved, 3s.; Admission, 1s.

Seats can be booked at the usual agents, and at the Royal Albert Hall, where copies of the prospectus may be also obtained.

MUSICAL ASSOCIATION, 27, Harley Street, W.

On MONDAY, November 7, R. H. M. Bosanquet, Esq., M.A., will read Two Papers (1) "On the Arrangement of Stops, Pedals, and Swell in the Organ," (2) "On the Beats of Mistuned Harmonic Consonances." The First Paper will be read at Five o'clock precisely.

JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

COLLEGE OF ORGANISTS.—The CHRISTMAS EXAMINATIONS will be held on January 10 for ASSOCIATESHIP, and on January 11 for FELLOWSHIP. On TUESDAY, November 8, at 8 p.m., Jas. Higgs, Esq., Mus. Bac., will read a Paper on "Arranged Organ Music." On TUESDAY, December 6, F. E. Gladstone, Esq., Mus. Doc., will read a Paper on "Triads, their Relationship and Treatment." Members and friends admitted to lectures by cards of membership.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

GUILDHALL SCHOOL OF MUSIC.—String

Quartets and Quintets. Pianoforte with other instruments. Amateur performers on string or wind instruments, who may be desirous of practising Classical Chamber Music, are requested to communicate with the Secretary, at the School, No. 16, Aldermanbury, E.C., from whom all particulars may be obtained.

CHARLES P. SMITH, Secretary.

October, 1881.

CHURCH SOLO-SINGING, INTONING, and

SINGING in general.—MR. FREDERIC PENNA, at different periods solo bass singer at St. Andrew's, Wells Street; the Bavarian Chapel; St. Mary's, Chelsea; and for the last ten years at the Brompton Oratory, gives instruction to Gentlemen (Clerical and Lay) and attends schools. Several fine intoners were his pupils. For terms, address, Mr. Penna, at 44, Westbourne Park Road, W.

CHESTER CATHEDRAL.—There is a VACANCY for a SOLO BOY. Free board, lodging and education. Apply to Rev. C. H. Stewart, The Precentory, Chester.

CHORISTERS.

CATHEDRAL of ARGYLL and the ISLES.—

There is a VACANCY for a BOY. Sound English education, including Latin, Greek, and French. Board, &c., in the Organist's house. Healthy locality. Seaside. Terms, 12 guineas per annum. Apply to Mr. Haslehurst, Millport, Greenock, N.B.

SOUTH PLACE CHAPEL CHOIR, Finsbury.—

WANTED, at Christmas, good leading SOPRANO at £25, CONTRALTO at £20, and TENOR at £20 per annum. Must be good readers. Morning service only. Applications to E., Elm Cottage, Commerce Road, Wood Green.

LEADING BOY in Church Choir WANTED.

North London. Salary, £12. Organist, 43, Aubert Park, Highbury.

WANTED, by a Lady Soprano, R.A.M., good Soloist and Reader, APPOINTMENT in a Church (High preferred). Address, E. C., 14, Philbeach Gardens, South Kensington.

FREE VACANCIES in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ALTO WANTED, St. Paul's, Herne Hill, S.E. £10. Address, H. Morley, 191, Camberwell New Road.

THE REV. H. R. HAWEIS has VACANCIES in Choir (St. James's, Westmoreland Street, Marylebone) for Voluntary ALTOS, TENORS, and BASSES. Apply, by letter, Mr. Edwin Bending, 27, Baker Street.

WELLS CATHEDRAL.—WANTED, for the Choir, a Good TENOR VOICE, between 25 and 30 years of age, experienced in Cathedral music and of good moral character. The candidate engaged will be required to attend and take proper part in all the services of the Cathedral, unless special leave of absence be given by the Dean and Chapter, and will be remunerated at the rate of £80 per annum. If elected a member perpetuate of the College of Vicars he will have to attend and take his proper part in the services as above stated, and will participate in the divisible revenues of the College, with the prospect of having a vicar's house assigned to him should a vacancy arise. The Dean and Chapter will make up the income of a vicar who fulfils his duties according to their regulations to £80 per annum by payments from the Chapter Fund, if his share of the annual divisible revenues of the College shall not amount to that sum. Applications, with testimonials as to ability and character, which latter will be an essential qualification, to be addressed on or before the 15th day of November next, to Mr. Lavington, Cathedral Organist.

Wells, October 11, 1881.

TENOR WANTED, for West-end Church.

Salary, £12. Two services on Sunday, practice on Friday evening. Address to W. A. care of Messrs. Ross, Music Warehouse, Norfolk Terrace, Bayswater.

VOLUNTEER CHOIR.—A few Gentlemen, of

some musical experience, WANTED (TENORS and BASSES), to fill vacancies in the Choir of St. Thomas' Church, Elm Road, Camden Town, N.W. Services semi-choral (occasionally full choral), twice on Sundays. Anthem always at evening service. Practice every Wednesday evening at 8.30. Apply first, by letter, to Mr. J. Baptiste Calkin, Organist and Choirmaster, 55, St. Augustine's Road, Camden Square, N.W.

A FIRST-CLASS SOLO TENOR, of eight years'

Cathedral experience, desires an APPOINTMENT for Sunday duty, in or near London. Could also attend one or two services in the week. Undeniable testimonials as to voice and ability. Address, Cathedral, Messrs. Novello, Ewer & Co., 1, Berners Street, W.

LAY CLERK (BARITONE).—WANTED, a

SITUATION as above, in a Cathedral or College Choir, by a Young Man, aged 22. Communicant, of good education and character. Powerful voice; good soloist; excellent reader and timeist. Sixteen years' experience in choir. Good references and testimonials. Address, stating salary and duties, Mr. C. Roe, Titchfield, near Fareham, Hants.

BASS (efficient reader accustomed to full service)

WANTED, at St. Mary Abchurch, Abchurch Lane, City. Services, Sunday morning and afternoon only, and rehearsal on Thursday. Stipend, £10 per annum. Apply, on Monday, 7th inst., between 8 and 9.30.

A GENTLEMAN, thoroughly competent for the position, wishes to obtain an ENGAGEMENT as Assistant and Secretary to a Composer of Music. Address, O 12, "Eastern Morning News" Office, Hull.

BANDMASTER, ORGANIST, CONDUCTOR, &c.

—APPOINTMENT WANTED, by active, energetic, and respectable Man, at present engaged as organist, teacher of music, &c. Good penman and accountant. Married, no family. Excellent references. Address, Presto, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST.—A Gentleman desires an ENGAGE-

MENT as ORGANIST and CHOIRMASTER after Christmas. Seaside preferred. Has had eight years' experience at a large organ, and trained a choir of 50 voices. First-class testimonials, and references to a large number of clergymen and professional gentlemen. Age 30. Only reason for giving up present place is want of change of climate. Address, L. W., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

PROFESSIONAL NOTICES.

MISS ELLEN ATKINS (Soprano).

Pupil of J. B. Welch, Esq., and late Student of National Training School for Music. For Oratorios, &c., 5, Knowle Road, Brixton, S.W.

MRS. BELLAMY (Soprano).

For Oratorio and Ballad Concerts, Western Terrace, Hunter's Lane, Birmingham.

Pupil of Mr. Wallworth, R.A.M.

MADAME BRUCE (Soprano)

Is open to engagements for Oratorios or Ballad Concerts, address, 21, Oppidans Road, Primrose Hill, N.W.

MISS MARGARET BUNTINE, R.A.M. (Soprano).

For Concerts, Oratorios, &c., address, 3, Talma Road, Brixton, Scotland, from December 20 till February 1.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MISS CARINA CLELLAND (Soprano).

For Concerts and Oratorios, address, Hangingstone, Ilkley, Yorkshire. "CREATION."—"Miss Clelland sang throughout with artistic refinement. She possesses a flexible voice of good quality, while her singing is distinguished by clearness and evenness of vocalisation, and her enunciation is particularly distinct."—*Birmingham Gazette*, September 5, 1881.

MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS EVA FARBSTAIN (Soprano).

Pupil of Signor Arditi, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull.

MRS. FARRAR-HYDE (Soprano).

For Oratorios, Concerts, &c., address, Grafton Terrace, 58, Stamford Street, Ashton-under-Lyne.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS JULIA JONES (Soprano).

For Oratorios, &c., address, 1, Great Western Terrace, Cheltenham.

MISS MINNIE JONES (Soprano).

For Oratorios, Concerts, &c., 104, Mytton St., Moss Side, Manchester.

MISS CLARA JOWETT (Soprano).

For Oratorios, Concerts, &c., address, 71, George Street, Saltair, near Leeds.

MISS NELLY McEWEN (Soprano)

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS ADA MOORE (Soprano).

(Pupil of Signor Randegger.)

For Oratorios, Concerts, &c., address, 2, Balmoral Terrace, Old Trafford, Manchester.

MISS CATHERINE PICKERING (Soprano).

Hawthorn Cottage, Cheadle, Manchester.

MISS EDITH RUTHVEN (Soprano).

For Oratorios, Concerts, Lessons, &c., address, 4, Havelock Villas, Cambridge Road, Gunnersbury, W., or Mr. N. Vert, 52, New Bond Street, W.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios, 54, Duchess Road, Edgbaston, Birmingham.

MISS HELEN SWIFT, R.A.M. (Soprano).

Oratorios, Concerts, Recitals, &c., Forsyth Brothers, 122 and 124, Deansgate, Manchester, or 67, Tontine Street, St. Helen's, Lancashire.

MRS. HORATIO TAYLOR (Soprano).

References: T. Mee Pattison, Esq., Seaforth, Liverpool; George Marsden, Esq., Mus. Bac., Cantab., Fallowfield, Manchester. For Oratorios and Concerts, address, 6, Southbank Road, Southport.

MADAME LOUISE VERNON (Soprano).

MR. DOUGLAS VERNON (Tenore).

For Ballad and other Concerts, Banquets, Soirées, &c., Quartet or complete Concert Parties provided. For terms, address, care of Mr. Stedman, 12, Berners Street, W.

THE MISSES YATES (Soprano and Contralto).

Pupils of Signor Randegger, London, and Mons. Wartel, Paris. Address, Dr. Yates, Newcastle, Staffordshire.

MISS LOUISA BOWMONT

(Principal Contralto of St. Peter's, Manchester).

For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester. Criticisms on application.

MISS EDITH CLELLAND (Contralto).

71, Hulton Street, Brooks' Bar, Manchester.

MISS SARA CRAGG (Contralto).

12, North Castle Street, Halifax.

MRS. SAM'L. WORTON FIELDING (Contralto).

For Oratorios, Concerts, &c., 21, Belgrave Road, Edgbaston, Birmingham, and 56, Hammersmith Road, London, W.

MISS ADA LEA (Contralto).

For Concerts, Oratorios, 5, Park Place, Norwood Road, Herne Hill.

MISS LEYLAND (Contralto).

For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MISS LILY PARRATT (Contralto).

For Concerts, Oratorios, &c., address, Airedale View, Otley Road, Bradford, Yorkshire.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MISS MARY TOMLINSON (Contralto).

For Oratorios, Concerts, &c., address, Primrose Bank, Newton Heath, Manchester.

MISS WOLSTENHOLME (Contralto).

For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. TOM BUCKLAND (Tenor).

New Bond Street, Halifax.

MR. W. MANN DYSON (Tenor).

For Concerts or Oratorios, address, Cathedral, Worcester.

MR. CHARLES FREDERICKS (Tenor)

(Principal, Hereford Cathedral).

For Oratorios, &c., as above; or 42, Shelgate Rd., Clapham unct., S.W.

MR. EDWARD HALL (Primo Tenore)

Is open to engagements for Oratorios, Concerts, Dinners, &c. Address, 75, Devonshire Road, Holloway, N.

MR. EDWIN LONGMORE (Solo Tenor).

MR. HENRY SUNMAN (Solo Bass).

For Oratorios, Concerts, &c., address, The Minster, Southwell.

MR. THOMAS OLDROYD

(Principal Tenor, Rochester Cathedral).

For Oratorios, Concerts, &c., 4, Cuxton Road, Strood, Rochester.

MR. J. PERCY PALMER (Tenor).

For Oratorios, Concerts, &c., Consort Terrace, Belle Vue Road, Leeds

MR. HERBERT PARRATT

(Principal Tenor, Ripon Cathedral).

For Oratorios, Concerts, &c., address, The Cathedral.

The *Era* says: "Mr. Peach has a tenor voice of very pure quality."

MR. FRANK PEACH (Tenor).

For Oratorios, Concerts, Church Solos, &c., address, 58, Foulden Road, Stoke Newington, N.

MR. JOHN JAS. SIMPSON

(Solo Tenor, Ripon Cathedral).

For Oratorios, Concerts, &c., address, The Cathedral.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. DENBIGH COOPER (Primo Baritone).

For Concerts, &c., address, Wood and Marshall, Bradford, Yorkshire.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

MR. EDWARD MINTON (Baritone)

(Pupil of Signor Fabio Campana).

For Concerts, &c., address, Mr. Stedman, 12, Berners Street, W.

MR. J. F. NASH (Baritone).

Address, Cathedral, Bristol. Quartet or complete Concert Parties.

MR. FERGUS ASQUITH (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. HENRY GREEN (Basso).

For Oratorios, Concerts, &c., address, 30, Allotment Street, Rochdale.

MR. SEYMOUR KELLY (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Chichester.

MR. HOWARD LEES (Bass).

For Concerts, Oratorios, &c., address, Delph, Manchester.

MR. J. BINGLEY SHAW

(Principal Bass, Southwell Minster).

For Oratorios, Concerts, &c., address, Market Place, Southwell.

MR. T. W. HANSON (Tenor) begs to announce REMOVAL to 19, Belvoir Road, Lordship Lane, Dulwich, S.E.

MR. E. DUNKERTON (Tenor, Lincoln Cathedral), engaged: Newark, November 3; Derby, 8; Retford, 10; Spilsby ("Messiah"), 11; Nottingham, 21; Uttoxeter ("Creation"), December 2; Ilkeston (Selections), 5; Northampton ("Creation"), 8; Hyde ("Messiah"), 13; Ashton-under-Lyne ("Messiah"), 20; Rotherham ("Elijah"), "Messiah", 26. Other engagements pending. Address, Cathedral, Lincoln.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept engagements for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address), 21, Bonham Road, Brixton Rise, S.W.

M. AND MADAME SAINTON beg to announce their return to town for the season. All letters to be addressed to their residence, 71, Gloucester Place, Hyde Park, W.

MISS ELIZA THOMAS, R.A.M., Medalist (Contralto), will sing at Greenock, November 28: March, December 6; Hyde, 13; Whitteale, December—. Liberal terms to Concert-givers in the North wanting a Contralto between those dates. 49, Upper George Street, Bryanston Square, London, W.

CHANGE of ADDRESS through illness and loss of sight.—**MR. FRANCIS HOWELL**, from Maidstone to Newport, Barnstaple, Devonshire. All communications for him to Miss S. P. Howell, above address.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—**Miss LOCKWOOD**, Harpist to the Carl Rosa Opera Company, and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

THE GUITAR.—**Madame SIDNEY PRATTEN**, Instructress to Her Royal Highness the Princess Louise, is in town for the season. 22A, Dorset Street, Portman Square, W., where may be had her Second Book of Instructions, "Learning the Guitar Simplified," 10s. 6d.

MR. ALFRED FERDINAND RIPPON, the celebrated Violinist, may be engaged for Concerts. Address, Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

LONDON ORGAN SCHOOL and COLLEGE of MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp. **SCOTSON CLARK**, Mus. B., Principal.

LONDON CONSERVATOIRE of MUSIC.—Principal: Mr. Lansdowne Cottell. The Directors announce free tuition for the higher encouragement of solo oratorio, operatic, piano, and violin study. Branches: Berners Street, Conduit Street, Myddelton Hall, and Residential, Regent's Park. Candidates address the Hon. Sec., 37, Abbey Road, N.W.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. **MUSICAL SCHOLARSHIPS** were awarded in December to pupils of not less than one year's standing in the school by Professor Macfarren. **F. J. HOLLAND**, Chairman.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also "Passed with Honours" Royal Academy of Music Local Examinations, University Senior Local, F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by Post for *Licentiate* of the Royal Academy of Music, and for the Local Examinations in Subject I., or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte-playing. Preparation (personally or by Post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

DR. BENTLEY (St. Ann's Street, Manchester). Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

DR. CORBETT gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgenorth, Salop.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L. Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, 9, Alma Place, North Shields.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. CHARLES W. PEARCE, Mus. Bac., Cantab. (1881), F.C.O., L. Mus. T.C.L., gives LESSONS per post in HARMONY, COUNTERPOINT, FORM, &c. 50, Blomfield Road, Maida Vale, W.

TUITION by CORRESPONDENCE for Musical and other Examinations. No payment required until the specific qualification sought has been gained. Established in 1871. Address, Mr. James Jennings, Deptford, London.

HARMONY, COUNTERPOINT, &c., by post, or personally, 1s. 6d. per lesson. Schools and classes attended. Terms moderate. Musicus, 73, Spenser Road, South Hornsey, N.

HARMONY and COUNTERPOINT taught by Post. References to past and present pupils if desired. Terms very moderate. Address, Alpha, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG LADY (pupil of Scotson Clark) requires an ENGAGEMENT to Teach Music in a School or Private Family. L. G., 4, Oval Road, Gloucester Crescent, N.W.

MR. CHARLES JOSEPH FROST, Mus. Bac., Cantab., REQUIRES an ASSISTANT PUPIL. One able to take a service preferred. Address, Burlington Villa, Underhill Road Lordship Lane, S.E.

ARTICLED PUPIL.—The ORGANIST of St. Peter's, Eaton Square, has a VACANCY for the above. The highest advantages offered for training as a Church musician. Apply to Mr. W. de M. Sergison, The Vestry.

ORGAN PRACTICE—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (HILL and SON). PEDALING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS or PRACTICE.—Fine three-manual, blown by engine. Twenty-four hours, one guinea. Terms inclusive. Entwistle's, 1, Charles Street, Camberwell New Road.

PRACTISING ROOMS.—AGATE and PRITCHARD, 68, Gracechurch Street, E.C. Professors attend to give lessons on various Instruments, also in Singing, Glee Practice, &c. German and French Classes. An Elementary Class for the Violin.

MR. and MADAME EDWYN FRITH'S GRAND ORATORIO, OPERATIC, and BALLAD CONCERT PARTIES (under Royal Patronage, 1880) for London or Provinces. The most successful Parties extant at moderate terms. Great advantage for "en route consecutive dates." Mr. Frith has already fulfilled and booked upwards of fifty Concerts for his Party this season. Few facts concerning same: Party fulfilled engagement for Birmingham Musical Association October 8 last, and before conclusion of programme was re-engaged. The Hon. Sec. writes as follows:—"Birmingham, October 10, 1881. Dear Sir, confirming our conversation on Saturday, please book February 4, 1882. This is perhaps the best assurance that the performance gave us satisfaction." *Birmingham Daily Post*, October 10, 1881, says: "Concert given in Town Hall on Saturday with a result, artistically and commercially, which must be most encouraging. 3,218 people paid for admission; one of the largest audiences ever witnessed at a Concert. The success achieved was such as to warrant an early reappearance, &c., &c." Mr. and Madame Frith (Bass and Contralto) can accept dates together or singly. Engagements settled: Bow and Bromley Organ Recital, October 22 (great success); Lancaster Hall, 29; Luton, November 3; Leighton-Buzzard, 4 (both re-engagements); Manchester ("Messiah," opening New Town Hall, Eccles), 5; Hackney, 7; Manchester (Choral Society), 14; Bermondsey, 15; Shepherd's Bush, 16; Hartlepool, 19; Hexham, 21; Blyth, 22; Warrminster, December 27 (re-engagement); Birmingham Musical Association, February 4, 1882, &c., &c. Many other dates pending. Next prospectus will be issued in December. Artists wishing names to be included should write. Small charge made to defray part cost of postage. Circulation nearly 3,000, all amongst concert-givers. Special advertisements by arrangement. Vacancies for RESIDENT and other VOCAL PUPILS; introductions when competent. Terms moderate. Address, Yealm House, 73, Netherwood Road, West Kensington Park, W.

TO CHORAL SOCIETIES, &c.—The LONDON ORATORIO and CONCERT PARTY is open to ENGAGEMENTS for Oratorios, and Miscellaneous and Ballad Concerts: Soprano, Madame Worrell, A.R.A.M.; Contralto, Miss Amy Roanney, R.A.M.; Tenor, Mr. Edward Dalzell, Westminster Abbey; Bass, Mr. Robert De Lacy, St. Paul's Cathedral. Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

THE BRISTOL CATHEDRAL QUARTET.—For Concerts, Banquets, &c., address, Mr. J. F. Nash, The Cathedral, Bristol.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS IN MUSIC.

JANUARY 9 to 14, 1882.

The LAST DAY of ENTRY for the following is December 23, 1881.
Previous Exercises must be sent in by December 9, 1881.

1. Diplomas of Licentiate and Associate, and the Certificate of Student in Music.

2. Higher Musical Certificates for Women (Harmony, Counterpoint, General Musical Knowledge, Solo-Singing, Pianoforte, Organ, &c.).

3. Special Certificates for Technical Skill in the same subjects.

4. Musical Examinations for Clergy and Candidates for Holy Orders.

5. Matriculation Examination.

Candidates may enter for any one or more subjects in Nos. 2 and 3 at their option. The whole of the Examinations will be held in London.

The revised Regulations and Lists of selected Subjects may be seen in the College Calendar for 1881-2, or may be had on application to the Secretary, Trinity College, London, W.

CLASSES AND LECTURES.

The HALF-TERM begins on November 7. Detailed Prospectuses and Forms of Application may be had of the Secretary, Trinity College, Mandeville Place, Manchester Square, W.

CHAMBER MUSIC COMPETITION, 1881.

ADJUDICATOR, SIR MICHAEL COSTA.

The Academic Board will award a Prize of Ten Guineas and the Gold Medal of the College for the best Sonata for Pianoforte and Violin.

PRIZE ESSAY ON A MUSICAL SUBJECT, 1881.

A Gold Medal is offered for the best Essay on "The Importance of General Culture to the Musician."

SACRED MUSIC COMPETITION, 1881.

A Prize of Three Guineas is offered for the best Choral or Hymn-Tune to words provided for that purpose.

The Rules for all of the above Competitions may be had of the Secretary, Trinity College, London, W.

The last day for receiving MSS. is November 30, 1881.

Now ready. Eighth Yearly Issue. Price 3s. 6d. (Postage 6d.)

THE TRINITY COLLEGE CALENDAR

For the Academic Year 1881-2 includes particulars of the following: Articles of the Foundation; Principal Regulations of the College; List of Officers, Council, Professors, and Lecturers, &c.; Regulations for the Public Examinations for Diplomas and Certificates (higher and local) in Music; Syllabus of Classes and Lectures; Prizes and Scholarships; Resident Students; Students' Evenings and Debating Society; the Physiological School; Examination Papers in Music; College Library; Lists of Students, Institutions in Music, Honorary Members, Local Secretaries, Licentiates and Associates in Music, and Matriculated Students; View of College Building, &c.

BY ORDER OF THE ACADEMICAL BOARD.

Just published.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

Double Counterpoint AND Canon

BY

J. FREDERICK BRIDGE

Mus. Doc., Oxon.

TWO SHILLINGS.

PAPER BOARDS, TWO SHILLINGS AND SIXPENCE.

London: NOVELLO, EWER AND CO.

FULL ORCHESTRAL SCORES

PUBLISHED BY
NOVELLO, EWER AND CO.

SPOHR

THE LAST JUDGMENT. English and German words ... £1 11 6
GOD, THOU ART GREAT. ditto ... 0 10 6

HANDEL

MESSIAH I 1 0

HANDEL AND MOZART

ACIS AND GALATEA. English and German words.
(Mozart's Accompaniments) I 11 6

HAYDN

CREATION I 1 0

MENDELSSOHN.

ELIJAH. English and German words I 5 0

ST. PAUL. ditto I 5 0

HEAR MY PRAYER. ditto 0 6 0

SIR W. S. BENNETT

THE MAY QUEEN. New Edition (In the press).
London: NOVELLO, EWER AND CO.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Musicsellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

REEVES' MUSICAL DIRECTORY, 1882.—

TRADE LIST (full name, address, and branch of trade).

TRADE LIST, with addresses, under "Towns."

PROFESSIONAL LIST consists of Teachers, Professors, Instrumentalists, Vocalists, Conductors, Organists, Choirmasters, &c., with average of three lines to each.

PROFESSIONAL LIST, under "Towns."

MUSICAL SOCIETIES, both London and Country, with Conductors and Secretaries.

FULL MUSICAL STAFF of the CATHEDRALS (English, Welsh, Irish, and Scotch) and of the Collegiate Churches and Chapels.

INSTRUMENTALISTS (both Teachers and Performers) under their various Instruments.

SINGERS, with Class of Voice, &c., &c., &c.

SPECIAL ARTICLE, by W. C. A. BLEW, Esq., Barrister-at-Law:

"The Three-Years System and its Legal Aspects."

Paper, 3s.] In Preparation. New Edition. [Cloth, 4s.]

REEVES' MUSICAL DIRECTORY, 1882.—

The best, most useful and reliable work of its kind. Good type; fullest particulars; accurate.

Cloth, 4s.] Ready in December. [Paper, 3s.]

MUSICAL DIRECTORY, 1882 (REEVES').—

"EDUCATION" says: "The improved and convenient plan upon which this Directory was designed two or three years ago, naturally gained it a large amount of support. The advance in fulness and accuracy which it has since manifested is continued."

Paper, 3s.] New Edition in Preparation. [Cloth, 4s.]

REEVES' MUSICAL DIRECTORY, 1882.—

"TONIC SOL-FA REPORTER" says: "Reeves' Musical Directory makes a factual appearance. The work is very complete and handy. We ourselves find it indispensable."

All Advertisements should appear which are intended to reach the eye of the Trade (English and Colonial), the Profession and Amateurs (in all parts of the World), the Clergy, and general Musical public.

ADVERTISEMENTS.

	£	s.	d.
A space	0	4	6
Eighth-page	0	7	6
Quarter-page	0	12	6
Half-page	1	3	0
Page	2	0	0
Two Pages across	3	10	0
Special Position Page	3	3	0

* * In the Directory firms advertising are printed in Clarendon type, and the Advertisement is referred to.

Cloth, 4s.] Ready in December next. [Paper, 3s.]

MUSICAL DIRECTORY, 1882 (REEVES').—

"MUSICAL STANDARD" says: "The compendious and carefully compiled book under notice leaves nothing to be desired as regards arrangement and clearness. The work is printed with admirable clearness, and is in every respect well worthy of a place in the library of any musician."

W. REEVES, Publisher of Musical Books, Fleet Street, London.

Just published.

SUMMER NIGHTS

(LES NUITS D'ÉTÉ)

SIX SONGS BY THÉOPHILE GAUTIER

Set to Music, with accompaniment for small Orchestra or Pianoforte.

BY

HECTOR BERLIOZ

Op. 7.

English version by FRANCIS HUEFFER. Price 2s. 6d.

London: NOVELLO, EWER AND CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1881.

LISZT'S SEVENTIETH BIRTHDAY,

OCTOBER 22.

"AND is that enough to be considered a life's vocation?" once exclaimed the head-master of a grammar-school when, upon his inquiry why Liszt had been induced to take holy orders, he was told that such a step was necessary to enable him to become *maestro di cappella* to the Pope, and thus to fulfil, from out the Sistine Chapel, his own life's mission—the regeneration of Catholic Church music. The answer elicited by the above fresh query: "Certainly, and especially at the present moment, perhaps, a more important one than the regeneration of the school," caused the pedagogue to spin round on his heel and take his departure. Without wishing to enter here upon the field of polemics, we are of opinion that the conversation just recorded characterises very forcibly the indifference towards the question at issue exhibited, even at the present day, by a large body of our cultured men who moreover exercise a directing influence upon the progress of this "culture" itself.

How, we may ask, is it possible for any thinking man, albeit professedly an outsider, to entertain any doubt as to the fact that the only binding influence which—apart from the common instincts operating at moments of all-compelling necessity—holds together and shapes the masses of the people is to be looked for in their ideal conceptions which, in however crippled a form, are still embodied most intensely and convincingly in religion; and that, therefore, the Church, as long as it exists, will be to the vastly preponderating majority of men the only fountain from whence they can derive such ideal conceptions which will lift them above the narrow sphere of their material self and cause them to believe in the community of mankind and the duty of every individual towards it? Where exists the substitute for such an absolutely indispensable institution which, founded upon an ideal basis accepted by all, could attract and elevate the masses who, without this cementing influence, would dissolve into atoms? That it is to be found in the State or in modern culture, however highly developed both may be, can only be asserted by the most shortsighted of observers; and it was a similar conviction which, after the craze of "enlightenment" of the past century, and still more after the terrible period of revolution and war which followed it, sweeping away all the existing landmarks, had directed again all the more seriously reflecting minds upon the sole representative institution of things ideal, viz., upon religion, upon the Church. "La religion est le véritable ciment des édifices sociaux. Plus les pierres sont nombreuses et menues, plus le ciment doit être fort pour les unir," wrote George Sand in the fourth decade of our century in the "Lettres d'un Voyageur." It is needless here to add that any excesses committed by the Catholic Church against the authority of the State are as little to be approved of as was the whilom arrogant self-assertion of Protestant orthodoxy in opposition to the general mental strivings and culture of the time. To the truly educated mind, the Church—i.e., the religious worship of both Catholic and Protestant—remains still intact; and the highest aim can only be to develop this worship according to the spirit of our religious profession, and to secure thereby its continued ideal influence. Church and State, from this point of view, would be in the position of *Mime* and

Alberich contending for the possession of the ring; "which signifies the world's inheritance and power," while *Siegfried* holds it in his hand. And as in the Protestant Church it is most rightly sought to infuse into the service more and more such depth of meaning as would attract and satisfy the ideal requirements of the generality, so also there are not wanting in the Catholic community—as far as an outsider may be able to judge—strivings, earnest and enthusiastic, far removed from the war-tumult of the ruling powers and factions of the Church, aiming at the restitution to the latter of its old universality of influence by reviving something of the grand spirit of former ages, by which modern mankind has been moulded. And as it is by no means a mere accident if from the same spirit of modern mankind there has likewise proceeded that art which has enabled it to express in a new language the infinity of that spirit, the depth and the intensity of its emotions—so it is also by no accident that *music* must, in the first place, be called a daughter of the Church and its service; so there have been voices raised of old and to this present day in favour of the readmission into the Church of this daughter, who has meanwhile become so unspeakably rich and, above all, so independent, so that she might occupy her rightful place there with all her newly developed attributes.

The great difficulty as regards the Protestant form of worship lies in the fact of its not easily admitting our art to a full share in the service itself, thereby rendering its introduction liable to assume the character of a sacred concert, rather than of an integral part of the worship—a difficulty which, however real, is not by any means an insurmountable one. In the Catholic Church, on the other hand, music forms an essential element—in a certain sense, indeed, the most potent element of the service. For the "Transubstantiation," which is merely indicated by the priest in the elevation of the Host, attains its ideal consummation in the musical strains which at this period of the High Mass, no matter how insignificant the church at which it be performed, fills the hearts of the devoutly kneeling congregation with holy reverence and awe. And if it may be said that without this redirection of the individual upon the eternal foundations of existence, as represented in the Transubstantiation, we should most certainly not possess that art whose most essential qualities have rendered it the exponent of this cosmogony; so it may be asserted, with equal truth, that the Catholic worship, culminating as it does in the Mass, will not for any length of time maintain its vital power intact without the aid of its daughter, Music, who in turn had become its foster-mother, or at all events may be called upon in this capacity at any time.

How infinitely, therefore, was it to be regretted when, with the predominant influence of a party, which has increased immoderately the glittering pomp of the Church, not disdaining to admit into it even theatrical elements, these latter—i.e., the theatrical and superficial excrescences—had found their way also into the music of the service. There is a *Jesuitical style* recognisable in music; and he whose taste has been formed upon the eternally true and classical in our art will discern even in Beethoven's Grand Mass, as well as in Mozart's Requiem, the fact that since the seventeenth century opera has invaded the Church, and that the strangely fastidious impersonifications of the saints of that time are likewise reflected in the character of the Church music. Such was the case as much in Germany as in the countries inhabited by Latin races, and it is well known to any one who has ever visited Italy that one may hear the latest operatic airs resounding from the organ even in the majestic dome of St. Peter's,

in Rome. From Mozart to Mendelssohn there has been but one voice of complaint among musicians as to this incongruity; and great has been the number of gifted authors, Goethe at their head, who have returned from Italy full of regret at the existing state of things, which they looked upon as a reproach to the Church, and a matter of sorrow as affecting a people standing so much in need of religious elevation.

He to whom this inner consciousness of a much-wanted reform, on a modern basis, had become a second nature, unpremeditated and yet deliberately aimed at in all his doings, is the subject of this article—Franz Liszt. In the capacity in which we have thus described him, the artist was in fact merely carrying out the fundamental principles of his life. Fortunately, sufficient authentic information exists on this point, and there is no need to regard either as a miracle or as a mere accident the appearance of Liszt as a reformer of the musical art of his Church: it was a matter which touched the very foundations of his life, and he threw his heart and soul into it accordingly. "From early youth Franz had a natural bias for religious contemplation, and his intense love for his art was pervaded by a piety which had all the sincerity of his age." These words occur in the diary of the father, who died when Liszt had but reached his sixteenth year. The latter himself writes in 1857 about the "humble little church" of his Hungarian home "where as a child I have prayed with so much fervent devotion." Then already he believed himself to be called into the service of the Church, but the earnest persuasions of both his parents prevailed upon him in following entirely the paths of his art. Yet, the source from which we have derived these early notes on Liszt's character, viz., the *Gazette Musicale de Paris* of 1834, adds significantly: "His piety was, however, perfectly rational, admitting of a certain freedom of ideas and conduct; it was not, as with the majority of fanatics, rigid, uncompromising, dogmatic, and brutal; but perfectly sincere instead, far more reasonable, and at the same time proceeding from the Catholic point of view." In the same manner, even the frivolous poet Heine writes of him from Paris, about the year 1840, that he had great aptitude for religious speculation, mentioning more particularly his "unquenchable thirst after light and Godhead, which bears witness to his sense for the divine and the religious." The foregoing allusions sufficiently establish the basis for all that followed. The biographical sketch of our composer's youth, however, tells us further that he had determined to write religious music, "but whereas the music bearing that name in our time appeared to him out of keeping with the character generally attributed to it by the feelings of men, the idea forced itself upon his mind to create a religious music." When, therefore, after his prolonged wanderings, he at last settled down in order to compose in reality—for, as our French report justly says, Liszt's pianoforte-playing was "no mechanical exercise, but essentially a composition, a veritable creation of art"—when he concentrated his soul upon these creations of his entire inner experience (as these his former reproductions may well be called), in order to fix them as artistic productions, then the idea of his youthful days soon became a reality, and already at a time which would seem almost a generation removed from ours, an important part of his compositions for the Church had sprung into existence.

The "festlich hohe Gruss" of the "Hungarian Coronation Mass," or the solemn stateliness of the music written for the consecration of the cathedral at Gran, bear witness to the fact that here we have not merely

another repetition of an oft-repeated theme of which the surface has been touched only, but a return to the very heart of the subject. It was a case of offering the daily bread, so to speak, where, alas! the hungry multitude had hitherto but too frequently been tendered a stone. Even a minor work like the "Missa Choralis" would show that the desire of his youth had been realised, and that a truly religious music for the Catholic worship of our time had been created. This Mass was first produced in 1877, at Vienna, by the Cæcilienverein. In it, all that may be called traditionally mass-like in regard to the Church music of the last centuries has disappeared; and if this unadorned song of human voices can be likened to the style of a Palestrina, it contains, nevertheless, no reminiscence of that master, but all is original, new, modern, i.e., in accordance with our own nearest feelings. The most profane listener must feel that an art such as this would not only embellish and enliven the religious service, but reform it after the spirit which is latent in it: just as Palestrina had idealised and preserved to us the grand religious aspirations of a former epoch.

But Liszt did not rest satisfied with having done so much; he also directed his efforts practically towards the purification and renovation of the music of his Church. The same impulse which prompted him to resign his highly beneficial artistic activity at Weimar—foreshadowing the days of Munich and Bayreuth—likewise determined him to take up his residence in Rome. To enable him to exercise his influence in the cause he had at heart it was imperative that he should become musical director to the Pope. As such he had, according to ancient law, first of all to abandon the worldly state—Palestrina having been the last of the musical directors at the Sistine Chapel not in priestly orders, he being married, and his inimitable art alone sustaining him in the position he occupied. Thus Liszt became a priest. But why did he not remain in Rome? it will be asked. "I was disappointed in consequence of the want of education amongst the cardinals," he tells us himself regarding this point, and referring more especially to the musical tastes of an ecclesiastical body the great majority of whose members are Italians. Liszt, moreover, felt that the desired regeneration of music could, after all, only proceed from its heart's centre, from Germany. He thus returned there and founded, first at Regensburg and then at Eichstätt, model seminaries for the propagation of high-class and truly religious Church music. May they flourish, even though generations should have to pass away before their efforts can be fully appreciated! They are furnishing anew an elementary food for the soul for which there is no real substitute, and which from year to year we stand in greater need of. As regards Liszt's share in bringing about these results, we recognise that here, as in all his doings and strivings, the man and the artist are identical, forming a complete personality, compact and firmly established inwardly, and therefore truly noble and royally munificent in its outward manifestations.

LUDWIG NOHL.

CRITICAL EXCURSIONS.

By FR. NIECKS.

SCHUMANN (continued from page 501.)

JOSEPH RUBINSTEIN has also many unpleasant things to say about Schumann's pianoforte style. To be sure it is not a model style, but it does not deserve all the abuse it gets. Our critic as usual exaggerates, and applies to the whole of the master's works what only can be said of a

portion. For instance, if heaviness of style is complained of, look at the "Carnaval"! What lightness, grace, and transparency! And then would it not be advisable to take into consideration the contents as well as the form of those pieces which exhibit vagueness and technically awkward or even impracticable construction? If Schumann wanted vagueness why does Joseph Rubinstein insist on playing it as the composer did not wish it to be played, and then say it is "vulgar"? Schumann's style becomes often intricate, indistinct, and sometimes lumpish, especially when his feelings overpower him. But I would remind the disparager of Schumann that there is in his style also much that is beautiful and a real gain to the musical language. For although it is not effective in the virtuosic sense of the word, it is so as an interpreter of feelings. The contents of Schumann's pianoforte works could not for the most part be adequately expressed by more effective means. Nor should everything which falls under the head, for instance, of vagueness be condemned. Mystery is recognised as a legitimate element of the pictorial art—think only of Turner! Why should the musical art forego this powerful means of moving the feelings? It is really a pity that the virtuosi do not play the master's pianoforte works oftener at concerts. How rarely do we hear the "Kreisleriana," most of the "Novelletten," the "Fantasia," &c.! But Schumann's style, alas, is not effective enough for our by no means self-sacrificing virtuosi.

And now let us make ourselves a little more fully acquainted with Joseph Rubinstein's opinions of our composer. "Schumann's programmes, *i.e.*, his superscriptions," he says, "consist for the most part of a single and moreover so indefinite a word that such a title as the 'Humoreske,' or 'Faschingschwank,' may seem to us to be only a convenient pretext of the composer for the highly careless and slovenly stringing together of unconnected themes, phrases, rhythms, and flourishes (*Floskeln*), which taken singly are uninteresting and crude, and joined in such a *soi-disant* whole must make the impression of *non-chalant* musical improvising, nay delirious raving; and while listening to such a 'Humoreske' always call to the lips the question, What is the meaning of all this, what is 'the humour of it'? If the seriously striving musician, who unfortunately began to compose when Beethoven had *ceased*, may have been induced by a dim feeling of the necessity of going as far as possible out of the way of the all-crushing symphonist to take other paths, this feeling, as we cannot help seeing now, could not lead him further than to first attempts—to weak beginnings. Thus we see him in smaller compositions, as in some numbers of the 'Carnaval,' attain the perfectly adequate musical expression for the respective 'programmatical' superscriptions. But in larger works, even where the sonata form is abandoned, we look in vain for a more comprehensive programme corresponding proportionately with their size, that is to say, for an indication at the head of them of the poetico-artistic subject which is to be treated in them. Nay, even this abandonment of the sonata form, as the classical fundamental form, was not undertaken in consequence of self-conscious artistically thoughtful reflection of the hard-pressed musician; it can appear to us only as an act of nebulously indefinite, blindly groping caprice, which at once went back to the sonata or symphonic form as soon as Mendelssohn, who in this respect was certainly far superior to Schumann, courageously set the example."

Let us pause for a moment and consider the last sentence. Is it not strange that nebulously indefinite

and blindly groping caprice, and absence of self-conscious thoughtful reflection should be attributed to one of our best musical critics, who examined with the greatest care and judged with the most subtle insight innumerable works of the most various composers (witness his contributions to the *Neue Zeitschrift für Musik*, reprinted in his "Collected Writings")? The statement that Schumann first abandoned the sonata form and then took it up again as soon as Mendelssohn set the example is likewise not in accordance with the facts. Already, in 1831—that is, in the same year when his Op. 1 appeared—Schumann composed a first movement of a sonata (probably the Allegro afterwards published as Op. 8), and in 1833 he sketched the two sonatas in F sharp minor and G minor. The best of his smaller pieces, however, were written from 1834 to 1839. It is more likely that Schumann wrote so little in the larger forms during the first years of his artistic productivity because he felt that he was as yet wanting in the requisite power. Besides, Schumann's activity as a creative artist is divisible into periods, in several of which he devoted himself almost exclusively to one class of composition. Up to 1840 he produced nothing but pianoforte music, in 1840 he confined himself to writing songs, in 1841 he began with the B flat major Symphony a series of orchestral and chamber compositions in the larger form, in 1843 he came forward with his first choral works; after that his productivity became more varied, but vocal works predominated, and somewhat later he wrote with predilection ballads for chorus and orchestra. As to Mendelssohn's influence, its commencement and force are quite indeterminable, for there are but very rare and slight traces of it in the *contents* of Schumann's works.

But to return to our friend Joseph Rubinstein. "Even his partisans admit half ashamed that Schumann's symphonies and quartets are not all that could be desired; but do they seriously believe that his numerous 'characteristic' pianoforte pieces really are what they pretend to be, and that they express exactly what their titles promise? Who will assert that the themes, phrases, and strains, of his 'Faschingschwank' might not equally well stand in the 'Nachtstücke,' those of his 'Blumenstück' in the 'Humoreske,' those of his 'Noveletten' in the 'Romanzen'?" Here I must interrupt the gentle critic. Joseph Rubinstein forgets what he himself said about "the single indefinite word" which Schumann makes use of as a superscription. What promises are held out by the titles "Blumenstück," "Humoreske," "Faschingschwank"? But supposing the remark is just as regards these pieces—I do not say it is—it is indubitably incorrect as regards the "Novelletten" and the "Romanzen." However, the worst is coming: "Or lastly," proceeds our critic, "who can doubt but that he might very easily have presented us, in addition to his four symphonies, with a fifth, if he had put together in one book five of the short pianoforte pieces just mentioned? It is at all events clear that a wealth of fancies (*Einfälle*) were at his command, which had only the one disadvantage, that they were so like flourishes (*Floskeln*) as to be easily confounded with them; but as they poured in upon him so unceasingly, the composer had to consider how they could somehow be disposed of. If the form suitable for them could never rightly be discovered, it was indeed no small misfortune (although the ceaseless seeking for it won for him in the eyes of posterity at least the nimbus of exemplary intentions and striving); but, on examining more closely the real nature of those fancies (*Einfälle*), one remarks that they—with the exception of those which present themselves merely as 'crumbs'

(*Abfälle*)* from the table of the great tone-poets, who knew nothing of romanticism—would not reasonably fit in any of the existing forms or in any yet to be discovered; nay, that even an author who, besides earnestness and energy, would have had at his disposal intelligence and skill, could hardly have created out of such themes pieces of music, much less works of art."

To begin with the last and crowning assertion of this heap of preposterous statements; from what insignificant seed-corns have many of the grandest and most famous *chefs-d'œuvre* sprung! How the notion of "ideas which fit neither in any of the existing forms, nor in any forms yet to be discovered," could be conceived by a being endowed with reason is a problem which I recommend for solution to the ingenious reader. And then, I cannot help asking: Supposing that Schumann was not able to produce anything but fancies (*Einfälle*), would it not be wiser to accept than to spurn them? Have not the composer's aphoristic thoughts and few-lined sketches, loosely and fantastically as they are often strung together, as much *raison d'être* as the reflections, maxims, epigrams, *caractères*, *Xenien*, *pensieri*, &c., with which La Rochefoucauld, La Bruyère, Pascal, Chamfort, Vauvenargues, Goethe, Schiller, Leopardi, and others have enriched literature? To be sure, this is an inferior kind of art, or rather a minor branch of art, and not to be compared to works of developed reasoning, to many-membered, artistically constructed organisms. Still, such flashes of the intellect, such iridescences of the fancy, such throbs of the heart, such furtive peeps into human life and character, are far from being worthless and despicable. Moreover, is there only one type of beauty, and of this one type is only the highest degree of perfectness admissible? But so narrow-minded and so narrow-hearted a partisan as Joseph Rubinstein cannot be expected to have many sympathies. He looks down with scorn not only on Schumann, but, with one exception, on all composers that have appeared in the world up to this time. Brahms, Raff, and Goldmark are pelted to the utmost with mud and dirt by this *gamin* of critics. Haydn, Mozart, Beethoven, and Mendelssohn are treated with somewhat more respect:† they are, as it were, cards which may be played with good effect against the above-mentioned smaller ones, but which are swept off the table as soon as the ace of trumps, Wagner, turns up. The colossus Beethoven is merely the pedestal upon which the master of masters rises in his majesty and sublimity. In listening to Joseph Rubinstein's strictures we shall do well to keep in mind that he rejects all purely instrumental music, absolute as well as programme music, and advises the world to give up its long-cherished prejudices and recognise in Wagner's music-drama the transfiguration of the old art (see "*Symphonie und Drama*," in *Bayreuther Blätter*, February—March, 1881). Notwithstanding the daily increasing appreciation and admiration with which the world at large regards Wagner's gigantic achievements, I am glad to say it remains true in love and gratitude to its old favourites; for, be the poet-musi-

cian's genius ever so vast and powerful, he is not the quintessence of all that has been, is, and will be, but only one evolution, probably the most important artistic evolution, of the present age.

The head and front of Schumann's offending is, according to Joseph Rubinstein, "the phenomenon which has probably not remained unnoticed among musicians," namely, "that most of Schumann's work's, but especially his larger and largest ones, are put together, or 'composed' by the process of stringing together almost uninterrupted series of simple *Schusterflecke*."* This assertion is open to three objections: (1) Judging from the examples he brings forward Joseph Rubinstein does not seem to know what a rosalia is; (2) rosalias are to be frequently met with in the works of the best composers; (3) Schumann's compositions do not consist almost entirely of series of simple rosalias.

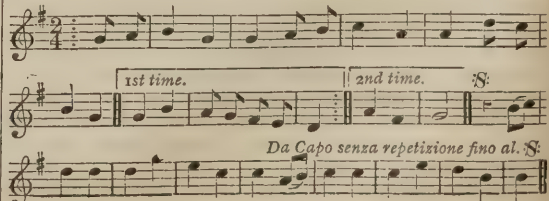
First of all let us inquire what a rosalia is, and in what its reprehensibility lies. "The school," says our Schumann censor *par excellence*, "gives the name of *Schusterfleck* (or rosalia) to those vicious, because monotony-producing, repetitions of musical phrases on related degrees in which the students of composition are wont to indulge with predilection in their first exercises." This is a very loose and misleading definition. But what could be expected from an *advocatus diaboli* where unbiassed dictionary-makers, learned as well as unlearned, vouchsafe nothing but contradictory and vague statements. The fact is, the term, like so many other musical terms, has yet to be fixed, private judgment having had hitherto pretty much its own way as regards interpretation and application. One writer defines a rosalia as a repetition of a phrase or passage, the pitch being raised one tone at each repetition; another, as successive transpositions of a melody to the next degree above or below; and a third, as a short phrase of a few bars which is repeated several times in succession on some higher or lower degree, excepting the octave. The reader will notice that the second definition is more comprehensive than the first, and the third more than the second. To learn what was originally meant by a rosalia we have only to examine the popular Italian song "*Rosalia cara mia*,"† after which it was named. The melody runs as follows:—



Here a phrase is repeated twice, each time a degree higher, and throughout in the same mode (major)—

* *Schusterflecke*: cobbler's patches. *Schusterfleck* is a German equivalent of *Rosalie* (rosalia).

† Mr. Rockstro remarks in Grove's "Dictionary of Music and Musicians" that this kind of repetition is frequently called in Germany "*Vetter Michel*" after the song "*Gestern Abend war Vetter Michel da*," but I think only the two names *Rosalie* and *Schusterfleck* are generally known in Germany. At any rate I never heard a rosalia called "*Vetter Michel*," and several German friends of mine—men of learning and of extensive acquaintance with their country—whom I questioned on the point, were in the same case. Still "*Vetter Michel*" may be one of the many nicknames with which the thing has been ridiculed. The German song alluded to, is, moreover, less viciously characteristic than the Italian song above quoted, as the reader may see for himself:—



* Here a play on the words *Einfälle* and *Abfälle* is intended, which, however, is untranslatable. *Einfälle*, plural of *Einfall*, i.e., falling in—fancy, conceit, idea. *Abfälle*, plural of *Abfall*, i.e., falling off—chips, shavings, parings, &c.

† In justice to Joseph Rubinstein I must not omit mentioning that he seems also to have some respect for Bach. Last winter, in Berlin, and perhaps elsewhere too, he performed the remarkable artistic feat of playing the whole of this master's "*Wohltemperirtes Klavier*," i.e., forty-eight preludes and the same number of fugues, in six recitals. Wagner is said to have given him hints how they were to be rendered. Whilst some of those who heard Joseph Rubinstein did not approve of the new reading of Bach, others were charmed with it. According to the latter the distinguishing features of the performance were freedom from stiff formality, individualisation of the parts, and poetic animation.

the latter circumstance implying identity of the melodic and harmonic progression. In short, this is the worst kind of rosalia imaginable. A single repetition, especially on a lower degree and in another mode, is looked upon as a venial sin and allowed to be bearable. In this, however, as indeed in all things, much depends of course on how the thing is done. Dr. Busby remarks very sensibly in his dictionary that the rosalia is a "resource very tiresome in its effects when injudiciously introduced, but capable of greatly heightening the melody when dictated by taste and sanctioned by judgment." Innumerable instances prove that, when it served their purpose, the great masters never hesitated to write rosalias, which indeed in their hands became a powerful means of expression, and, far from being weak points in their compositions, present themselves often as prominent beauties. Among the many examples of indubitable and yet unobjectionable rosalias pointed out by Mr. Rockstro in his interesting article in Grove's "Dictionary of Music and Musicians" (for other examples see the articles "Rosalia" and "Sequence" in J. Stainer and W. A. Barrett's "Dictionary of Musical Terms"; and section 276, on "Sequences," in Dr. Stainer's "Theory of Harmony") there are two—Minuet from Handel's "Ariadne" and the setting of the words "The grave gives up its dead" from Spohr's "Last Judgment"—which, with their iteration and reiteration, their ascending each time by one degree, and their adherence to the same mode, exhibit all the features of ill-repute observable in the above-quoted weak and trivial Italian song without, however, being weak or trivial themselves. Were it not for one note, a minor instead of a major interval, the setting of the words "Ingemisco tanquam reus" from Mozart's "Requiem" might be added as a third example of the same kind. But rosalias occur comparatively rarely in this form. Oftenest there is only one repetition, and frequently the sequence is at a lower pitch or the mode is changed. Handel's "How beautiful are the feet" (bars 7 and 8) from the "Messiah" furnishes an example of a phrase repeated once, a tone higher, and in the same mode; Beethoven's overture to "Coriolan," Op. 62 (bars 15, &c.), of a passage repeated once, a tone lower, and in the same mode; and the same composer's "Sonata Appassionata," Op. 57 (at the beginning of the first movement), of a passage repeated once, a tone lower, and in a different mode. The two last examples remind me that Beethoven is notable among composers for the effective use he made of rosalias. What can be more impressive than the weird and mighty upheaval in the Heroic Symphony (first movement, second part, bars 27, &c.), where a transposition takes place from C minor to C sharp minor! It must be patent to the student of this master that repetition has been carried farther by him than by any other composer. With what persistence he can fasten upon a melodic or rhythmic motive without becoming monotonous may be best learned from his symphonies—I mention especially the first movements of the C minor and the Pastoral, and the scherzo of the Ninth Symphony. In the Heroic Symphony the chief phrase of the first subject appears in one place successively (Joseph Rubinstein would say *rosaliter*) in E flat, F, D flat, B flat, and E flat (in the latter key several times). Nor does Beethoven confine himself to transpositions; he also introduces freely and with wonderful effect repetitions at the same pitch. In the C minor Symphony (bars 63, &c.) a four-bar phrase occurs three times in immediate succession.

Thus we see, and we shall see still more fully, that repetitions, rosalias as well as others, are not necessarily monotonous and indicative of poverty of ideas.

Critics and æstheticians arrive often at wrong conclusions in consequence of their insisting on judging music by the rules and usages of other arts. The verbal and musical languages, for instance, are completely different in their nature, and therefore cannot and ought not to be judged by a common code. Still, the arts have one or more points of contact, and it is instructive to note what takes place there. Thus in lyric poetry, which contains music in an embryonic state, and wherever verbal language becomes emotional, repetitions are not unfrequently met with.

To place this question as to the force and expressiveness of iteration and transposition in a clear light I cannot do better than illustrate it by examples drawn from a master highly esteemed both by conservative and radical, and recognised by all as something more than a mere composer, a contriver of more or less euphonious combinations of sounds—in short, as a true tone-poet. Here, then, follows an additional number of rosalias (taking the word in the sense of the third and most comprehensive of the three definitions above quoted) and literal repetitions at the same pitch culled from various works of Beethoven's written by him at different periods of his life and representative of all his styles.

Sonata, Op. 2, No. 1.—The first phrase of the second subject of the first movement is once completely and once partially repeated. In the working-out section the phrase appears in addition to the same number of repetitions twice a tone higher, and after that the melody is taken up by the bass. The second half of the subject contains likewise a repetition of a four-bar phrase, and in the codas which bring the parts to a close repetitions are very conspicuous. The first and second parts of the Menuetto begin with rosalias: the second four bars of the first subject are a transposition from F minor to A flat major; and the third and fourth bars of the second part a transposition from A flat major to B flat minor of the first two bars. Sequences play an important rôle in the trio, and the last movement, we may be sure, would be described by Joseph Rubinstein as consisting of nothing but rosalias.

Sonata, Op. 10, No. 3, D major.—At bar 31 of the first movement begins a four-bar phrase in F sharp minor which is immediately repeated in A major. The passage occurs several times in the course of the movement. There are other rosalias in the working-out section. In the Menuetto the second eight bars are a repetition of the first eight a tone higher (D major and E minor), only the cadences are different.

Sonata, Op. 13, C minor.—Rosalias are discoverable in the second subject of the first movement, not to speak of repetitions in the first subject, but I wish to point out only the more striking repetitions of the various elements which make up the coda of Parts I. and II. Also the *pianissimo* passage in the working-out section may be mentioned. The *pianissimo* passage in the Adagio, which is heard first in A flat minor, appears immediately afterwards in E major. I pass over the Finale.

Sonata, Op. 26, A flat major.—Joseph Rubinstein would have no difficulty in finding *cobbler's patches* in the last movement; he would say it was covered with them. And yet!

Sonata, Op. 27, No. 2, C sharp minor.—The second four bars of the first part of the Allegretto are a transposition of the first four bars, and so are the fourth four bars of the third. The repetitions in the last movement are too shocking to be contemplated.

Sonata, Op. 28, D major.—The Scherzo consists of a series of rosalias.

Sonata, Op. 31, No. 1, G major.—Joseph Rubinstein would say of the first movement of this sonata what I said of the Scherzo of the preceding one.

Sonata, Op. 53, C major.—The reader cannot but have a vivid recollection of the rosalia at the beginning of the sonata, and had I not to mend my pace, for fear of never finishing, I should show that this first is by no means the last.

Sonata, Op. 106, B flat major.—The rosalias (sequences would of course be a more appropriate and less abusive appellation) with which the Scherzo of this sonata opens put one in mind of the beginning of the Andante favori.

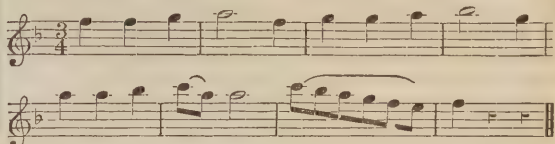
Speaking of the lesser pieces of Beethoven's piano-forte works, I would call the reader's attention to certain rosalias in the Bagatelles (Op. 33). The first four bars of No. 2 are at once repeated a tone higher, and, as if that were not enough, two of the four bars appear then a minor third higher, after which there occur yet a number of partial and freer repetitions of the phrase. The attention of the rosalia-hunter is no doubt attracted by the first two parts of No. 7 of the Bagatelles, also by several passages in the Rondo (Op. 51, No. 1) in C major; and in the Rondo (Op. 51, No. 2) in G major, he bags a splendid piece of game—the first eight bars of the theme in E major (Allegretto) being followed by their transposition to C sharp minor, in all particulars true to the original excepting the slightly altered close. But let us return from the less to the most important of the master's works.

In the Heroic Symphony (first movement, bars 134, &c.) an eight-bar phrase which first appears in E minor is at once transposed to A minor. The same passage occurs further in F and E flat minor. But who could help being enraptured by this ethereally lovely rosalia? Nor do I think it possible that any being born of woman should be so insensible as to be proof against the charm of the playful rosalia at the beginning of the Allegretto scherzando of the Eighth Symphony (F major). As to the transposition from A to D of the mysterious opening passage of the Ninth symphony, its effect is beyond the power of description: justice cannot be done to it by ever so great and choice an accumulation of adjectives.

I have already pointed out that the theorists as well as musicians are generally at variance as to what is and what is not a rosalia. Indeed, even by our accepting the most comprehensive of the three definitions, we shall not escape from being again and again brought face to face with this puzzling question. For instance, would you call the second half of the first nine bars of Mozart's G minor Symphony a rosalia, notwithstanding the modifications of the intervals of the melody and the total change of the harmonies? If you would, the name would lose its opprobriousness; for its opprobriousness is based on the monotony of the thing thus called, and monotony cannot exist where there is variety. This defence of rosalias holds also good in the case of repetitions of melody at the same pitch, but with a different accompaniment and perhaps a slightly altered cadence (see Beethoven's string quartet, Op. 127—the beginning of the Allegro). Nay even the mere change of the cadence is enough to produce the desirable variety. It is one of the most common procedures of composers to begin the second clause of a musical sentence like the first, giving it only towards the end a different turn. In addition to the examples in point to be found in the above notes from Beethoven's works, and instead of thousands more let the following few suffice. Beethoven's Sonata, Op. 10, No. 3, first movement, first subject; his Sonata, Op. 22, last movement, first subject; his Symphony in A major, first subjects of the Vivace and

Allegro con brio; his Ninth Symphony, principal theme of the last division; &c., &c.

How little is required to avoid monotony is strikingly exemplified by the movement in 3-4 time, F major, for the wind-band on the stage introduced by Mozart into the second *finale* of his "Don Giovanni":—



Now Joseph Rubinstein overlooks all this—the force of repetitions, the effect of key-relation, the transformations by melodic and harmonic modifications—he has found a good telling nickname with which to disparage a hated opponent's works, and, in accordance with one of the worst usages of party warfare, throws it about him regardless of its real applicability or inapplicability. His estimate and characterisation of Schumann is as far off the truth as E. Naumann's of Wagner. By the way, I wonder with what feelings Schumann's rude assailant, whose contempt for the composer's poor mannerism and impotent romanticism is boundless, may have read in "Die Tonkunst in der Culturgeschichte," that the distinguishing characteristics of Wagner's *manner* are a frequent use of the turn, of chromatics, ninths, and suspensions of the seventh and fourth—suspensions such as "occur in Donizetti, Verdi, Rossini, and the hypersentimental song-composers"; and that the creator of the "Kunstwerk der Zukunft" is no more than the last blossom of that later (epigonenhaft) romanticism which in literature showed itself in such men of talent as Frederick Schlegel, Novalis, Tieck, &c. And yet, however great his indignation may be, Joseph Rubinstein has no right to complain after his uncritical wholesale condemnation of Schumann, whose only crime is that among his admirers are a number of people who do not appreciate Wagner.

Before I proceed to examine the nature of Schumann's works, let me state the critic's accusation in all its violence. We have already learned that the master's compositions, more especially the larger and largest ones, consist of almost uninterrupted series of simple rosalias. We learn further that Schumann had an innate and indomitable inclination to join like to like (Gleiches zu Gleichem zu gesellen), which, whenever he had written a four-bar phrase, suggested to him that it was not good "it should be alone." This inclination, Joseph Rubinstein informs us, was the cause of the strange *technique* of composition to be found in Schumann's symphonies, quartets, *Fantasiestücke* &c.; nay, he even pronounces this inclination to join like to like to be the *fiat* of Schumann's creation, and in doing so puts the word "creation" between hyphens to let the world know that he has not been taken in by the pretensions of Schumann. These baseless and, in so far as they are not baseless, grossly exaggerated assertions awake in me no inclination to join like to like, on the contrary they induce me more and more to consider the question calmly and carefully.

(To be continued.)

CLEMENT MAROT AND THE HUGUENOT PSALTER.

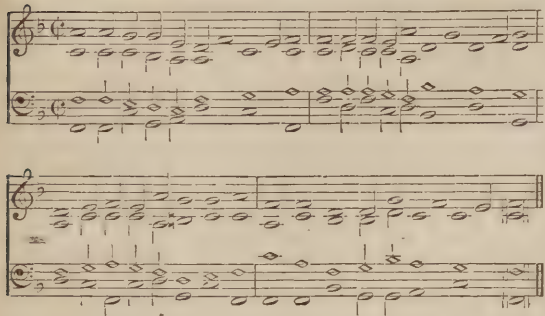
VI.

(Concluded from page 508.)

NOTWITHSTANDING the popularity which the Genevan tunes attained, critics were not wanting who decried them as trivial, sensuous, and deficient in dignity. In short, they are not plain-song. Some,

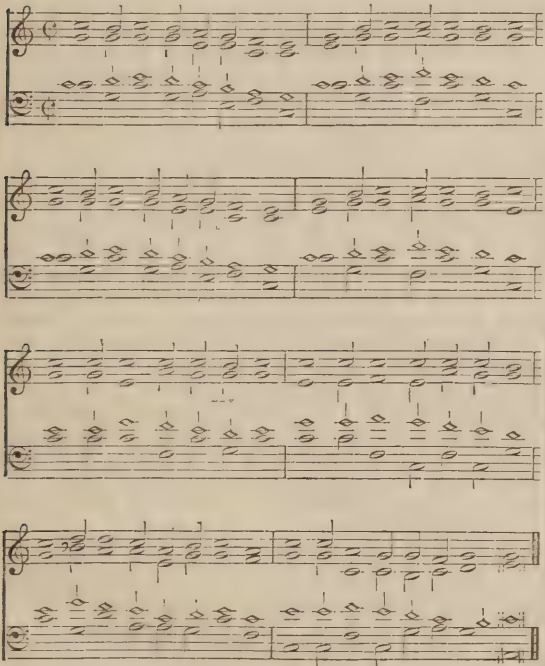
especially those added in 1562, are, no doubt, inferior in merit to the others, but time has sufficiently refuted the objections of the purists. It is impossible to enter here into any detailed examination of these tunes, but we may quote five, which we give with Goudimel's harmonies taken from his psalter of 1565. The melodies are in the tenor. The first is the 134th, the well-known "Old Hundredth."

PSEAV. CXXXIV.



The next is the 42nd, also in use in England, but the difference between the original rhythm and that of the tune as it appears in our hymnals is worthy of notice:—

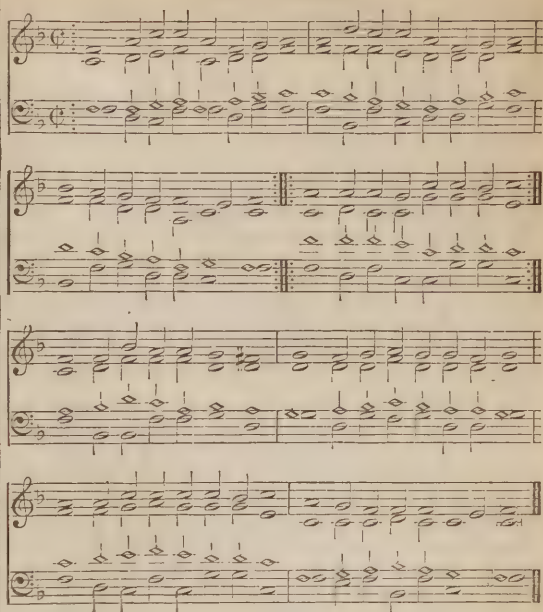
PSEAV. XLII.



The third is the 36th, which afterwards, set to the 68th psalm, became the battle-song of the Huguenots, and a melody better suited to the purpose could not easily have been found. It is not, however, a French tune, but one of those by Greiter which Calvin found "so pleasing" in 1539, and had appeared in a German psalter two years earlier. It is found in many English hymnals of the present day; but we would point out that the force and character of the melody is much impaired by the change of the penultimate semibreve of each third strain into two minims:—

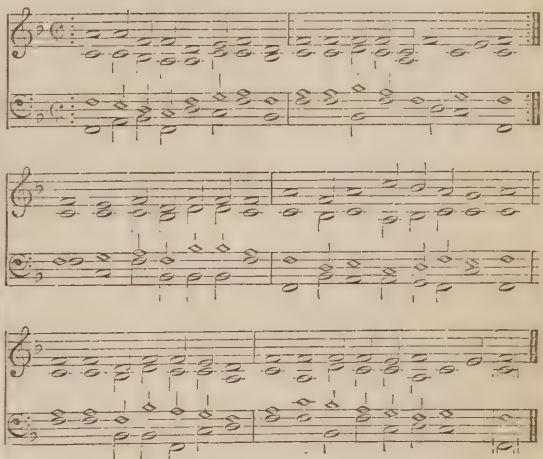
* This alteration is not modern. It was made when the tune was first adopted in England in the sixteenth century.

PSEAV. XXXVI.

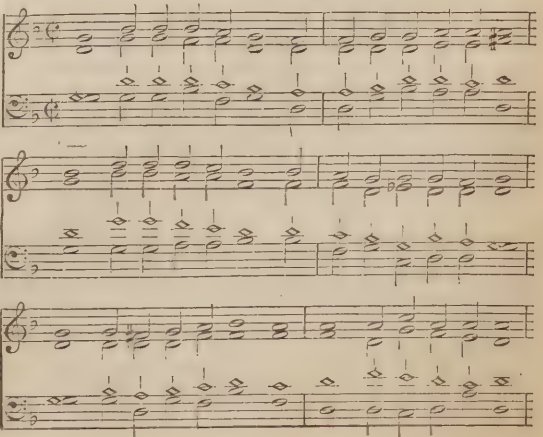


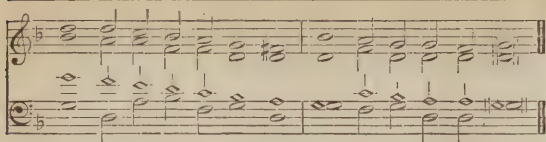
The two following examples are good specimens of the Genevan tunes, and of Goudimel's treatment of them:—

PSEAV. XXV.



PSEAV. CXXXVIII.





Before leaving this subject it occurs to us that when Meyerbeer, in his opera of "Les Huguenots," puts "Ein feste Burg" into the mouths of the old Huguenot soldier and his companions, the "local colouring" is not strictly accurate.* It is true that the Huguenots in France were frequently called "Lutheriens" by their enemies, in whose eyes Luther and Calvin were but heretics alike, but *Marcel*, *Raoul*, and *Valentine* were not Lutherans, and their death-song would have been, not a German chorale, but one of the melodies set by Bourgeois to the psalms of Marot and Beza.

M. Douen devotes an interesting chapter to the origin of the Huguenot melodies, but it is impossible to treat this subject without the aid of musical examples, for which we have no space. We know that some of the Genevan tunes were derived from the German; a few may, perhaps, be regarded as original in their structure, even although the materials of which they were composed were not new, but the source of most of them must certainly be sought in popular melodies of the day. This distinction should, however, be drawn between the French psalter and its predecessors, that while these melodies were adopted without alteration in the earliest collections, such as the "Souter Liedekens," they were largely modified in the Genevan psalter, and fitted to the due expression of the psalms to which they were adapted. We would also venture to give a general caution to all who investigate the pedigree of old tunes, not to be misled into inferring direct relationship between any two from the occurrence in both of an identical phrase, which may merely be a portion of the common property of the time. Many other considerations have to be taken into account before the value of a mere similarity of melody can be rightly estimated.†

In closing our summary of M. Douen's work we have far from exhausted its contents, but we think enough has been said to show its great value alike to literature and music. We cannot too highly commend the careful and ample manner in which M. Douen has cited his authorities, thus enabling us to verify his statements, and to draw our own inferences should we see reason to differ from his. With his conclusions generally we fully agree, but in a few instances, where facts are deficient, we think M. Douen has supplied their place too minutely from conjecture, and that his zeal for one side of the question has led him unintentionally to do some injustice to the other. When discussing the relations of Calvin and Marot, M. Douen appears to us to

express himself too severely respecting the great reformer. In all cases of incompatibility of temper there are usually faults on both sides, and we suspect that the Pope of Geneva may not have been wholly to blame for his want of sympathy with the poet. Again, we think some of M. Douen's remarks respecting Franc not borne out by what we know of the circumstances. That Lausanne was jealous of Geneva is evident, that some rivalry existed between the local chantres is probable, but we see in Franc's preface no evidence of any intention to exalt himself at the expense of Bourgeois, who at that time had long left Geneva. We accept his words in their literal meaning, he gives all credit to "those who had performed their task so well," he adopts the greater number of the Genevan melodies unaltered, of the nineteen which he rejects fifteen are tunes added in 1562 by the anonymous successor of Bourgeois, while as regards the remaining four, M. Douen confesses that they are among Bourgeois' weakest tunes, and that Franc replaced them by others, of which two are not inferior and one is actually superior in merit to those for which they were substituted.

In a work of such magnitude a few oversights and misprints are unavoidable. We have noticed two or three in their proper places; we now add a few others.—In Vol I., p. 634, M. Douen says that the sixth note of Psalm xv. was *si* in the edition of 1542, and was altered to *do* in 1549. Ought we not to read *do* in the first line and *si* in the second?—In p. 640, for "Psalme xxii." read "Psalm xix."—In p. 645, for "6^e et 7^e notes du psaume cxxxvii." read "notes de l'avant dernière phrase du psaume" (see p. 631).—In the table of tunes at p. 648 the following corrections appear necessary: Ps. 37, for "remplacée en 1551" read "une note changée en 1551" (see p. 644); Ps. 38, add "modifiée en 1549"; insert "Ps. 45, non traduit en 1542, mélodie de B. 1543, remplacée en 1551" (see pp. 645-6); Ps. 115, add "deux notes changées en 1551"; Ps. 138, for "1543" read "1549."—In p. 649 the last paragraph is not quite correct; in the third line from the bottom, for "soixante-deux" read "soixante," and omit from the list lii. and lvii., already translated; also in the last line, for "lxiii. sur l'air du xvii. et du lxx." read "lxii. sur l'air du xxiv."—In p. 655, after "Psalme cxxxviii." omit "Edit. pseudo-romaine 1542"; the melody quoted is that which replaced it in 1549.—In p. 680, line 3, "xc." seems a misprint for "cx." (see pp. 734 and 647).—In Vol. II., p. 76, line 19, for "liii." read "xliii."; and in p. 316 the respected name of Wilberforce ought to be spelled with a W, and not after the fashion recommended by the late Mr. Weller, senior.

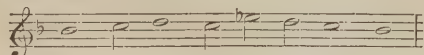
We may also remark that the "profond mot, L'orthodoxie, c'est ma doxie," which M. Douen (I., p. 31) attributes to Lord Bacon, is doubtless of much later date than the reign of James I.; and as M. Douen is probably not versed in English *argot*, he would not perceive the double meaning contained in the aphorism.*

These, however, are but small matters. In general accuracy and lucidity of arrangement M. Douen leaves nothing to be desired. He seems to have neglected no available source of information, and has produced a work which is a model of its class, and will long remain the standard authority on the subject of which it treats. The numerous examples of harmonized melodies are of great interest to the musical antiquary; and that most necessary appendage to every book, a good index, will be found at the end of the second volume.

* "Doxie, the female companion of a tramp or beggar. *Orthodoxy* has been described as being a man's own doxy, and *heterodoxy* another man's doxy."—Hotten, "Slang Dictionary."

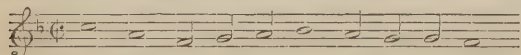
* Schumann, for other reasons, made a violent attack on Meyerbeer for introducing "Ein feste Burg" in the opera. See Schumann's "Music and Musicians," 1st series, p. 303. London, 1878.

† Thus we find that the sixth strain of the Genevan tune set in 1549 to Psalm xxv.—



is identical with the commencement of Haydn's well-known "God save the Emperor," but who would suggest that any connection existed between them? Musical phrases, like history, are apt to repeat themselves. We may even add that by the change of one note the phrase quoted above becomes the English drinking glee, "Here's a health to all good lasses."

Another example of unintentional coincidence is afforded by the first strain of the tune to Psalm xlvii.—



which is identical with the commencement of "Herberge" in Schumann's "Waldscenen."

We cannot conclude without noticing the liberal manner in which the interests of literature are provided for in France. Few publishers would be found to undertake the risk and expense of a work like this, which appeals to a limited number of readers; but we learn from the preface that the "Commission des impressions gratuites de l'Imprimerie nationale," composed of members of the different sections of the Institut, under the presidency of a minister of state, having examined the manuscript, unanimously recommended that it should be printed at the national expense, and this recommendation was carried into effect in accordance with a decree of the President of the French Republic.

We subjoin a table which will show at a glance the dates of the successive changes, so far as they have as yet been ascertained, made in the tunes of the Strasburg and Genevan psalters between 1539 and 1562. The letter "s" prefixed to a date implies that the tune is found in the Strasburg psalter of that date.

Dates in italics are those of the early tunes which were afterwards superseded by new ones.

Dates in Egyptian type are those of the tunes finally adopted and retained, although in some of them alterations were subsequently made, the dates of which are given in ordinary type.

Where two or more psalms are sung to the same tune, it is assigned to the psalm to which it was originally set.

1. ^s 1539— ^s 1542 ib.— 1542 alt. — 1549 slightly alt.	25. ^s 1539— ^s 1542 ib.—1542 alt. — 1549 new — 1551 new.	62. Set in 1562 to the tune of Ps. xxiv. (1542).	109. Set in 1562 to the tune of Ps. xxviii. (1551).
2. ^s 1539— ^s 1542 ib.— 1542 alt.	26. 1551.	63. Set in 1555 to the tune of Ps. xvii. (1551).	110. 1543.—1551 new.
3. ^s 1539 — ^s 1542 ib.— 1542 alt. — 1549 slightly alt.—1551 new.	27. 1551.	64. Set in 1555 to the tune of Ps. v. (1542).	111. Set in 1554 to the tune of Ps. xxiv. (1542).
4. ^s 1542—1542 new.	28. 1551.	65. Set in 1554 to the tune of Ps. lxxii. (1543).	112. 1562.
5. 1542.	29. 1551.	66. Set in 1562 to the tune of Ps. cxviii. (1543).	113. ^s 1539— ^s 1542 ib.—1542 new. — 1549 alt. — 1551 new.
6. ^s 1542—1542 new.	30. 1551.	67. Set in 1555 to the tune of Ps. xxxiii. (1543).	114. ^s 1539— ^s 1542 ib.— 1542 alt.—1549 one note alt.
7. 1542 — 1549 new — 1551 new.	31. 1551.	68. Set in 1562 to the tune of Ps. xxxvi. (1539).	115. 1542 — 1551 two notes alt.
8. Set in the Strasburg Psalter, 1542, to the tune of Ps. xxxii. (1539) — 1542 new.	32. ^s 1539— ^s 1542 ib.—1542 new—1549 new.	69. Set in 1562 to the tune of Ps. li. (1551).	116. Set in 1562 to the tune of Ps. lxxiv. (1562).
9. ^s 1542—1542 new.	33. 1543.	70. Set in 1562 to the tune of Ps. xvii. (1551).	117. Set in 1562 to the tune of Ps. cxxvii. (1551).
10. 1542 — 1549 new — 1551 new.	34. 1551.	71. Set in 1562 to the tune of Ps. xxxi. (1551).	118. 1543—1551 alt.
11. 1542 — 1549 alt. — 1551 new.	35. 1551.	72. 1543.	119. 1551.
12. 1542 — 1549 alt. — 1551 new.	36. ^s 1539 — ^s 1542 one note alt.—1542 ib.— 1551 one note alt.	73. 1551.	120. 1551.
13. Set in the Strasburg Psalter, 1542, to the tune of Ps. iv. (1539) — 1542 new—1549 alt.	37. 1542—1549 new— 1551 one note alt.	74. 1562.	121. 1551.
14. 1542—1549 alt.	38. ^s 1542—1542 new— 1549 alt.	75. 1562.	122. 1551.
15. ^s 1539— ^s 1542 ib.— 1542 alt.—1549 one note alt.	39. 1551.	76. Set in 1562 to the tune of Ps. xxx. (1551).	123. 1551.
16. 1551.	40. 1551.	77. Set in 1562 to the tune of Ps. lxxxvi. (1543).	124. 1551.
17. 1551.	41. 1551.	78. Set in 1562 to the tune of Ps. xc. (1551).	125. 1551.
18. 1543.	42. 1551.	79. 1543.	126. 1551.
19. ^s 1539— ^s 1542 ib.— 1542 new—1549 alt.	43. 1543.	80. 1562.	127. 1551.
20. 1551.	44. 1551.	81. 1562.	128. 1543.
21. 1551.	45. 1543—1551 new.	82. Set in 1562 to the tune of Ps. xlv. (1551).	129. 1551.
22. ^s 1542—1542 new— 1549 alt.	46. ^s 1539— ^s 1542 ib.—1542 alt. — 1549 alt. — 1551 new.	83. 1562.	130. ^s 1539— ^s 1542 ib.— 1542 alt. — 1549 slightly alt.
23. 1543.	47. 1551.	84. 1562.	131. 1551.
24. ^s 1542—1542 new— 1549 alt.	48. 1562.	85. 1562.	132. 1551.
	49. 1562.	86. 1543. — 1551 one note alt.	133. 1551.
	50. 1543.	87. 1562.	134. 1551.
	51. ^s 1539— ^s 1542 ib.—1542 new—1551 new.	88. 1562.	135. 1562.
	52. 1562.	89. 1562.	136. 1562.
	53. Set in 1562 to the tune of Ps. xiv. (1542).	90. 1551.	137. ^s 1539— ^s 1542 ib.— 1542 ib.—1551 three notes alt.
	54. 1562.	91. ^s 1539— ^s 1542 ib.— 1542 alt.—1549 alt.	138. ^s 1539— ^s 1542 ib.—1542 alt.—1549 new.
	55. 1562.	92. 1562.	139. Set in 1562 to the tune of Ps. xxx. (1551).
	56. 1562.	93. 1562.	140. Set in 1562 to the tune of The Command- ments (1549).
	57. 1562.	94. 1562.	141. 1562.
	58. 1562.	95. Set in 1562 to the tune of Ps. xxiv. (1542).	142. Set in 1562 to the tune of Ps. cxxxi. (1551).
	59. 1562.	96. 1562.	143. ^s 1539— ^s 1542 ib.— 1542 alt.—1549 two notes alt.
	60. 1562.	97. 1562.	144. Set in 1562 to the tune of Ps. xviii. (1543).
	61. 1562.	98. Set in 1562 to the tune of Ps. cxviii. (1543).	145. 1562.
		99. 1562.	146. 1562.
		100. Set in 1562 to the tune of Ps. cxxxi. (1551).	147. 1562.
		101. 1543.—1551 new.	148. 1562.
		102. 1562.	149. 1562.
		103. ^s 1539 retained un- altered.	150. 1562.
		104. ^s 1539— ^s 1542 ib.— 1542 alt. — 1549 slightly alt.	Decalogue. ^s 1539— ^s 1542 ib. 1542 new — 1549 new.
		105. 1562.	Simeon. ^s 1539— ^s 1542 ib.— 1542 alt. — 1549 new.
		106. 1562.	
		107. 1543.	
		108. Set in 1562 to the tune of Ps. lx. (1562).	

M. Douen omits to notice the melodies of the Pater noster, the Credo, the Ave, and the Prayers before and after meat, as they were omitted from the Psalter of 1562.

It thus appears that of the one hundred and twenty-five distinct tunes finally retained in the Genevan psalter, eleven (all, however, with one exception, more or less altered) were derived from the Strasburg psalter of 1539; twelve were added in 1542; eleven in 1543; five (including the Decalogue and the Song of Simeon) in 1549; forty-six in 1551; and forty in 1562.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. X.—BERLIOZ (*continued from page 504.*)

A MORE melancholy and touching letter than that addressed by Berlioz to his son after the death of the lad's mother has rarely been penned amid the fires that seem always to encompass great souls. It paints a sad picture needing no comment:—

"Poor dear Louis, thou hast received my letter of yesterday, and now thou knowest all. I am alone in the great room at Montmartre, writing to thee by the side of her deserted chamber. I have been again to the cemetery and placed two crowns upon the tomb—one for thee, one for me. I have lost my head, and do not know why I have come here. The servants remain for some days. They are putting everything in order, and I shall take care that there is as much as possible for thee. I have preserved her hair; do not lose the little pin that I gave her. Thou wilt never know what we suffered for one another, thy mother and I; and it was just those sufferings which so much attached us to one another. It was as impossible for me to live with her as to leave her. Happily, she saw thee before dying. For myself, I came later, on the morrow of thy departure; and I entered the house ten minutes after she, without pain, had rendered the last sigh. She was then free. I love thee, my dear son. We spoke of thee much yesterday in this sad garden, with Alexis Bertschold. . . . My cares will endure six months longer at least, for I must pay the doctor, and the sale of the furniture will bring in scarcely anything. . . . Adieu! I embrace thee with all my heart. Love me, as I love thee."

The boyish recklessness of Louis in money matters was always a sore trouble to his father, from whose scanty store he had to be supplied. Some reference to this matter appears in a letter written a few days (March 23, 1854) after the one just quoted:—

"Dear friend, thy letter gave me most unexpected pleasure. Thou hast now seventy francs a month, and if thou knowest how to conduct thyself, and to renounce thy method of using money, thou wilt be able, without doubt, to save a part thereof. Tell me if thou thinkest thou wilt be able to redeem the watch which, I fear, was pledged at Havre in the time of thy folly. It was given thee by my father. If thou canst not recover it, I will buy thee another with the money which I have of thine. I am having made for thee a watchguard with the hair of thy poor mother, and I earnestly desire that thou mayest religiously preserve it. I have also had a bracelet made, which I shall give to my sister; the rest of the hair I keep. . . . No doubt thou hast read the charming things which Jules Janin wrote about thy poor mother in his *feuilleton* of last Monday. With what delicacy he referred to my work on 'Romeo and Juliet,' in citing the words of the funeral march, 'Cast flowers,' &c. Yesterday's *Sicle* also contained some words, and many other papers that thou knowest not have spoken of our cruel loss. I start next Sunday evening at eight for Hanover, where I shall be till April 3 or 4. After that date I do not know where I ought to go, but in any case I shall certainly be at Dresden from April 15 to May 1. Write me as often as possible to let me know how thou art getting on. . . . God grant that my German trip may bring something in. The apartment at Montmartre is not let, and it may be that I shall have to pay another year's rent. Adieu, very dear child; my love for thee appears doubled since the loss we have sustained. I embrace thee with all my heart."

A few days later, Louis was ordered to the Baltic with the French fleet, then about to operate against the Russians; and this drew another letter from his father, in which the old money trouble again appears:—

"Take care. It seems to me that thou hast begun again to squander thy money. I have sent thee some twice this last month. Buy a watch, small of cost, but excellent. I have not received a sou since I have been in Germany. They ought to have sent to me here (Dresden) a sum of 400 francs from Hanover, together with the cross that the King has announced for me; but I have got neither cross nor money. I have written on this matter to three persons, no one of whom answered. . . . Adieu, dear child, write to me as often as possible, especially when thou hast left France. I embrace thee with all my heart."

A contemplated trip to Munich seems to have been interfered with by the candidature of Berlioz for a chair at the Institute, which he failed to obtain. Paris, it must be said for that fickle city, was consistent in her treatment of our composer. Berlioz, however, took this fresh rebuff with a more philosophic air than usual. Writing to his friend, Auguste Morel, he said (August 28, 1854):—

"They urged me to become a candidate, to make the calls and everything else usual under such circumstances. I did it all; I saw the academicians one after the other, and, after a thousand brave words, extremely flattering, a warm reception, &c., they elected Clapisson. Here's to the next vacancy, however. I am resolved to persist with as much patience as Eugène Delacroix and M. Abel de Pujol, who presented themselves ten times. Réber has shown me every possible mark of sincere sympathy, and the three other musicians of sincere antipathy. L— has worked for me with one hand; I don't know what he did with the other."

Three days later Berlioz wrote on the same subject to Hans von Bülow:—

"I resigned myself frankly to those terrible visits, to those letters, to all that the Academy inflicts on persons who would *intrare in suo docto corpore* (Molière's Latin); and they have selected M. Clapisson. Another time, however. I am resolute on this matter, and will present myself even to the point of death."

We next find the master taking an unexpected and startling step. Whether given up to one of those vagaries which were the bane of his life, or animated by just and generous sentiments, he married, in the early autumn of 1854, Mdlle. Récio, a lady with whom he had lived for some years. The terms in which he made this known to his son may be quoted:—

"I have to make known to thee a piece of news which will probably not astonish thee, and which I communicated in advance to my sister and uncle on the occasion of my last visit to the Côte. I have remarried. That connection, by its long duration had become indissoluble,* as thou well understandest; I could neither live alone, nor abandon the person who had been my companion for fourteen years. On his last visit to Paris, my uncle himself was of this opinion and the first to advise me. All my friends thought with him. Thy interests, as may be believed, are well safe-guarded. I have devised to my wife after me, if I should die first, only a quarter of my little fortune, and this quarter, I know, it is her intention to leave thee. She brings me, by way of dower, her furniture, the value of which is more than we think, but which ought, of course, to return to her, if I die first. . . . My position, more regular, is more agreeable thus. I do not doubt, if thou hast preserved some painful souvenirs, and some harsh feelings for Mdlle. Récio, that thou, for love of me, wilt hide them

in the depths of thy soul. The marriage was accomplished *en petit comité*, without noise as without concealment. If thou writest to me on the subject write nothing that I cannot show to my wife, because I would not for anything have shadows in my home; however, I leave thy heart to tell thee what thou oughtest to do."

The master's second wedded life began, and his autobiography ended almost simultaneously. On October 18, 1854, he closed his memoirs with a paragraph so characteristic of his intense emotionalism that it eminently deserves translation here:—

"I finish, thanking holy Germany, where the culture of art is preserved in its purity, and thee, generous England; and thee, Russia, which saved me; and you, my good friends of France, and you noble hearts and spirits of all nations whom I have met. It was happiness for me to know you; I preserve and shall faithfully cherish the dearest recollections of our intercourse. As for you, maniacs, dogs, and stupid bulls; as for you my Guildensterns, my Rosenkrantz, my Iagos, my little Osrics, serpents and insects of all species, 'farewell, my friends'; I despise you, and I sincerely hope not to die till you are forgotten."

On January 1, 1865, Berlioz added a "postface" to his autobiography. This, however, does not bridge the interval of eleven years, and we must resort to the letters for information as to much that happened during that time. On March 2, 1855, we find him writing from Paris to M. Tajan-Rogé stating that he had just returned from Weimar and Gotha where the public had embarrassed him with all that which, in Europe, constitutes success. Some particulars of the last concert given in the classic town of Goethe and Schiller are decidedly interesting:—

"I had a monster programme ('L'Enfance du Christ'—the *Symphonie Fantastique*—'*Le Retour à la Vie*'). This last work, which you do not know, and of which I wrote the words as well as the music, is a lyric melodrama. The sole actor, who plays the rôle of the artist, does so before the curtain, which is lowered and conceals behind it an amphitheatre where the band, chorus, and chief singers are placed. The pieces of music are melodies and harmonies, which the artist hears in fancy alone, and which the audience hear in reality, a little dulled by the curtain acting as a kind of 'mute.' I was recalled four times after this work, which I wrote twenty-two years ago when vagabondising among the woods of Italy."

The same letter contains an indication of his future movements:—

"I must stir myself during the eight days I am passing in Paris, being engaged to give three concerts at Brussels, from the 15th to the 25th of this month. Then, on April 6, I must give another here, at the Opéra-Comique, with M. Perrin's united forces; organise the first performance of my '*Te Deum*,' at St. Eustache, on March 1; and then start for London, where I am engaged by the New Philharmonic Society."

References appear in other letters to the '*Te Deum*,' of which mention is here made. Addressing his friend, Morel, Berlioz says:—

"Behold me now plunged in the '*Te Deum*,' and it is at such a moment that your absence appears to me strange."

Again, to Richard Wagner:—

"I sincerely wish I were able to send you the scores for which you do me the pleasure to ask; unhappily my publishers have not given me any for a long time. But there are two, or even three, the '*Te Deum*,' '*L'Enfance du Christ*,' and '*Lélio*' (lyric monodrama), which will be out in a few weeks, and those, at least, I shall be in a position to send you."

Writing to his son on April 27, he says:—

"We had the first orchestral rehearsal (of the '*Te Deum*') yesterday at St. Eustache, with the six hundred children. To day, I try the *ensemble* of my two hundred artist-choristers. The thing goes well. It is colossal. . . . There is a finale grander than the '*Tuba mirum*' of my Requiem."

The performance of this work duly took place, and Morel wrote to Berlioz asking for particulars as to its character and effect. The master replied:—

"I will only say that the effect produced upon me was enormous, and the same with my executants. In general, the unmeasured grandeur of plan and style has struck them prodigiously, and you may believe that the '*Tibi omnes*' and the '*Judea*,' in two different manners are Babylonian, Ninevitic pieces, which will be found more powerful still when heard in a place less large and sonorous than the church of St. Eustache."

He adds:—

"On Wednesday I start for England. Wagner, who conducts the old Philharmonic Society in London (a post which I was obliged to refuse through being engaged to the other), is beaten down by the attacks of all the English press. But he remains calm, they say, assured that in fifty years he will be the master of the musical world."

The English campaign proved satisfactory. On July 21 he wrote to Morel:—

"I have made a brilliant excursion to London, where I got on better and better. I shall return there this winter, after a tour I have projected in Bohemia and Austria, if we are not at war with the Austrians."

This same year (1855) witnessed the production of a Cantata, "*L'Impériale*" written for performance at the distribution of prizes in connection with the Paris Exhibition, and subsequently repeated several times to such good purpose that the master received 8,000 francs as his share of the proceeds. He owed this distinctly to Prince Napoléon, whose gracious treatment of him is handsomely acknowledged in a letter containing the further expression: "The Emperor detests music liketen Turks." Our master's account of the performance of "*L'Impériale*," as it appears in the "postface" of his memoirs possesses a special interest:—

"The Prince Napoléon had proposed to me to organise a vast concert in the Exhibition Palace for the day on which the Emperor would make the solemn distribution of prizes. I accepted this rough task, while declining pecuniary responsibility. A bold and intelligent *entrepreneur*, M. Ber, presented himself. He treated me generously, and this time the concerts (there were several after the official ceremony) brought me nearly 8,000 francs. I had placed in a raised gallery, behind the throne, eleven hundred musicians, who, however, were very little heard. On the day of the ceremony the musical effect was of such small importance, that in the middle of the first piece (the cantata '*L'Impériale*' which I had written for the occasion) they obliged me to stop the orchestra at the most interesting moment, because the Prince had his speech to deliver, and the music lasted too long. On the morrow the paying public were admitted, and we received 75,000 francs. . . . That day the performance was not interrupted, and I could light the match of my musical fireworks. I had brought from Brussels a mechanic known to me, who set up an electric metronome with five branches. By a simple movement of a finger of my left hand, I was thus able to mark the time to five different and widely sundered points in the vast space occupied by the executants. Five sub-conductors received my indications by the electric wires, and communicated them

to the sections over which they had control. The *ensemble* was marvellous. Since then most lyric theatres have adopted the electric metronome for the direction of choirs behind the scenes, and when the chorus-masters can neither see the beat nor hear the orchestra."

For several years from this time Berlioz abated the frequency of his public demonstrations, and for the most part remained in Paris quietly engaged upon that which he fondly hoped would be his crowning work. In 1856 he became a member of the Institute, taking the chair vacated by the death of Adolphe Adam, and thus realising one of the dreams of his life. "He organised, each year," says M. Bertrand, "a festival at Baden, and there brought out his ravishing opera '*Beatrice et Benedict*'; the youth of the town of Raab sent him a congratulatory address; the artists of the Paris Conservatoire made him an ovation a little while after the production of '*Tannhäuser*'; the theatre at Bordeaux played his '*Roméo et Juliette*'—this was all, or nearly all." For the rest, he merely supervised the rehearsals of "*Alceste*" at the Grand-Opéra. We need not, however, content ourselves with this bare outline of seven years' comparative calm, since the master's letters enable us to make acquaintance with numerous and interesting details.

His passion for Gluck seems to have survived the lapse of years. Writing to Theodore Ritter (January 12, 1856) he says:—

"As for me, I shall never forget that your artistic instinct has, without hesitation, recognised and adored with transport that, for you, new genius. Yes, yes, depend upon it, whatever the men of half-feeling and half-science, those who have only part of a heart and a single brain lobe, may say, there are two great superior gods in our art, Beethoven and Gluck. The one reigns over the infinitude of thought, the other over the infinitude of passion; and, although the first be strong above the second, there is nevertheless so much of the one in the other that these two Jupiters make but a single divinity, in whom our admiration and worship ought to be absorbed."

On May 23, 1856, we find the master writing to his friend Morel, entreating his good offices for Louis Berlioz, who desired to leave the imperial navy and enter the merchant service. This letter contains also a reference to his state of health, in which we may see the beginning of the end:—

"I am greatly occupied, and, to tell the truth, very unwell, without being able to discover what is the matter with me. A strange illness, I sleep in the streets, &c.; however, perhaps, it is the effect of the spring."

Further references to this malady will appear later; meanwhile let us hear the master as he discourses to various correspondents on more cheerful themes. His aversion from the fugued "*Amen*," so common in religious composition and so well burlesqued in "*La Damnation de Faust*," led him to speak very clearly to the Abbé Girod, who had written a work on Church music:—

"No doubt one might write a good fugue of a religious character to express the pious wish '*Amen*.' But it ought to be slow; full of feeling and very short, because however well one may convey the sense of a word, that word cannot be, without ridicule, repeated a great number of times. Instead of this reserve, and expressive purpose, fugues on the word '*Amen*' are all rapid, violent, turbulent, and resemble nothing more than a drinking chorus mixed up with peals of laughter, as each part vocalises upon the first syllable a . . . a . . . a . . . men, which produces a most grotesque and indecent effect. These traditional fugues are merely senseless blasphemies."

A letter to M. Bennet (January 26, 1857) contains anything but a complimentary remark about Handel, whom the writer styles a "barrel of pork and beer," but is chiefly remarkable for a touching paragraph which permits us to see how blank and bare life sometimes appeared to this ardent and disappointed man:—

"It is well that my letter has reached its end. The pale sunlight that illuminated my window when I began writing to you has gone, and I feel cold at heart and see everything grey, and I am about to stretch myself upon my couch, and there close the eyes of spirit and body in order to see nothing, but to rest as senseless as a tree without leaves dripping with rain."

The true spirit of the man blazes out, moreover, in the subjoined extract from a letter to Hans von Bülow (January 20, 1858):—

"Your faith, your ardour, your hatreds even, delight me. Like you, I still have terrible hatreds and volcanic ardours, but, as to faith, I firmly believe that there is nothing true, nothing false, nothing beautiful, nothing ugly. Don't believe a word of this; I libel myself. No, no, I more than ever adore that which I find beautiful, and, to my mind, death involves nothing more cruel than this: no longer to love, no longer to admire. It is true that, when dead, one does not know that one no longer loves. But, a truce to philosophy—in other words, a truce to stupidities."

A propos to Dr. Bülow we find in a letter of the master to his son (January 24, 1858) some observations having a general as well as a personal interest, especially at this time when a certain school of amateurs would number Berlioz among its lights:—

"I received some days ago a long letter from M. de Bülow, one of Liszt's sons-in-law, he who married Mdlle. Cosima. He informed me that he had given a concert in Berlin at which were performed with great success my overture to '*Cellini*' and the little vocal piece '*Le Jeune Pâtre Breton*.' This young man is one of the most fervent disciples of that senseless school known in Germany as the school of the future. They will take no denial, but absolutely insist that I be their chief and standard-bearer. I say nothing, I write nothing, I simply let them alone; men of sense will know how to discern what is the truth."

In this connection may fitly be cited some remarks upon the production of "*Tannhäuser*" at the Opéra in 1861, under Wagner's direction. Writing to his son (February 21), Berlioz says:—

"One cannot get rid of that '*Tannhäuser*' music; the last general rehearsal was, I am told, atrocious, and lasted till one o'clock in the morning. . . . Liszt is coming to uphold the school of charivari. I shall not write the article on '*Tannhäuser*,' and have begged D'Ortigue to undertake the work. . . . I have never had so many windmills to fight as this year; I am surrounded with madmen of all kinds. There are moments when rage suffocates me."

On March 5 he writes:—

"Our musical world is much agitated by the scandal which the representation of '*Tannhäuser*' will produce. I meet only with men who are furious, and the Minister went away from rehearsal the other day in a state of rage. The Emperor is not satisfied, yet there are some genuine enthusiasts even among Frenchmen. Wagner is evidently insane: he will die, as Julien died last year, in a transport of madness. Liszt has not come, and will not be at the first performance. He seems to anticipate a catastrophe. As I have already said, I shall not write the article thereupon, but leave it to D'Ortigue. I mean to protest by my silence, free to pronounce later on if they push me to it."

The performance of Wagner's opera was noticed, in a letter to Madame Mussart (March 14), as follows:—

"Ah! God of heaven, what a representation! What shouts of laughter! The Parisian showed himself yesterday in a new light. He laughed at a bad musical style, he laughed at the antics of orchestral buffoonery, he laughed at the *naïvetés* of an oboe; and he now understands that there is a style in music. As for the horrors, they were splendidly hissed."

Subsequently Berlioz informed his son:—

"The second representation of 'Tannhäuser' was worse than the first. . . . The press is unanimous in exterminating him (Wagner). For myself, I am cruelly avenged."

It is now time to turn from these desultory matters to the last great achievements of our master's life—the composition and production of "Beatrice et Benedict" and "Les Troyens." In the postface of his memoirs Berlioz says, with regard to the first of these works, that it was written "at the request" of M. Bénazet for his theatre at Baden. The letters, however, contain several references to "Beatrice et Benedict" before the subjoined words appear (January 2, 1861):—

"Bénazet is here. He has engaged me for Baden. I have promised him my one-act (*sic*) opera for his new theatre now building at Baden."

From this it would seem that the master laboured at the smaller work without the stimulus of a "commission," and, perhaps, as a relief from the ponderous weight of the bigger. Be the fact as it may, "Beatrice et Benedict" was produced at Baden under the composer's direction on August 9, 1862, and with the greatest success. Moreover, at the instance of the Grand Duchess, a German version was played at Weimar some months later, with an equally gratifying result to Berlioz, who conducted the first two performances, and was overwhelmed with attentions. Upon "Les Troyens," however, he rested all his hopes. The importance he attached to this work cannot be exaggerated. He intended it as his greatest, and seemed to feel that it would prove his last effort for the lyric stage. Hence the continued references to "Les Troyens" in his letters, and the minute details with regard to it in his postface.

Regarding the conception of the work, he says:—

"Being in Weimar . . . at the house of the Princess of Wittgenstein . . . I was brought to speak of my admiration for Virgil and my idea of a grand opera on the Shakespeare model, having the second and fourth books of the *Æneid* as its subject. I added that I knew well what chagrins such a work would necessarily cause me, on account of which I could never attempt it. The Princess replied, 'From your passion for Shakespeare and your love of the antique, something grand and new should result. Come, you must write this opera, this lyric poem, call it and arrange it as you please. You must begin it and finish it.' As I continued to excuse myself, 'Listen to me,' said the Princess—if you are frightened at the trouble it will and ought to cause you, if you are feeble enough not to brave all for Dido and Cassandra, never present yourself at my house again; I will see you no more."

On this, Berlioz went back to Paris, and addressed himself to the great task, his whole soul, as well as all his hopes, being in it. For proof of this we need only turn to the letters. He writes to Morel (May 23, 1856):—

"I have undertaken an opera in five acts, the whole of which I write, words and music. I have reached the third act of the poem, having yesterday finished the second. This is between ourselves."

To the same (September 19, 1856):—

"I declare to you that the poem, which I have read to several persons, is a very great success. I believe that you also will find it good."

To M. Bennet (January 26, 1857):—

"Ill as I am, I push on. My score forms itself as stalactites form themselves in damp grottos, and almost without my knowing it. At this moment I am finishing the instrumentation of the monster finale of the first act, which up till now has, on account of its dimensions, given me serious uneasiness. . . . See how easily you draw me on to talk of my work. Ah! I have no illusions, no; and you make me laugh with that old story about a 'mission to fulfil.' What a missionary! But there is in me an inexplicable mechanism, which works in despite of reasoning, and I let it work because I am not able to hinder it."

To Morel (April 25, 1857):—

"In our little world my poem is at present making a success. I have read it twice before two competent tribunals, one at M. Edouard Bertin's, the other at my own house. They pronounced it good. At one of the Tuileries soirées lately, the Empress spoke to me about it a good deal. Later I will go and read it to their Majesties, if the Emperor has an hour to spare."

To Hans von Bülow (January 20, 1858):—

"You have no true idea, my dear Bülow, of the flux and reflux of contrary feelings which have agitated me since I began this work. At one time it is a passion, a joy, an emotion worthy of an artist of twenty years. Then it is a disgust, a coldness, a repulsion from my task which frightens me. I never doubt. I believe, and I cease to believe; then I rebelieve, and as the upshot I continue to roll my rock. Another great effort, and we shall arrive at the summit of the mountain, the one bearing the other."

These quotations, which might be extended to great length, show how "Les Troyens" possessed our master's mind during the three years and a half occupied in its composition. At last the work was finished, and Berlioz then took the bold step of writing a letter to the Emperor asking permission to read the poem at court. He was dissuaded by M. de Morny from sending it, but on one occasion, when at the palace, he ventured to address Napoleon III., and obtained permission to send the book for imperial inspection. Berlioz soon learned the wisdom of the counsel, "Put not your trust in princes." The Emperor never read the poem, and, although the Minister of State spoke fair words, nothing was done. But all the circumstances attending the fate of "Les Troyens" were disheartening—to a man of Berlioz' temperament, heartbreaking. At last, in very desperation, and against his better judgment, he consented to the production of the second part of the work, "Les Troyens à Carthage," by M. Carvalho, on the inadequate stage of the Théâtre Lyrique. The course of preparation nearly worried the composer to death. Point after point in the work was objected to by Carvalho or his advisers, and cut after cut had to be made. Finally (November 4, 1863) the first representation took place, and the critics, many of whom had felt the composer's keen lash, were let loose on the piece, which some of them treated with more passion than justice. Berlioz however, had his compensations. Letters poured in upon him; strangers stopped him in the street to shake his hand, and, although Carvalho cut the opera remorselessly after its initial performance, "Les Troyens à Carthage" ran for twenty-one nights. It should be added that, for twenty-two days, Berlioz was confined to his room by an access of his nervous malady, brought on through the worry of rehearsal. In this

condition he wrote to M. Alexis Lwoff, who had spoken to him about another opera:—

"I thank you for the offer you have been good enough to make me of a subject for an opera, but I cannot accept it, my intention being decided to write no more. I have still three scores which the Parisians do not know, and I shall never find circumstances favourable enough to make them known. 'Les Troyens' was finished four years ago, and only the second part, 'Les Troyens à Carthage,' has been represented. There remains to produce 'La Prise de Troie.' I will never write again save for a theatre where I am blindly obeyed without remark—where I am the absolute master. And that will probably never be met with."

The bitterness of the composer's spirit is but slightly shown here. That only a part of his great opera should be performed, and performed indifferently, amid the sneers of enemies and the careless jokes of a public incapable of appreciating a great purpose, was a mortal blow. It struck him to the heart, and we do not wonder that he wrote some time after:—

"I am in my sixty-first year; I have no more hopes, or illusions, or vast conceptions; my son is nearly always far from me; I am alone; my contempt for the imbecility and untruth of men, my hatred of their atrocious ferocity, have grown to a head, and hour by hour I say to Death, 'When thou wilt.' What, then, is he waiting for?"

(To be continued.)

THE MUSICAL LIFE.

DR. STAINER, the Principal of the National Training School for Music, has adopted this heading, "The Musical Life," as the sub-title of his address to the scholars of that Institution. About the time that the address was delivered at Kensington Gore, Dr. Macfarren also gave his annual address to the pupils of the Royal Academy. The two distinguished musicians, with one common object at heart, have in different ways endeavoured to prepare the minds of the students under their charge for the artistic career before them, a career honourable and pleasurable, yet fraught with temptation and disappointment. Dr. Macfarren, in his address printed in our last number, has dealt chiefly with the technical side of the question; whilst Dr. Stainer, in his brilliant essay just published by Messrs. Novello, Ewer and Co., has treated the subject more from a moral and social point of view. Looking at the question generally, were we asked what are the keynotes of the two addresses respectively, we should say that with Dr. Stainer it is "work," and with Dr. Macfarren "tradition"; not that the one would ignore the value of "five-finger exercises," or that the other would fail to instil in the minds of his young hearers a befitting reverence for the "forms" of the old masters. It is simply a matter of attacking the two ends of the same subject. We can all of us, and at any time of life, talk about great masters; but if in our youth we have sinfully neglected our five-finger exercises we can never be musicians, or at least in the opinion of the world, which will judge us not by what we know, but by what we can do. "To be musical," says Dr. Stainer, "is one thing, but to be a musician is quite another thing"; and he deplores the obtuseness of society, which cannot be induced to comprehend the distinction. A little talent for playing, or even for composition, may impose upon the ignorant, and lead the possessor to be looked upon as a prodigy; but the real question, says Dr. Stainer, is "whether he or she is capable of bearing technical training, intellectually,

emotionally, physically; will the pretty stone we have found stand the process of polishing?" He judiciously adds, "Equally worthless is the hard worker, however successful, who lacks that refined sensitiveness which like some pure crystal seems to be ready to catch and reflect from all points even the faintest ray of the beautiful."

It is indeed a difficult matter for mothers to decide whether their children are of stuff hard enough to be polished, and at the same time crystalline enough to reflect the beautiful. The vulgar method with a family of daughters is to shake them up in a bag—that is, put them all to the piano and see what comes of it. Dr. Stainer very rightly condemns that rough and ready method as a waste of time and money; and seems inclined to favour the old Jesuit system of adapting education to special and individual capacities. He speaks also of "measurements of heads" and the convolutions of a child's brain. We thoroughly coincide with his general views on this subject; but, admitting the wisdom of applying the calipers and manipulating the crania of our offspring before delivering them into the hands of the music-master, still in face of prevalent prejudices against vivisection the particular convolutions of the brain will always be a difficulty. The more practical method, as Dr. Stainer advises, is to put the child who exhibits any musical talent at all under a careful and patient teacher, who "must be content with merely laying a good solid foundation."

He strongly warns parents against taking talented children from their ordinary studies to press forward their musical education. In such cases, the child at most creates a temporary sensation as an infant prodigy, and in course of time lapses as an adult into the ranks of commonplace people, and with a little knowledge of music and nothing else. Dr. Stainer is not an advocate for placing the laws of harmony before a child of tender years. He thinks it is liable to make it look too closely into the intellectual side of the art, and may engender a habit of anatomising chords and progressions which will somewhat damp the emotional side of the art. But in addition to the study of an instrument carried on simultaneously with a healthy school education, "the rudimentary grammar of music must of course be taught."

In regard to more advanced pupils, Dr. Stainer reminds them that a School of Music, such as that over which he presides, stands in exactly the same relation to a musician as a university does to a young man destined for the non-artistic professions. It improves his manners, takes the conceit out of him, and teaches the difference between honest rivalry and petty jealousy; but the stamp of the university, he is careful to remark, carries with it certain responsibilities. Dr. Stainer warmly encourages the patient workers in art, and cautions the alumni of Kensington against what the English politicians of an antique school used to call "those queer geniuses"; who with all their gifts are apt, as he says, to take a too easy-going view of the ordinary duties and responsibilities of life. He advises the students to vary their professional studies by dipping into poetry, philosophy and science, to rather eschew novels, to be polite to professional critics, and to otherwise fit themselves for their now recognised position in society. To these duties and accomplishments Dr. Macfarren would add a knowledge of languages as essential in widening the student's capacity for music. It is only to be hoped that it will not also widen their capacity for imbibing the revolutionary ideas which the worthy professor seems to so much dread, and lead to their imitating those composers of the present day who, Dr. Macfarren tells us, disregard principle and write combi-

nations which abrogate the rules of harmony and of "form"—rules that are as "much rooted in the foundations of nature, as any subject which has engaged the attention of philosophers." That abstruse question we must leave Dr. Macfarren, the philosophers, and the unhappy musical students to settle amongst them. They will find it one of the plagues of a "musical life." If it be wholesome to warn the young musician against the moral vagaries of genius, it is not so clear why English students should be cautioned against revolutionary ideas. To give them their due, they are not over-prone to revolution. The great masters we are called upon piously to reverence and imitate from afar have all of them in their day been called revolutionists. We shall only be too happy to apply the term in a near future to any student of the Royal Academy, if we find the epithet be deserved.

ANOTHER SCHUBERT SYMPHONY?

EVERY student of Schubert's life notices with wonder the interval of six years between the composition of the symphonic fragment in B minor, and the Symphony in C, the one having been written in 1822, the other in 1828. The resultant question "Why did the master so long neglect the noblest form of instrumental art?" meets with no answer, and is so far from the possibility of answer that another instinctively shapes itself, and we demand, "Did he so neglect it?" As to this, the most earnest and diligent student of us all, Mr. George Grove, seems to have entertained a doubt eleven years ago, since, in a note to his Appendix to Coleridge's translation of Kreissle, we read:—

"Unless, indeed, the allusions in Schubert's letter to Kupelwieser, and Schwind's to Schubert, of March 31, 1824, and August 14, 1825 (see vol. ii., pp. 5 and 43), refer to a symphony written in the interval and not yet discovered."

At the time this incidental remark appeared amateurs were still excited by Mr. Grove's discovery of the "Rosamunde" music in Dr. Schneider's historic cupboard; and the words neither passed unnoticed nor without giving rise to hope that the trail, faint though it was, would be followed up and the quarry secured. The matter soon passed from the public mind, but not, it would appear, from that of Mr. Grove, who, in a letter to a daily contemporary, dated September 28 last, distinctly and formally reopened the question. It will be worth while to indicate with the utmost care, the points to which, in this letter, Mr. Grove drew attention.

First. "It is known that near the close of his short life Schubert dedicated a symphony to the Musical Society (Musik-Verein) of Vienna." This fact Mr. Grove absolutely proves by a quotation from a history of the Society written by "the accurate Herr C. F. Pohl," who, as librarian, had the fullest means of getting at the truth. The extract runs as follows:—

"At the meeting of the Committee of the Musik-Verein on October 9, 1826, Hofrath Kiesewetter mentioned that Franz Schubert, the composer, was anxious to dedicate a symphony of his composition to the Society. It was thereupon resolved that, without reference to the symphony, but simply as a recognition of his past services, and for his future encouragement and incitement, a sum of one hundred florins, C.M., should be paid to Schubert. At the same time, Herr Sonnleithner stated that if the treasurers were not in a position at the moment to pay the sum specified, he himself would advance it. Schubert thereupon, between October 9 and 12, 1826, sent in his composition with the following letter," &c.

So far all is clear. A symphony *was* written and handed over to the Society in 1826. What symphony? On this point Mr. Grove observed:—

Second. "This work must surely be a different one from that (the Symphony in C) referred to in the opening of my letter, of which the autograph is now in the library of the Musical Society of Vienna." How is this assertion supported? In the first place, by a point of date. The autograph is superscribed "March, 1828." Next, it contains no trace of having been specially intended for the Society; and next, it seems to have been in the possession of Ferdinand Schubert in 1838, when Robert Schumann saw it and obtained a copy. There is force, if not conclusiveness, in each of these facts. A work written in 1826 is not likely to be dated 1828; a manuscript dedicated and presented to a Society usually bears an inscription to that effect; and, having been so dedicated and presented, would not probably be found in the possession of the composer's brother, lying, with heaps of others, in what Schumann describes as "dirt and darkness."

Drawing an easy inference from all this, Mr. Grove asked, "Where is the score of the Symphony which Schubert submitted to the Society in 1826?" The first answer came from Vienna, out of the mouth of Herr Pohl, the already mentioned author and Society's librarian. Herr Pohl is "quite convinced that the Symphony in question is identical with the above" (that in C), and supports his conclusion by a series of assumptions. As to the date, Herr Pohl asks: "Is it not possible that Schubert took back his work for correction (and the corrections are many), and that he did not date it till afterwards?" In the next case, he declares that "Schubert's great symphony (in C) has been in fact among our archives since 1828, according to its number (xiii., 8,024); and if Schumann saw the score at Ferdinand Schubert's, it must have been a copy or the autograph lent for copying." Further, Herr Pohl contends that had a symphony been received in 1826, it would have appeared in the catalogue, and its existence would have been known to a number of the composer's contemporaries. Whereas the catalogue contains no entry of such a work, and Sonnleithner, who was mixed up with the transaction of 1826, and survived till 1873, never remembered its existence.

To all this Mr. Grove replies; and, first, as to the non-appearance of the work in the catalogue, he argues that "this is, at least, balanced by the statement in his (Herr Pohl's) own book (p. 15) that Schubert sent it in between October 9 and 12, 1826." The point that Schubert's contemporaries did not know of its existence is more directly met. Mr. Grove quotes from Schwind's letter to the composer, dated August 14, 1825: "How I long for our first meeting! We entertain great hopes of your symphony"; and also from a sketch of Schubert's life by his friend Bauernfeld written only seven months after the master's death: "Among the larger works of his later years belongs a symphony written in 1825 at Gastein, for which he had a peculiar affection." Further, Mr. Grove points out in the same sketch an entry in a catalogue of Schubert's then unpublished works: "1825. Grand Symphony. 1828. Last Symphony," while Kreissle's well-known biography mentions that Ferdinand Schubert ascribed one of his brother's symphonies to the year 1826.

Thus the matter stands at present. It is clear, as already intimated, that Schubert composed a symphony in 1825-6, and presented it to the Musical Society in 1826. As to the matter of its identification, the balance of argument goes to show that the work written in 1825 is not that which the Society possesses, with the date 1828. Herr Pohl's "possibility" that

the master had the autograph back for correction and then dated it, may be admitted as a possibility, but is extremely improbable. It was Schubert's practice to date his MS. on the first page at the time of composing, and there is no evidence to prove that he departed from the rule in any case, neither is there any reason why he should have done so in this. Besides, we have the very positive statement of Bauernfeld, with its remarkable clause concerning Schubert's "peculiar affection" for his Gastein work. Too much importance cannot be attached to this. A biographer may hastily adopt and perpetuate a mere rumour as to the existence of a thing, but when he states a particular such as that just given, it is plain that he is dealing with more than a mere rumour—with, in short, a fact established long enough to gather around it other and confirmatory facts. If Schubert had a "peculiar affection" for the symphony of 1825, he must have done or said that which created an impression to this effect in the minds of his friends. And this, let us observe, argues very strongly against Bauernfeld being in error when he catalogued the "Grand Symphony" of 1825 as distinct from the "Last Symphony" of 1828. That the Musical Society's catalogue contains no entry of the earlier work, that the autograph is not in the library, and that men like Sonnleithner knew nothing about it, are facts of undoubted weight on the other side. But they are far from being important enough to settle the matter and bar all further inquiry. Investigation, indeed, may be carried on with hope, and especially should efforts be directed towards positively settling the question whether the "C major" dated 1828 is a corrected version of the Gastein Symphony of 1825. Till this is done, any search after the latter as an independent work would be purely speculative. Surely Herr Pohl will not entrench himself behind his firm conviction, and refuse to undertake a task for which no man is better equipped than he! And which may not, after all, be a difficult task. Once accomplished, amateurs will know that in searching for the Gastein symphony, they are not pursuing a shadow, but a substance.

In the course of his remarks upon the subject, Mr. Grove suggested a possibility that the missing work might be found in some nook or corner of the Society's library. In his eagerness he did it, not thinking of the somewhat heavy charge implied against Herr Pohl and his fellow officials. Mr. Grove is, doubtless, well assured that if the library contained the symphony its keepers would know where to put their hands upon it. At any rate what has passed need not lead to annoyance and lukewarmness in a cause which Herr Pohl and the Viennese amateurs have as much at heart as Mr. Grove and the amateurs of England.

JUBILEE OF THE SACRED HARMONIC SOCIETY.

THE vitality of this Society, which has now reached its Jubilee year, is to be accounted for by the fact of its having been formed for a definite object, and conducted with a steadiness and perseverance in the good cause which has won for it the high estimation of all lovers of sacred music. Many still living can recollect the time when complete works by the great composers written to scriptural text had never been heard in this country. The "Ancient Concerts" provided the higher classes with some choice extracts from the best sacred writers, and the general public once a year was invited to a hybrid musical entertainment into which, although the religious element prevailed, secular pieces were freely admitted. It can scarcely,

then, excite wonder that a sacred composition was popularly regarded as a collection of materials from which specimens were occasionally cautiously selected; and we can even call to recollection the remark of a country lady that, to the best of her belief, an Oratorio was "a concert in Lent." On August 21, 1832, five gentlemen met with a view to the establishment of an institution which should dispel this ignorance, and on January 15, 1833, a concert was given at the Chapel in Gate Street, Lincoln's Inn. The programme of the performance, however, proves that the promoters of this undertaking resolved, very wisely, that their lessons in sacred music should be at first suited to the capacity of their audience, for it consisted of selections from Handel's "Messiah" and "Funeral Anthem," and from Perry's "Fall of Jerusalem" and "Death of Abel," with Attwood's Coronation Anthem, "O Lord, grant the King a long life," and the Hymn, "Adeste fideles." In the following November the Society removed to a Chapel in Henrietta Street, Brunswick Square, afterwards to a room belonging to the Scottish Hospital in Fleur-de-Lis Court, Fleet Street; and at Midsummer, 1834, it established itself at Exeter Hall, which was its home until Michaelmas, 1880. At first the concerts were given in the Minor Hall; and although some short works were occasionally introduced, the programmes chiefly consisted of "selections." A performance given in the Large Hall, however, for the benefit of a Charity, was so successful that the Society was induced to retain the room for its own concerts, and at once to enter upon the system of giving complete Oratorios, a policy which has secured for it not only a large support in England, but an enviable fame in other countries. From this period the history of the Society became of the deepest interest. At the concerts in 1837 the first performance of Mendelssohn's "St. Paul" in London took place, the work having afterwards been given twice under the composer's own direction. "Elijah," too, was conducted by Mendelssohn on four occasions, and the programmes also included the same master's "Lobgesang" and Forty-second Psalm. The devotion of the Society to the works of Handel has always been a distinguishing feature in the labours of this Association; and when it is said that as early as 1837 his great Oratorio, "Israel in Egypt," was performed, it will be seen that, although at first adapting the music to the level of the public taste, the directors speedily applied themselves to the nobler task of educating the public to the level of the music; for, notwithstanding that the "Messiah" had been for years growing into the hearts of the people, many of the composer's best Oratorios were only known in fragments, and "Israel in Egypt" had been long considered too "heavy" for general appreciation. Besides the works of Mendelssohn, those of other contemporary composers were constantly performed. Spohr's "Last Judgment," "The Fall of Babylon," and "The Christian's Prayer" were given under the composer's direction, and compositions by the Chevalier Neukomm had also occasionally a place in the programmes. The appointment of Mr. (now Sir Michael) Costa to the office of Conductor had an important and highly beneficial effect upon the affairs of the Society, for besides discharging in the most careful and conscientious manner the duties intrusted to him, he subjected both orchestra and choir to a more rigid supervision than had before been exercised; several reforms were carried out which had been for some time much needed, and the number of executants was increased to nearly 700. Under the conductorship of Sir Michael Costa, amongst the works introduced were

Mendelssohn's "Lauda Sion" (in English), the fragments from "Christus," and music to "Athalie," Haydn's "Seasons," Spohr's "Calvary," Beethoven's Mass in D and "Mount of Olives" (with the original libretto), Bach's "St. Matthew Passion," Dr. Crotch's "Palestine," Benedict's "Legend of St. Cecilia," Costa's "Eli" and "Naaman," Macfarren's "John the Baptist," and Rossini's "Moses in Egypt." But it could scarcely be expected that an Institution so perfectly organised as the Sacred Harmonic Society would be content with merely appealing to the public to support a series of concerts every year. To preach the cause of high-class sacred music outside, as well as inside, the walls of Exeter Hall became almost a duty, and a triennial Festival in honour of Handel was the legitimate offspring of this self-imposed task. Gradually, however, the idea was developed; for on the centenary of the composer's death (in 1859), a performance of his works being contemplated (chiefly through the suggestion of the indefatigable Treasurer, Mr. R. K. Bowley), a preliminary Festival was held two years before, which established the fact that, with the powerful aid of the Sacred Harmonic Society, under the experienced conductorship of Sir Michael Costa, effect could be given to Handel's compositions such as had never before been heard. The Commemoration in 1859 (including the rehearsals) attracted 81,319 visitors, and this success led to the institution of a triennial Handel Festival which, under the auspices of the Sacred Harmonic Society, has continued to the present time. We may also mention that at the opening of the great Exhibition of 1851, and also at the inauguration of the Crystal Palace, the Society gave a significance to the musical solemnities of the occasion which cannot be overpraised, and certainly never can be forgotten by those who were present. When a change occurred in the proprietorship of Exeter Hall, the Society was compelled to quit a building around which so many associations had grown in the course of time; and the concerts, with a band and choir admirably fitted for the new locality, were given in 1880-81 at St. James's Hall.

The fiftieth anniversary of this institution is a fitting occasion for placing before our readers a record of its many claims to their regard. Had the Society merely kept sacred music alive at a time when operatic frivolities ruled the aristocratic world in the evening, and a few "benefit concerts" supplied musical light refreshments in the morning, it would have effected a great good, and earned a high name. But we have shown that it has done more than this; for, by the performance of entire Oratorios, it positively created that want which its vast resources enabled it so effectually to supply, and thus the public mind was led into a new channel, and the great sacred composers of the world began to draw around them a circle of true art-worshippers which has gradually widened to the present day. Let it not be thought, however, that the Society will rest content with the achievements of the past. A great future awaits it in its new abode, for the programme of the coming season proves that there is activity in the direction; and if this renewed vigour from within be met with increased support from without, the Jubilee year will assuredly be one of the most important epochs in the history of this excellent Society.

In reading notices of concerts, especially of those given in the country, we are often led to wonder why the persons engaged to write them are selected for that office. Assuredly it cannot be because they know anything of music, and the style of authorship amply proves that they have no claim to literary

acquirements. From time to time we have given examples of the truth of these remarks; and a good specimen in a provincial paper now lies before us. The concert under notice, it is said, "commenced with a pianoforte solo from 'Oberon,'" played by a very young lady; and "the delicate precision and, for her strength, firmness with which she gave voice to the dumb wood before her to interpret through each varying phrase its emotions, evoked the wonder and heartiest applause of the audience." Then, speaking of a lady vocalist, who had a "charming presence," we are told that "the intelligent fidelity of her phrasing to the movement or the sentiment enables her to extract from the piece all the delight it is capable of yielding for the enjoyment of the audience." A violin-player with a foreign name, whose "beauty and cleverness" makes the impressionable critic "regret the apparent fact that she is not an Englishwoman," next appeared, "bearing a favourite violin beside her graceful form." After her performance a gentleman sang some verses "descriptive of the high jinks he indulged in while his wife was at the sea"; and a lady, "who had some minutes before set the audience on the broad grin" by her singing of "Thady O'Flynn," gave "'The Blue Alsatian Mountains,' as a voice near us whispered, divinely." Now if such a "criticism" as this can satisfy the readers of the journal in which it appeared, many persons may say that there can be no mercantile reason why anything better should be desired. But, even granting this, there surely is an artistic reason for a higher tone of writing. A concert may represent a low state of musical taste in a certain locality; but it is the duty of one who undertakes to comment upon the performance to do so in a manner calculated to raise that taste to a healthy appreciation of better works; and it will, we think, be freely admitted that this can scarcely be effected by dwelling upon a violinist's "graceful form," or by describing how a pianist "gave voice to the dumb wood before her."

WE had hoped that as a knowledge and love of music advanced, respect for those who practise the art would have advanced in proportion; and more especially had we deluded ourselves into the belief that persons to whom the duty of selecting an organist for a church is delegated were beginning to discover that artists competent to hold this position are not to be procured for a remuneration which would be considered extremely small even for a domestic servant where, in addition, "everything is found." A letter recently received, however, has undeceived us. It appears that, in answer to an advertisement for an organist to play a "fine new instrument" at a Presbyterian Church, our correspondent wrote for particulars, and the following was the reply: "The duties are two attendances on Sunday (and a third occasionally, if wanted) and one on Thursday evening, with a meeting once a week for practice with the choir. If we have a choirmaster, the organist's salary will be sixteen guineas a year. If the organist prefers to train the choir himself, the salary would probably be something more." We should have imagined that those who offered such terms for such duties would have been too glad to secure anybody who could drum through a simple service; but as the writer of the letter wishes to know whether the applicant, after this information, desires to become a "candidate," we may presume that there is to be a competition for the post. Unlike many of the advertisements of this kind which have come before us, there is no mention of anything which may be added to the duties of the organist by which the emolument may be slightly increased—such, for instance, as

working at some handicraft trade when not wanted in the organ-loft, or sweeping out the church once a week; but it may probably be expected that the poverty of any artist who would become organist on these terms will excite compassion amongst the congregation, and that charity, which covereth a multitude of sins, will effectually cover the illiberality of an offer which for the due performance of so important an office is almost unparalleled.

OUR readers will doubtless remember that we have already commented upon the unseemly conduct of persons who, in spite of tacit remonstrances from those around them, will persist in holding an animated conversation during the performance of music, both at the Opera and in a concert-room. We find now that this subject has been warmly taken up by the press in Liverpool; for at the recent concert of the Philharmonic Society the talking of the majority of the fashionable portion of the audience so completely destroyed the effect of M. Saint-Saëns's Symphony as effectually to mar the enjoyment of those who had come to listen. The *Liverpool Daily Post*, in criticising this concert, spoke in no measured terms of this intolerable nuisance; and this drew, as might be expected, a torrent of letters, three of which were inserted. In thanking the editor for his public reproof of this growing evil, two of the correspondents suggest that the matter should be at once taken in hand by the committee, as any appeal to the offenders themselves has been fully proved to be useless. Strangely enough, however, one writer defends the practice, saying with charming candour, "A large portion, if not the majority, of the audience who attend the concerts go to them not to indulge any great passion for music, but rather to enjoy the facilities offered of seeing and conversing with their friends." The Philharmonic Concerts, he says, "are distinctly social, and the reason why past appeals to the committee have been futile is because the committee know and recognise this fact." The *Liverpool Daily Post*, in replying to this, very pertinently asks, "Then why have music at all? Why not have sofas and lounges plentifully provided, and give up the evening to social intercourse?" A very excellent suggestion indeed. The Philharmonic Society without music would quite meet the wishes of the talkers; and the listeners might go where music could be heard.

NORWICH MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

ESTABLISHED in 1824, this Festival held its twentieth triennial meeting on Tuesday, the 11th ult., and the three following days. There were doubts at one time whether the enterprise possessed vitality enough for another effort. It had long been going downhill, with the usual increase of momentum under such circumstances, and even its best friends were growing despondent. The resignation of Sir Julius Benedict as conductor seems, however, to have determined the managers in not yielding without a struggle under new musical leadership. Signor Randegger was therefore appointed to the vacant post; the machinery was once more started, and now, speaking after the event, I am able to say that the Norwich Festival has taken a fresh lease of life.

Signor Randegger, being too experienced a man not to know how much a workman is dependent upon his tools, made as careful a selection of artists as the liberality of the committee allowed. With larger funds he might in some respects have done better; but on the whole he did well, engaging as solo vocalists Mesdames Albani, Osgood, Davies, Mudie-Bolingbroke and Patey; Messrs. Lloyd, McGuckin, King, Brockbank (a local bass) and Santley. The band numbered seventy-six instruments, selected with extreme care, Mr. Carrodus holding the

principal violin, supported by players of exceptional ability, like Messrs. Burnett, Howell, Reynolds, Svensden, Dubrucq, Lazarus, Hutchins, Harper, &c. In fact, no better orchestra could have been engaged, and it rightly constituted the chief musical attraction. The chorus, nearly three hundred strong, and trained by Dr. Horace Hill, a musician of local repute, was not equally good. This, however, could hardly be charged to Dr. Hill, whose singers knew their work and did it intelligently, but lacked physical means. There were too many elderly people among them, from whose voices years had stolen freshness and resonance. Youth is wanted in a chorus, and no delicacy of feeling, however praiseworthy in itself, should permit veterans to "lag superfluous on the stage." With regard to the programme, it will be seen in the course of this record how boldly the new conductor assumed the existence at Norwich of a healthy musical curiosity. His policy, let me now say, was not, on the whole, a failure; but the statistics of the Festival show that the attraction of more familiar works alone secured a balance on the right side.

The proceedings may be said to have begun on the evening of Monday, the 10th ult., when more than 1,200 people paid half-a-crown each to attend a full rehearsal of "La Damnation de Faust" in St. Andrew's Hall. This was an innovation at Norwich, and is likely, I should say, to become an established practice. The formal opening took place, as usual, on Tuesday evening, Mendelssohn's "St. Paul" being then performed, in lieu of "Elijah," to a full house. "St. Paul" was of course familiar, as a whole or in part, and the audience seemed thoroughly to enjoy its many beauties; nor did the performance *per se* fail to deserve and receive admiration. Signor Randegger had his forces well in hand; the *ensemble*, if not perfect, was good; while special effects were made by the splendid singing of Madame Patey, Mr. Lloyd, and Mr. Santley. Mrs. Osgood, to whom fell the soprano solos, was, for her part, unwell, out of voice, and unable to do herself justice. On the whole, the Festival began capitally with Mendelssohn's elder oratorio, giving rise to a hopeful feeling hardly less a guarantee than a harbinger of success.

The doings of Wednesday began with a morning Concert, having in its programme a selection and Mr. Sullivan's "Martyr of Antioch." No better selection was possible. It included Schubert's Symphonic Fragment in B minor; Bach's Motett, "Blessing, glory, wisdom, and thanks"; Mr. E. Prout's Concerto in E minor for organ and orchestra; a new "Ave Maria" by Verdi; and the Overture to Macfarren's "St. John the Baptist." Certainly this group may be called miscellaneous, but the miscellany was one of excellence; every item having a distinct value and a positive attraction. The performance of Schubert's lovely music showed the orchestra and the conductor at their best. We have had nothing superior in London for delicacy, expression, and unity. It was a genuine triumph, and as such acknowledged by delighted connoisseurs. I cannot say this for the execution of Bach's work, in which, though under the familiar direction of Dr. Hill, the chorus did not shine. Nor am I able to praise unreservedly the rendering of Mr. Prout's masterly Concerto. The composer conducted with, of course, a perfect knowledge as to requirements, but the orchestra failed him somewhat at times, while the organist, Dr. Bunnett, able as we all know him to be, seemed to lose nerve in presence of the more difficult pages of the work. It is no slight task, that of playing an elaborate Concerto under such circumstances as obtained at Norwich, and if a man has a weak point in his nervous system he is sure to suffer from it. To some weak point or other of this kind, and not to lack of skill, I attribute Dr. Bunnett's occasional want of clearness and his apparent confusion. The performance was quite good enough, however, to bring out the merits of a work which can boast of many, and entitles its composer to hold his head high among our creative musicians. Verdi's "Ave Maria," sung by Mrs. Osgood, belongs to the sickly sentimental school, for which I entertain no affection, and am unable to praise. Nevertheless, anything from Verdi's pen has interest, and should be heard with the respect due to a master. The Overture to "St. John the Baptist" impressed all with a sense of the power and imaginative strength that are its great characteristics. I need not enter upon a discussion of Mr. Sullivan's now well-known

"Martyr of Antioch." A few words will suffice to record a good performance, under the composer's direction, and a flattering reception. The solos were sung by Madame Albani, Madame Patey, Mr. Lloyd, Mr. Brockbank, and Mr. King, with an effect easy to conjecture, while the choruses of the Pagan maidens once more called forth admiring regard. The attendance at this Concert was not particularly large, there being many empty seats. In the evening Berlioz' "Faust" was performed to an audience smaller than that of the morning. It should, however, be remembered that eleven hundred people attended the rehearsal of this work, including many who no doubt would otherwise have heard it in the ordinary course. Some feeling appears to have been excited against "Faust" in Norwich. Religious susceptibilities were offended by the subject, and it is said that many members of the chorus were with difficulty persuaded to take part in the performance. This may have accounted for the small attendance of "patrons" and others over whom the "respectabilities" are dominant. But it did not impair the success of the work with its actual audience, who took to it in a very kindly spirit, and seemed to derive from it a good deal of enjoyment. The rendering of "Faust" had exceedingly familiar features in Miss Mary Davies's *Margaret*, Mr. Lloyd's *Faust*, and Mr. Santley's *Mephistopheles*. Mr. Brockbank, as *Brander*, completed a cast of sterling excellence, upon which it is needless to dilate. The chorus sang fairly well, but the orchestra carried off chief honours, playing magnificently, and being compelled to repeat the Hungarian March, the Dance of Sylphs, and Dance of Will o' the Wisps. "Faust" was an unquestionable success, and the fact is of good omen for its provincial fortune.

The Concert of Thursday morning opened with Beethoven's Overture to "Egmont," by way of prelude to the sacred Cantata, "St. Ursula," composed expressly for the Festival by Mr. F. H. Cowen, who conducted its performance. Mr. Francillon, the author of the poem, has founded his work upon one of the many versions of a legend which says that *Ursula*, daughter of *Dionotus*, *King of Cornwall*, being asked in marriage by *Conan*, *Prince of Brittany*, requested three years' grace in order that she, with 11,000 virgins, her companions, might obey the Divine behest and sail from their native shores whither Providence would direct. So sailing, the legend goes on to tell, they proceeded up the Rhine to Basle, and from Basle to Rome, returning whence, they were attacked at Cologne by an army of Huns and all put to death; *Ursula* preferring martyrdom to the throne of the savage prince, and *Conan*, who had come in search of his love, dying with her. This story is dealt with only in part by Mr. Francillon. He takes from it three scenes; first, that in which *Ursula* receives the heavenly command and asks leave to depart; second, the departure itself; and third, the massacre and martyrdom. It is, of course, to be regretted when a narrative presents itself after so fragmentary a fashion, but no other course was possible within the limits of a Cantata. Much had to be left out, and that which has been retained includes the more important and exciting episodes. Mr. Francillon's poem is, however, not at all exciting. Even in its crises it stirs no one's blood, but goes calmly on, with a sedateness and monotony of style somewhat exasperating under the circumstances. This was not in Mr. Cowen's favour, and he has reason to complain of not having enjoyed all the support that a libretto written with studied reference to musical effect so readily gives. The composer, however, set about his task in a very earnest spirit; not thinking so much of popularity as animated by true zeal. Wherefore his music commands the sincere respect of those who cannot entirely approve the principles which have determined its character. Up to this point Mr. Cowen had laboured on the classic lines of the great masters, not even his Scandinavian Symphony, with all its distinctiveness, showing the smallest departure therefrom. But here he suddenly starts up as an illustrator of the "advanced" school, the entire machinery of which he sets in motion. "Representative themes" are displayed from first to last in even an exaggerated style, so that the ear becomes weary of the continual iteration and reiteration of a few phrases. The orchestra is relied

upon for effect—even tuneful effect—much more than the voices; there is an obvious sacrifice of melody for the sake of mere chords, and the leading themes are, in many cases, as angular as the attitudes of an æsthetic. These remarks do not, of course, apply in the same measure to every number, for there are instances in which Mr. Cowen has not been able to shake off the influences of his old love. They do apply, however, in the main. I am sorry for it—sorry to see a composer of ability yielding to the temptations of a false and unworthy form of art. He may thereby catch the "most sweet voices" of a turbulent minority; but if he be wise he will hark back to the point where he diverged from the path trodden by the great masters—the only path of honour and safety. "St. Ursula" will no doubt be performed in London during the forthcoming season, till when a consideration of details may be postponed. Yet let me at once testify to certain beauties that lie on the surface—amongst them masterly and picturesque scoring, great force of expression without strained use of means, and a facile adaptation of music as an illustrative medium to the varied scenes of the story. Looking at these things the connoisseur takes off his hat to "St. Ursula," even while wishing that the work was other than it is. The Cantata was well, if not enthusiastically, received, and so performed as to put its merits in the best light. With Madame Albani as *Ursula*, Madame Patey as *Ineth*, a companion of the princess, Mr. Lloyd as *Conan*, and Mr. King as *Dionotus* and the *Chief of the Huns*, the leading parts were in safe hands, while, if the chorus was but moderately good, the orchestra made amends by surpassing excellence. The applause bestowed upon Mr. Cowen at the close of his work may be imagined. Mendelssohn's "Athalie" followed the novelty: solos by Mrs. Osgood, Miss Davies, and Madame Bolingbroke; Mr. Santley reading the illustrative verses. Our eminent baritone made a successful *début* as an elocutionist; giving the lines with a clear enunciation, just emphasis, and a fervour of style that left no doubt as to the fact of his heart being in his task. He was much applauded, as was the performance of "Athalie" generally. The favourite trio, "Hearts feel that love Thee," had to be repeated, almost as a matter of course. In the evening of Thursday took place a "grand symphonic, operatic and ballad" Concert; the programme, as may be imagined from the title, containing many things appealing to many tastes. To this, perhaps, was due the fact of a larger attendance than usual, though the result seemed doubtful till the Committee made a special arrangement with Madame Albani, whose name did not originally appear. Then the tickets sold. With such a public, let Festival managers note, they have to deal, and let them shape their course accordingly. The chief feature in the programme was Mr. A. Goring Thomas's Choral Ode, "The Sun-Worshippers," a notice of which appeared in THE MUSICAL TIMES for October. To the remarks made last month little need be added beyond what is required to justify the composer's special treatment of his subject. The pianoforte score could not reveal the bright, picturesque style in which Mr. Thomas has illustrated Delavigne's poem, nor the wealth and propriety of his orchestration. Let me say emphatically that in all essential respects the "Sun-Worshippers" is a notable addition to English music, and one that must ensure a hearing for anything its composer chooses to bring forward in future time. The reception of the work was eminently favourable, all the numbers being applauded, and one—the solo and chorus, "Fairest of lands"—encored, while at the end Mr. Thomas was called to the platform and warmly congratulated. The solos were taken by Mrs. Osgood and Mr. Barton McGuckin, of whom the lady, with her voice restored to her, made a decided "hit." A second novelty of importance at this concert was Mr. Walter Macfarren's Overture to "Henry V.," composed for the occasion. Mr. Macfarren here seeks to depict the martial enthusiasm of England, the state of the English army on the eve of Agincourt, Henry's courtship of the French princess, and his triumphant return home. The work is well done. Brilliant effects naturally predominate, but the love subject is a charming contrast, and highly melodious in itself. Moreover, the design of the Overture is so clear, and its details so musically, that I cannot but speak of it in terms

of praise. The orchestra gave the new piece an effective rendering under the composer's guidance, and elicited much applause. The rest of the programme contained Haydn's Symphony in E flat (No. 3), the Overture to "Rienzi" and a number of vocal selections that need not even be named.

Friday, a day of tempest; day, also, of the "Messiah." Result of the one, in spite of the other, a room crowded to suffocation, and everybody gratified. So may it be—save the tempest—always. The Festival closed in the evening with another "symphonic, operatic, and ballad concert"; symphony being represented by a new work from the pen of Mr. J. F. Barnett. This novelty was described in the jargon of modern music as a "symphonic poem," and entitled, the "Harvest Festival," because written to illustrate verses wherein Miss Mary Lemon gives an idyllic description of a harvest-home. There are four scenes presented, viz., Gleaners in the Cornfield—a *moderato* leading to an *allegretto vivace*; Reapers entering the Village Church—*andante con moto*, *andante religioso*; Dance of Reapers and Gleaners—*allegretto pastorale*; Harvest Home—*allegretto moderato*, leading to Hymn of Thanksgiving for chorus and orchestra. This is a comprehensive and ambitious programme, but Mr. Barnett has treated it with studied simplicity, so as not to be in any sense at variance with the character of the subject. His themes are tuneful and pleasing, while their treatment is easy, natural and effective. Nowhere does the composer go himself, or take his hearers out of depth; and, if the work cannot be credited even with the greatness now often supposed to lie hidden in that which is obscure and unintelligible, neither can it be charged with a suspicion of ugliness. The first three movements, especially, are examples of suave and soothing music, "such as charmeth sleep," or falls on the sense like the south wind that has blown over a bank of violets. Mr. Barnett should be thanked instead of blamed for giving us a musical sedative at a time when composers generally are less scrupulous than the ghost of Hamlet's father, and take a pride in harrowing up our souls. No doubt this "symphonic poem" will, in the form of a pianoforte duet, pass into general circulation. Besides the "Harvest Festival," capitally played under the composer's direction, the programme contained the Overtures to "Prometheus," the "Naiades" and "Ali Baba," together with a considerable number of songs and ballads in which the audience took great delight.

That the twentieth Norwich Festival was a success, both artistic and pecuniary, is creditable to all concerned, but especially to Signor Randegger, whose unsparing labours and great skill as a Conductor mainly brought it about. The Committee honoured themselves when, on the Friday, they expressed a hope that he would direct the Festival of 1884, and also compose a work for that occasion.

HUDDERSFIELD MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

In this thriving, rapidly growing, and musical town two events of great interest and of more than local importance have recently taken place. On the afternoon of Tuesday, the 18th ult., the mayor (Alderman Thomas Denham) formally opened the first Town Hall in the borough, erected at a cost, including the corporation offices, of £60,000. On the following Thursday, Friday, and Saturday the opening of the Town Hall was celebrated with a Musical Festival. Hitherto the town has had no building in which first-class concerts on a large scale could be given or listened to with comfort and pleasure to musicians or the public; but the new Town Hall has provided a large, very beautiful, and suitable room, capable of seating 2,400 persons. The Choral Society, the Glee and Madrigal Society, and the Orpheus Amateur Vocal Society, zealous in the cause of music, determined upwards of twelve months ago to arrange for the Musical Festival to be held, and obtained from the Corporation a promise of the free use of the Town Hall, upon its being completed, for the purpose. The Corporation also granted the use of a very fine organ, purchased for £1,500 from the Albert Hall Company, Newport, Monmouthshire, built only a few years ago by the eminent firm of Willis & Co., of London, and removed and re-erected at Huddersfield

Town Hall by Messrs. James Conacher & Sons, organ-builders, Huddersfield. At a meeting in the Mayor's parlour a guarantee fund was set on foot and a committee appointed. A large number of influential noblemen and county gentlemen also gave their names as patrons, and in a short time a sum of nearly £5,500 was guaranteed by 414 ladies and gentlemen for the expenses of the Festival, which it was estimated would be rather over £3,000. Mr. Joshua Marshall, the Conductor of the Choral Society and the Glee and Madrigal Society, was appointed Chorus-master, and it was decided to have a chorus of paid singers and amateurs, seeing that with more amateurs than usual at the last Leeds Festival the chorus singing was fully as powerful as, and even more expressive than, on any previous occasion. The requisite number of vocalists was speedily obtained from Huddersfield and surrounding towns, including many who sang at the Leeds Festival, and was made up as follows: 67 sopranos (27 amateurs), 40 contraltos (24 amateurs), 26 altos (5 amateurs), 68 tenors (15 amateurs), 62 basses (18 amateurs), and 14 boys (trebles and altos), or a total of 277 voices, of whom (excluding the boys) 89 were amateurs. Mr. Walter Parratt, Mus. Bac., of Magdalen College, Oxford, a native of Huddersfield, was appointed Festival Organist. The committee arranged for four principal Concerts (one miscellaneous) and one popular Concert, and selected for performance Mendelssohn's "Elijah," Spohr's "Last Judgment," Rossini's "Stabat Mater," and Berlioz's "Damnation of Faust." Mr. Hallé's fine band was engaged, and Mr. Hallé himself was chosen as Conductor. The following principals were also engaged: Madame Albani, Miss Mary Davies, Madame Patey, Madame Trebelli, Mr. Edward Lloyd, Mr. Joseph Maas, Mr. Santley, and Mr. King. The chorus rehearsed the above-named works, as well as Wesley's chorus, "In exitu Israel," and a number of part-songs and glees (including a part-song to Longfellow's "Stars of the summer night," by Mr. Marshall, the Chorus-master), twice a week for several months. Mr. Hallé conducting a full rehearsal with principals and band on the day before the Festival commenced. The Committee was placed in some difficulty as late as the 19th ult., in consequence of receiving a letter from Madame Trebelli's agent saying that cold and sore throat would prevent her from leaving Russia; but fortunately arrangements were made with Madame Patey to sing the music previously announced to be sung by Madame Trebelli.

The Festival commenced on the Thursday morning with every prospect of success. "Elijah" was the work performed. The chorus was not quite so well balanced as it might have been, owing to the altos and tenors being weaker than the trebles and basses, which were exceptionally brilliant. The music, however, was familiar to most of the singers, and the whole of the choruses were sung with wonderful spirit, unanimity of attack, precision, power, and good intonation. The "Baal" choruses were splendidly declaimed, without a shade of clamorous roughness, and "Thanks be to God" was given with fine effect. Miss Mary Davies sang the principal soprano music in the first part, and was joined by Madame Albani in the second. The former sang with much success in the duets "Zion spreadeth her hands" and "What have I do with thee?" Madame Albani gave a brilliant rendering of "Hear ye, Israel," and Madame Patey produced her usual effect in "O rest in the Lord," for which she was encored. Mr. Lloyd sang "If with all your hearts" and "Then shall the righteous," the latter being redemanded. Mr. Santley proved that he can still sing the music of the Prophet in an unrivalled manner, and his efforts were rewarded by warm and well-deserved applause throughout. The double quartet, as usual, was not well sung, chiefly in consequence of want of rehearsal. The other quartets were carefully rendered, the local singers contributing their share in a creditable manner. The trio, "Lift thine eyes," by Madame Albani, Miss Davies, and Madame Patey, created a marked effect. The accompaniments by band and organ were very finely played throughout.

In the evening a miscellaneous Concert was given. The chief features were the magnificent playing by the band of the Overture to "Oberon," Beethoven's Symphony in F major, the Overture to "Tannhäuser," Valse (*lente* and *pizzicati*), by Délibes, and the Pageant March, from

Gounod's "La Reine de Saba," an excellent rendering of Wesley's chorus, "In exitu Israel" (except in regard to the attack by the altos), of Mr. Marshall's part-song, "Stars of the summer night" (a composition not very original, but with a nice smooth melody and effective modulations), an organ solo, "Air, with variations and Finale Fugato" (composed by Henry Smart for the opening of the organ in the Albert Hall), well played by Mr. Parratt; a splendid rendering by Madame Albani of the air, "Souvenir dei prim' anni," from Hérold's "Le Pré aux Clercs" (with violin obbligato by Herr Straus), and the expressive and beautiful singing by the same lady of "Angels ever bright and fair." Mr. Lloyd, Mr. Maas, and Mr. King also contributed successfully to the programme.

On Friday morning Spohr's "Last Judgment" and Rossini's "Stabat Mater" were performed. Spohr's solemn and impressive work successfully tested the finish and expression of the choir; and the solo vocalists, Miss Davies, Madame Patey, Mr. Maas, and Mr. King, were thoroughly satisfactory. In the performance of the "Stabat Mater" Madame Albani took the place of Miss Davies, the other principals being the same as in the previous work. Madame Albani sang the air in the "Inflammatus" magnificently, and she and Madame Patey were compelled to repeat the duet "Quis est homo."

On Friday evening "La Damnation de Faust" (which had been looked forward to with much interest) was performed. Miss Mary Davies, who is so well acquainted with the part of *Margaret*, sang finely; Mr. Lloyd, as *Faust*, displayed his voice and musicianly ability with wonderful effect; and Mr. Santley was exceedingly successful in the sardonic part of *Mephistopheles*. Mr. King was not so satisfactory as *Brander*, especially in the Rat Song. The band was exceptionally good throughout, the brilliant Hungarian March, the enchanting Dance of Sylphs (both of which were encores and repeated), the peculiar yet beautiful Dance of the Will o' the Wisp, the terrible Ride to the Abyss, and the Apotheosis of Margaret creating quite an enthusiasm with the audience. The choir sang with wonderful brilliancy and power, particularly in the Easter Hymn, and the Soldiers' and Students' Chorus, and with much expressiveness in the Celestial Chorus. After the performance Mr. Hallé told the members of the choir in a very felicitous manner that he could not possibly go away from Huddersfield without thanking them personally for the great treat they had given him; he never, he said, had conducted a better chorus, and perhaps hardly so good a one for refinement, perfect truth of intonation, expression, and, considering the number, for power. Three hearty cheers were then given for Mr. Hallé, with whose conducting the choir was delighted.

The Festival was brought to a close on the Saturday evening with a popular concert, in which Miss Davies, Madame Patey, Mr. Maas, Mr. King, and a local rising tenor, Mr. H. Beaumont, took part. Mr. Marshall conducting the chorus and sharing the accompaniments with Mr. E. Ibesson, his pupil, who was the accompanist at nearly the whole of the rehearsals. The success of the Festival was in a great measure due to the efforts of the committee, the well-directed and untiring energy of the honorary secretaries (Mr. G. Lewis Batley and Mr. T. G. Sharpe), the incessant labour of Mr. Marshall (the chorus-master), and the perseverance and ability of the choir. In conclusion, it may be said that the majority of those who attended the concerts have expressed the hope that a Festival on a similar scale will be organised triennially.

CRYSTAL PALACE.

THE two Crystal Palace Concerts which fall within the scope of the present notice have not been remarkable for any very interesting or novel features. The opening performance given on Saturday, the 15th ult, introduced, besides Beethoven's Fifth Symphony and Overtures to "Der Freischütz" and "Guglielmo Tell," the Ballet-music from Gounod's "Le Tribut de Zamora," produced at the Grand-Opéra on April 1 of the present year. In this class of dramatic art a ballet-interlude is *de rigueur*, and M. Gounod, like most other French composers, is remarkable for the

graceful and characteristic dance-tunes which it thus becomes his duty to produce. At the performance of the opera in Paris the ballet indeed was one of the prominent and most immediately popular features. There are five distinct numbers, of which the second, a Danse Grecque and Pas des Guirlandes, is the most graceful. In the case of none of the pieces, however, is the absolute musical value sufficient to warrant its performance in a concert-room. Music of this kind belongs to the stage, and the directors of the Saturday Concerts might have left it there with advantage to themselves and their clients. The Misses Robertson were the vocalists at this Concert.

The second performance of the series was, all things considered, an improvement upon the first. In the first instance it introduced a new work by an English composer. It is true that the work in question—an overture, "Niagara," by Mr. F. H. Cowen—cannot be called an important or favourable specimen of its author's skill. Perhaps it might have been considered as such a year or two ago; but since the production of his Scandinavian Symphony, followed up by the great success of "St. Ursula" at Norwich, Mr. Cowen may claim a lasting, if not the first place, amongst English composers; and the demands raised by such a position are scarcely realised in his new overture, which is remarkable neither for boldness of conception nor yet for that pictorial element which the title implies. As an ordinary concert overture it might pass muster; as a musical representation of one of the grandest natural phenomena in the world it is colourless and altogether inadequate. In this, as in other cases, *noblesse oblige*.

The Fantastic Symphony of Berlioz formed a second important item of the programme. It was heard twice last season at Mr. Ganz's Concerts, but was new to the Sydenham audience. Mr. Ganz, it will be remembered, secured a very admirable performance, as far as possible in accordance with the composer's instructions. The orchestra had been enlarged for the purpose, and even the bells demanded by Berlioz had been procured at considerable trouble and expense. The directors of the Saturday Concerts had taken a more matter-of-fact view of the case, and the aforesaid bells were represented by a grand piano—with what result those may imagine who know with what amount of care and minuteness Berlioz designed his orchestral effects. The performance under Mr. Manns was upon the whole praiseworthy, but the Ball scene was wanting in that delicacy of light and shade and rhythmical *nuance* which alone distinguish its chief theme from an ordinary valse. Of the work itself we have previously spoken. Its sequel, "Lelio, ou le Retour à la Vie," an afterthought of Berlioz, was to be performed at the third Concert of the series, too late for notice in this month's issue. This work, a curious mixture of declamation, orchestral music, and song, will on that occasion be heard for the first time in England, and we shall therefore return to it in our next number.

Not having had an opportunity of commenting upon the prospective arrangements for the current season of Saturday Concerts, we may subjoin a list of the principal novelties promised to the subscribers. These are, in addition to those already named, scenes (instrumental and vocal) from Goetz's posthumous opera, "Francesca da Rimini," and a symphony, entitled "Chivalry," by Mr. Henry Leslie, provided it is finished in time. Every endeavour will also be made to secure the new pianoforte concerto by Brahms, composed not many months ago. This list—which, however, may very probably be enlarged as the season goes on—cannot be said to be very promising. But then, as the directors say, "the main interest of the selections for the season will be placed in the favourite works of the established classical masters"; an announcement less open to objection than that contained in the continuation of the sentence, to the effect that "more prominence will be given than has hitherto been the case to the popular overtures of Rossini, Cherubini, Auber, and Weber, and the best specimens of ballet-music of eminent composers." Popular overtures and dance-music have not contributed much to the acknowledged excellence of the Crystal Palace Concerts, which every one but the directors hitherto thought to be perfectly satisfactory. Perhaps experience will teach them the wisdom of leaving well alone.

RICHTER CONCERTS.

ALTHOUGH the director of these Concerts found it expedient to abandon his proposed autumnal campaign with Herr Richter, as far as regards the provinces, the London part of it was carried out; two Concerts having been given in St. James's Hall, one on the 24th and the other on the 29th ult. We can only now speak of the first, which was largely attended and in every respect successful, as well as of great interest, owing to the production of new or unfamiliar works. The performance opened with the prelude to Wagner's "Meistersinger"—music too well known for comment. It was splendidly executed under the vigorous and decisive *bâton* of the Viennese conductor, who, unless he be made of stone or wood, must have felt stimulated to particular effort by a reception the warmth of which approached enthusiasm. Following this example of the "Zukunft," came a setting by Berlioz (Op. 7) of six lyrics, "Les Nuits d'Été," from the graceful pen of Théophile Gautier, and admirably rendered into English by Francis Hueffer. Looking at the character of the audience at this Concert, we will not go so far as to say that the performance of the entire work was a mistake; but it cannot be rash to assume that many amateurs present were disposed to do the music injustice, through very weariness of its unchanging melancholy. Several of the songs are long drawn-out, one or two are extremely sad, and all are serious. The way to ensure their acceptance, therefore, is to produce them one at a time, which course may be the more easily adopted, because, though a connecting link is obvious, each can stand alone. Very few particulars respecting the songs are obtainable. Berlioz makes no mention of them in his "Memoirs," nor do his biographers notice them so as to throw any light upon their history, while the *opus* number cannot even be depended upon as indicating the period of their composition. They were originally published by Richault, of Paris, for voice and piano only; but the nature of the accompaniment is sufficient evidence, were none other forthcoming, that it was written for a small orchestra. Berlioz, indeed, was not likely to use the pianoforte, if he could avoid it. He could not play the instrument, and is "reasonably suspected" of caring very little about it. To the rule of neglect, however, the pianoforte part in "Lélio" forms a conspicuous exception. An elaborate review might be written upon the distinctive features of these remarkable works, but we must be satisfied here with a few passing observations. The opening number, "When the time of happy spring is nearest" has a certain air of appropriate simplicity, the effect of which, however, is neutralised by the surprise of repeated and unexpected transitions, which invest the whole with a strained and artificial character. It is difficult to sing well, and the obstacle, we are bound to say, was not overcome by Mdlle. Louise Pyk. Number two, "The spectre of the rose" (for contralto), is more elaborate in structure and, while not less individual, much more beautiful. The scoring is imaginative in the highest degree, distracting attention alike from the voice and poem. In these respects number three, "My own true love has left me" (for baritone or contralto), forms a worthy companion, while its sadness deepens into a gloom through which one may at times dimly discern marble tombs and sheeted ghosts. The song was rendered excellently well by Mr. King, who obtained loud applause. Number four, "Return, return, unto my bosom" (for soprano or tenor), is altogether beautiful—a "gem of purest ray serene," to the brilliancy of which voice and accompaniment contribute in just proportion. Nothing more intensely expressive and, at the same time, more truly lovely can be found within the range of vocal art. In this piece Mdlle. Pyk, as may be supposed, did herself greater justice. Number five, "Know ye the tomb of marble stone?" (for tenor), furnishes another striking example of Berlioz' resources in orchestration; while what in this respect number six, "Say, fairest maiden," loses is made up for through a welcome approach to cheerfulness. Although the performance, by Mdlle. Pyk, Miss Orridge, Mr. Shakespeare, and Mr. King, aided by Herr Richter's orchestra, was, on the whole, careful and intelligent, and although the interest of the music obtained frank recognition, so long a course of gloom made the end welcome.

The work of Berlioz was followed by a Pianoforte Concerto composed and, as to its solo part, played by Mr. Eugene D'Albert, whose reputation as a juvenile wonder ensured an attentive and sympathetic hearing. There is always a danger, in cases where very young people come forward with a production beyond their years, of running into extravagant assertion and raising hopes in proportion. We wish to avoid that, because so many instances have occurred in which a highly promising and even sensational *début* has led to nothing in the end. Our purpose therefore is not prophecy. We shall not say that Mr. D'Albert is a genius, nor lead our readers to see in him a shining light of the future. Let that be as it may. Our business is, however, to speak of the Concerto as we find it, and to recognise in the work a very remarkable, nay, an astonishing thing for so young a composer. It seems to claim nothing on the score of juvenile authorship, but is uncompromising in its pretensions to rank with the chief of its kind; largely developed, ambitious in style and character, and rigidly observant of classic form, while redundant in matter. Redundancy, in point of fact, together with a certain reckless daring, are its principal failings. Each movement contains too much, episodes being expanded till they are co-ordinate with the principal themes; nor is the harmonic wealth less profuse than the melodic. Such exuberance surprises, and to a certain extent gratifies; but the Concerto loses through it in point of clearness, order, and the consciousness that should always prevent the saying of a word more than is necessary to logical and dialectic completeness. We might have expected this, since in music, as in other things, "youth will be served." With this, however, we must recognise a mastery over the resources of art—resources alike of fancy and expression—such as are very rarely met with in one so young. Into the details of the work we purposely refrain from going. It must be heard again before either description or judgment would be warranted; but no little is said for Mr. D'Albert's success by the fact that desire to hear it again is strong. The Concerto was admirably played as regards the orchestra, but the solo would have gained in the hands of a stronger performer than Mr. D'Albert, and by being executed upon a better instrument than was chosen for the occasion. The composer was loudly applauded after each movement, and three times recalled at the close, amid genuine excitement.

Beethoven's Choral Symphony ended the Concert, and, generally speaking, was rendered in better style than on any former occasion, the chorus being thoroughly up to its work and singing faultlessly. The solos, intrusted to the artists already named, have been heard to greater advantage. Saturday's concert included in its programme Beethoven's "Eroica" Symphony and a selection from the works of Richard Wagner.

BRIGHTON AQUARIUM CONCERTS.

THE Classical Concerts so successfully begun at the Brighton Aquarium last season, under the direction of Mr. F. Corder, were resumed on Saturday, the 15th ult., and have since been continued weekly, attracting good audiences and giving great satisfaction to the more cultured amateurs of the town. As far as the programmes have yet gone, they convey the very gratifying idea that pecuniary considerations, which necessarily govern more or less all such enterprises, do not find orchestral symphonies and other works of a class equally high incompatible with their requirements. Had an opposite result obtained there would have been no occasion for surprise. A classically minded audience cannot be got together in a day, nor in a year, and good prospects are often ruined by sensitive financiers, who, because returns are not immediate, refuse to credit the possibility of any returns at all. There seems to be more faith somewhere in the councils of the Brighton Aquarium, and hence perseverance to the present time. This perseverance, if continued, will meet its reward, since we cannot suppose that Fortune, even in her most fickle mood, will make at Brighton an exception never yet presented elsewhere.

The orchestral selections at the first Concert were the overture to "Tannhäuser," Mendelssohn's Violin Con-

certo, Beethoven's First Symphony, and Massenet's "Scènes Pittoresques"; to which was added an "arrangement" for strings of the little piece entitled "Traumerei" in Schumann's "Kinderscenen"—though why the pretty trifle should have been presented save as the composer wrote it is hard to discover. Familiar as all these works are, we need only touch upon the character of their performance by Mr. Corder's small yet well-selected orchestra. Every piece was played with great care, and in a style that spoke no less for the skill of the executants than for the ability of the conductor. Circumstances, moreover, made up for the limited number of the instruments. Recent alterations in the conservatory have turned the place from a bad into a good concert-room, and the effect even of a diminutive orchestra is now pretty nearly all that can reasonably be desired. The Violin Concerto, we should add, was played by Signor Guerini, who appeared to be over-weighted by its difficulties. Mrs. Osgood was the vocalist.

The 22nd ult., being the anniversary of Liszt's birth in 1811, afforded justifiable reason for the performance of several works by that much-debated composer; choice falling upon the pianoforte concerto in E flat, "Mazeppa"—the "symphonic poem" so called—and two songs for which an orchestral accompaniment had been written by Mr. Corder. This was undoubtedly a bold venture, especially as regards the extraordinary combination of sounds to which Liszt has given the name of the Prince of the Ukraine. Here, if anywhere in music or in the regions lying just outside the art, noise is required—what sort of noise may signify little, but there must, at any rate, be "sound and fury." Under these circumstances the effect actually produced was remarkable. With such spirit and energy did the executants discharge their task that even amateurs who thought their labour and skill might have been directed to a better purpose must have applauded the conductor and his followers without reserve. The solo in the concerto was ably executed by Mr. Oscar Beringer, whose sympathies aid his executive ability in overcoming the difficulties of modern music. With Beethoven's Second Symphony as representative of the noblest order of classical art, with Chopin's delightful Ballade in A flat as a relief from graver matter, and with songs by Miss Ronayne and Mr. Henry Guy, the Concert ran a very successful course.

Last Saturday the "Eroica" Symphony was to be performed for, it is said, the first time in Brighton; Mr. Kuhe being announced as pianist and Madame Sterling as vocalist. If the inhabitants of Brighton do not adequately support an enterprise managed like this, they deserve to have reflected upon themselves all the ignominy of failure.

LYCEUM THEATRE.

THE performances of Italian Opera at this establishment, which commenced on the 1st ult., demand record rather than criticism, for nothing has been included in the series save the well-worn works presented to the subscribers of our two lyrical theatres during the fashionable season. On the opening night Mdle. Marimon was warmly welcomed as the heroine in Meyerbeer's "Dinorah," and Signor Padilla (who made his *début* on the occasion) achieved a decided success in the part of *Hoel*. His voice is a baritone of agreeable quality, and when he gets thoroughly accustomed to the limited size of the house, his singing will be heard with more pleasure. Madame Rose Hersee made her reappearance as *Gilda* in "Rigoletto" on the following Monday, and proved that she had lost nothing of her former qualifications, either as singer or actress. Mdle. Léon Duval, who made a tolerably good impression as *Leonora* in "Il Trovatore," suddenly disappeared from the company; and with the exception of Miss Helen Armstrong, who displayed a good mezzo-soprano voice in the character of *Azucena* in the same opera, no other first appearances deserve mention. The operas have been frequently varied, and the attendances tolerably good. Signor Tito Mattei has replaced Signor Li Calsi as Conductor; but neither band nor chorus is what we should expect in a well-appointed opera-house.

MUSIC IN MANCHESTER.

THE first Gentlemen's Concert of the season was given on the 17th ult. The principal orchestral work was Schumann's Overture, Scherzo, and Finale in E, a work replete with the singular beauty of melody of which Schumann was master, and free from the complicated figures which occasionally detract from the lucidity of his compositions. It was exceedingly well played, as was also Rubinstein's ballet music from "Feramors," in which the great pianist shows that his skill in developing themes is not equal to his power of producing them. Herr Tivadar Nachèz, a Hungarian violinist, who made his first appearance here, was unfortunate in his choice of Ernst's Concerto in F sharp minor, a work as weak and formless as it is difficult. Herr Nachèz is an excellent executant, his tone is of good quality, though rather thin, and his harmonics are of unusual accuracy. In the Concerto the fact that his violin was not in tune with the orchestra completely counteracted any merits his performance would otherwise have had; but in two clever "Danses Tsiganes" of his own he was thoroughly successful. Madame Marie Roze and Mr. Barrington Foote were the vocalists.—Mr. De Jong commenced his eleventh series of Popular Concerts on the 8th ult. His orchestra, which numbers sixty performers, is better balanced than that of last season, and considerable improvement is evident in the string and wood-wind departments. The Overtures to "Der Freischütz" and "Marco Spada," a selection from Meyerbeer's "Roberto," and sundry smaller pieces were excellently played; the accompaniments were not, however, altogether satisfactory. Mr. Howard Reynolds gave his own Fantasia for the cornet on "Sonnambula," and played a prominent part in some of the orchestral numbers. The vocalists were Mesdames Marie Roze, Samuël, and Damian; Messrs. Maas, Hollins, and King.—At the Concert on the 22nd ult., the Overture to "Egmont," a selection from "Mignon," and Adam's Overture "Le Roi d'Yvetot" were well played, with the exception of a few inaccuracies in Beethoven's overture. The vocalists were Mesdames Rose Hersee, Edith Wynne, and Hope Glenn; Messrs. H. Piercy and Albert McGuckin. Madame Edith Wynne gave "There be none of beauty's daughters," to a harp accompaniment played by Madame Priscilla Frost, and other songs with her usual facility. Miss Kate Ockleston played in excellent style and with commendable accuracy the Andante and Scherzo from Saint-Saëns' Pianoforte Concerto in G minor, a Gavotte by Niermann, and an excerpt from "Le Bal" by Rubinstein, the latter, however, requiring more physical power than she possesses.—The Manchester Vocal Society commenced its fifteenth season on the 12th ult., when the programme included S. Wesley's Motet, "Exultate Deo"; Spohr's Cantata, "God, Thou art great"; Schubert's Mass in F, No. 1; and several glees and part-songs. The Society, which has done excellent service in former years in rescuing from oblivion many fine works, promises to maintain its high reputation, though the balance of the choir was disturbed by a preponderance of basses, and the sopranos were not invariably accurate in either pitch or execution.—The first of a series of Classical Chamber Concerts was given in the Memorial Hall on the 5th ult., the executants being Messrs. Risegari, Speelman, Bernhardt, and Vieuxtemps. The programme consisted of Quartets by Mozart in B flat, Raff in D minor, and Mendelssohn in E minor. Raff's fine but unequal work had not been heard here before. The performance throughout was most admirable.—Mr. Hallé gave his first Concert of the season on the 27th ult. The programme included Mozart's Symphony (No. 1) in D, Brahms's Academic Festival Overture, Beethoven's Pianoforte Concerto in C, and Schumann's "Phantasie-stücke." The vocalist was Madame Schuch Proska, from Dresden.—During the season, in addition to the choral works we announced last month, the following instrumental novelties will probably be introduced: Brahms's Tragic Overture, Berlioz' "Romeo and Juliet," Symphony and Overture to "Waverley," Mozart's Ballet-music to "Idomeneo," Gluck's Ballet-music to "Paris and Helena," Raff's Symphony, "Im Walde," Dvorák's "Danses Slaves," Cowen's Overture "Niagara," and Rubinstein's Second Concerto.

MUSIC IN LEIPZIG.

Leipzig, October 21.

Of the two musical associations which hold the highest place in Leipzig, the lesser—that of the Euterpe Concerts—has not yet begun; but three of the more famous series of performances that take place weekly in the Gewandhaus have already been given. The great boast of the Gewandhaus directors is that their orchestra is reserved strictly for one single end, hardly any of its members being suffered to degrade their artistic training by occasional engagements of a lighter kind. *Res severa est verum gaudium* is the inscription upon the cornice of the hall, and it gives the note and the character of its performances. The Gewandhaus is considered as a sort of temple, whereof the ministering priests have before all things to be kept pure, and wherein, unfortunately, the initiated must be equally select. For, owing to the smallness of the building and the renown of the concerts, it has become an absolute impossibility for any new comers to be sure of a place; there is hardly a seat that has not been subscribed for years, and for the vacancy of which probably there are several patient applicants. Consequently the rehearsals, which take place at the early hour of nine in the morning, are crowded by the students of the Conservatorium and the unlucky multitude to whom the concerts themselves are closed. Distinguished from the Euterpe management, which inclines towards the works of Liszt, the aim of Herr Reinecke has been to preserve in the Gewandhaus Concerts a definitely classical character. Thus the three performances hitherto given have included Haydn's Oxford Symphony, Beethoven's Pastoral Symphony, and the Second (D major) Symphony of Brahms—a work which, on repeated hearing, assures one more and more of its author's right to be held as the successor of Beethoven in massive strength, in mastery over the orchestral body, and in the creation and solid manipulation of inspired melody. Herr Reinecke has, however, always sought to be prompt in acknowledging the worth of new compositions which have the stamp of artistic workmanship on them. Accordingly, the classical basis I have named receives a perhaps disproportionate superstructure of "novelties." Each week a *virtuoso* of a special instrument arrives, and with him a special—and new—concerto. First Xaver Scharwenka played, with fine execution and good taste, a pianoforte concerto of his own. Herr Heckmann, the concert-director of Cologne, followed with a violin concerto of Niels Gade. The work contains no very striking element, unless the last movement, which combines a sort of *humoresque* with the normal form of a fast *finale*, may be called striking by force of its incongruity; and the performance was hardly redeemed by the playing of the accomplished, but not remarkable, violinist. The third concert brought from Paris M. Adolphe Fischer, an excellent and powerful violoncellist, who played an Adagio by Max Bruch and led a violoncello concerto by C. H. Witte. Witte's concerto is the only one of the compositions I have mentioned that was not performed for the first time; and to complete the list of novelties we have to add a very bright orchestral *intermezzo*, "Wald und Berggeist," by Philipp Scharwenka, at the third concert.

The singers who have visited the Gewandhaus this month are Herr Gudchus of Dresden, a tenor with a well-trained voice but who has not yet given evidence of very high capabilities, and Fräulein Fides Keller, of Frankfurt, who created a deep impression by her finished rendering of songs by Handel, Schumann, and Reinecke. At the concert of last night Frau Schimon-Regan, an esteemed member of Leipzig society, resumed the place she has long occupied here, as a graceful singer of lyrical pieces.

It would be far from the truth if we were to assume that all the music of Leipzig is represented by the two great orchestral associations. In fact, many severe musicians regret that they are generally accepted as representative by the outer world. The classical standard of the Gewandhaus is held by them to be fixed too low; and the *Allgemeine Musikalische Zeitung* of last Wednesday recorded with dismay that, at the rehearsal of the second concert, when, as a rare exception, Handel's exquisite A major violin sonata was given, the students of the Conservatorium left the hall in a body. Accordingly the stricter school finds relief in an admirably conducted Bach-Verein, which

has only deviated from its high character by producing some English glees. In popular estimation the weekly performances at Bach's own church, St. Thomas's, retain their position; and nothing can excel the purity and precision with which, for instance, the wonderful motett, "The Spirit also helpeth our infirmities" ("Der Geist hilft unser Schwachheit auf"), was rendered last Saturday. The choir is still under the management of the learned editor of the *Bach-Gesellschaft*, Wilhelm Rust.

It is a misfortune to have to add that there is bad music in Leipzig, in the midst of all this good. I do not speak of the coffee-houses, where one expects nothing. But it is disappointing to have a concert given at the Neue Kirche, opening with an organ Toccata of Bach played without taste or execution, and followed by a programme of the most superficial and worthless music, mixed with stock classical pieces wretchedly performed. Let it be only remembered that this is an exception—I hope, a rare exception.

At the Newcastle Church Congress, Professor W. H. Monk read an interesting paper on Music, which we regret that we cannot quote in its entirety. Speaking first of rural choirs, he suggested that where there were not the materials for properly balanced harmony, the tenors and basses should be persuaded to sing the air, with, perhaps, a verse or two of the hymn in harmony for pleasure's sake. "Some time ago," he said, "I was present in St. Paul's Cathedral on one of those occasions on which the choir is very fine and powerful, and the church full to overflowing. For lack of a better place, I stood against the west door. As long as the chant was in harmony, the total of its effect might have been summed up in the remark that music was going on; but the 'Gloria Patri' was in unison; in a moment everything was changed, and, like a sudden broad bright ray of sunlight in the midst of darkness, the whole atmosphere seemed full of tone, broad and massive, of glorious fullness, while every word, for the first time, was heard distinctly. The same lesson is taught once or twice a year at the Festival of the Gregorian Association." As to the excellent choirs which were often to be found in town churches, Mr. Monk suggested their affiliation to the cathedral, and their frequent meetings there. "Sometimes the service might be held on a Church festival like Ascension, in which a grand service at the mother church might both teach the lesson and assert the day. At other seasons, a day near the great feast may be chosen (after it, not before), say December 26 (St. Stephen) or 27; perhaps the evening of Shrove Tuesday, Easter Monday or Tuesday, Whitsun Monday or Tuesday, Trinity Monday, St. Michael and All Angels, All Saints' Day, and some day in the middle of the Trinity season, as might be convenient. The idea, of course, includes practice, united and constant, which should be directed by the cathedral organist and choirmaster personally. But the services of this officer should be properly remunerated," and Professor Monk dwelt with much emphasis upon the disastrous effects which the Cathedral Commission had had in crippling choirs. Proceeding to another part of his theme, that of music-writing, he said there were wanted compositions of a character fitted for the use of large bodies of choristers, of a style large, lofty, sublime, and fitted to the recurring festivals of the Church's year. "There is in existence, it is true, a large and varied collection of Church music, in the editions of Boyce, Arnold, and others, some of which has every claim on attention, and which the formation of these permanent bodies will resuscitate. Much fine Church music, worthy of perpetual preservation, has also been produced within our time; and we shall not 'willingly let die' the writings of such living men as Ouseley, Stainer, Sullivan, Armes, Steggall, Hopkins, &c., or of such departed heroes as Goss, Attwood, Wesley, Croft, or Purcell. The Church anthem of the length and pretension of Bach's 'Blessing and Glory,' Mendelssohn's 'Lauda Sion,' Bennett's 'Woman of Samaria,' 'The Chandos Anthems' of Handel, Stainer's 'Daughter of Jairus,' Armes's 'St. John,' Caldicott's 'Widow of Nain,' is the Church composition of the future, in combination with settings of the Church's own canticles such as we have recently welcomed from the like sources. Such of these as we have already will, however, soon be

Isaiah xlv. 8; S. John i. 14;
Psalm lxxxv. 9—11.

ANTHEM FOR CHRISTMAS
(FOR TENOR SOLO AND CHORUS).

Composed by JOSEPH BARNEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

VOICE. *Andante con moto.*

ORGAN. *Sw. 2 Diaps.* *Ped.*

TENOR SOLO.

Drop . . . down, ye heavens, . . . ye

heavens, from a - bove, from a - bove, and let the skies pour down righteousness,

let the skies pour down righteousness, drop down, ye heavens, ye heavens, and skies pour down

righteousness: let the earth o - pen,

add Reed.

and let them bring forth sal - va - tion, and let right-eousness spring up to -

dim - - in - u - en - do. *pp* *cres.*
 - geth - er, drop down, ye heavens, from a - bove, drop . . . down, ye
dim - - in - u - en - do. *senza Reed. pp*

rit.
 heavens, . . . ye heavens, from a - bove, ye heavens, from a - bove. . . .
rit.

Adagio.
 1st & 2nd SOPRANO. VERSE.

pp
 The Word was made flesh, and dwelt a - mong us,
 ALTO. *pp*
 The Word was made flesh, and dwelt a - mong us,
 TENOR. *pp*
 The Word was made flesh, and dwelt, and dwelt a - mong us,
 BASS. *pp*

Adagio. ♩ = 54.
pp Sw. Diaps.

cres. dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the
cres. dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the
cres. dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the
cres. dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the
dwelt a - mong us, and we be - held His glo - ry, we be-held His glo - ry, the

dim glo - ry as of the on - ly be - got - ten of the Fa - ther, full of grace and truth. *in u - en - do. p e rit.*
dim glo - ry as of the be - got - ten of the Fa - ther, full of grace and truth. *in u - en - do. p e rit.*
dim glo - ry as of the be - got - ten of the Fa - ther, full of grace and truth. *in u - en - do. p e rit.*
dim glo - ry as of the be - got - ten of the Fa - ther, full of grace and truth. *in u - en - do. p e rit.*
glo - ry as of the be - got - ten of the Fa - ther, full of grace and truth.

Allegro con spirito.
CHORUS. His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may
CHORUS. His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may
CHORUS. His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may
CHORUS. His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may
His sal - va - tion is nigh them that fear Him, that glo - ry may dwell, may

Allegro con spirito. ♩ = 116.
Gt. to 15th.
Ped.

dwel in our land, that glo-ry may dwell, may dwell in our land, His sal -

dwel in our land, that glo-ry may dwell, may dwell in our land, His sal -

dwel in our land, that glo-ry may dwell . . . in our land, His sal -

dwel in our land, that glo-ry may dwell, may dwell in our land, His sal - va - -

va - tion is nigh them that fear Him, that glo-ry may dwell in our land, . . . His sal -

va - tion is nigh them that fear Him, that glo-ry may dwell, dwell in our land,

va - tion is nigh them that fear Him, that glo-ry may dwell, dwell in our land, . . .

tion is nigh them that fear Him, that glo-ry may dwell, dwell in our land, that

va - tion is nigh them, nigh them that fear Him, that glo-ry may dwell, may dwell in our

His sal - va - tion is nigh them that fear Him, that glo - - ry may dwell in our

that glo - - ry may dwell in our

glo-ry may dwell, may dwell in our land, may dwell, may dwell in our

land. Mer-cy and truth are met to- geth-er, righteousness and peace have

land. Mer-cy and truth are met to- geth-er, righteousness and peace have

land. Mer-cy and truth are met to- geth-er, righteousness and peace have

land. Mer-cy and truth are met to- geth-er, righteousness and peace have

kiss-ed each oth-er. Truth shall flou- rish, truth shall flou- rish, truth shall

kiss-ed each oth-er. Truth shall flou- rish, truth shall flou- rish, truth shall

kiss-ed each oth-er. Truth shall flou- rish, truth shall flou- rish, truth shall

kiss-ed each oth-er. Truth shall flou- rish, truth shall flou- rish, truth shall

flou- rish out of the earth, and righteousness hath look-ed down,

flou- rish out of the earth, righteousness hath look-ed

flou- rish out of the earth, righteousness hath look-ed

flou- rish out of the earth, righteousness hath look-ed

(6)

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are:

geth-er. Al-le - lu - ia, Al-le -
 Righteousness and peace have kiss - ed each oth-er. Al-le - lu - ia, Al-le -
 geth-er. Al-le - lu - ia, Al-le -
 Righteousness and peace have kiss - ed each oth-er. Al-le - lu - ia, Al-le -
 lu - ia, Al-le - lu - ia, A - men, A -
 lu - ia, Al-le - lu - ia, A - men, A -
 lu - ia, Al-le - lu - ia, A - men, Al - le - lu - ia, A -
 lu - ia, Al-le - lu - ia, A - men, Al - le - lu - ia, A -
 men, A - - men.
 men, A - - men.
 - men, Al - le - lu - ia, A - - men.
 - men, Al - le - lu - ia, A - - men.

The organ accompaniment is written on a grand staff (treble and bass clefs) and includes a pedal part in the bass line. The score is divided into three systems, each containing vocal staves and organ staves.

A Folio Edition of this Anthem, with an Accompaniment for the Organ, with Pedal part, is also published by Novello, Ewer and Co., price 1s.

METZLER & CO.'S

LIST OF

MUSIC FOR CHRISTMAS.

CHRISTMAS ANTHEMS.

BETHLEHEM	CH. GOUNOD	3d.
HOSANNA TO THE SON OF DAVID...	J. L. HATTON	2d.
LET US NOW GO EVEN UNTO BETH- LEHEM	"	2d.
ALL THE ENDS OF THE WORLD ...	"	2d.
BLESSED IS HE THAT COMETH IN THE NAME OF THE LORD...	"	3d.
NOW WHEN JESUS WAS BORN ...	"	2d.
IN THE DAYS OF HEROD THE KING	"	2d.
IN THE BEGINNING WAS THE WORD	"	3d.

A NEW CHRISTMAS CAROL.—By ARTHUR SULLIVAN. "UPON THE SNOW-CLAD EARTH." Price 3d.

FOUR CHRISTMAS CAROLS. Arranged for Four Voices. Words by F. G. LEE, D.C.L. Music by the Rev. W. BORROW.

- No. 1. JOSEPH DOWN A-KNEELING.
" 2. IN THE EARLY MORNING.
" 3. LOWLY IN THE BETHLEHEM MANGER.
" 4. SLOWLY FALL THE SNOW-FLAKES.
Price 2d. each; or complete, price 9d.

METZLER & CO.'S CAROLS. New and Old. In handsome wrapper, red edges. Price 1s.

BETHLEHEM. The Shepherd's Nativity Hymn. CH. GOUNOD. For the use of Choirs; with the original Pastoral Symphonies. Folio, 2s. net.

A CHRISTMAS HYMN. Harmonised by R. RED- HEAD. Price 3d.

CHRISTMAS CAROLS.

A CHRISTMAS CAROL	BEECROFT, G. A. B.	1d.
HARK! WHAT NEWS THE ANGELS BRING	BACH	1d.
BLESSED BE THE MAID MARY ...	BROWN, A. H.	1d.
THE CEDAR OF LEBANON	SEDDING, E.	1d.
A CHILD THIS DAY IS BORN ...	COOPER, A. S.	1d.
IN EXCELSIS GLORIA	OLD GERMAN CAROL	1d.
SING WE MERRY CHRISTMAS...	"	1d.
SHEPHERDS NIGHT-WATCH KEEPING	DEFELL, C. E.	1d.
A CHRISTMAS CAROL	TAYLOR, W. F.	1d.

HARK! THE HERALD ANGELS SING (MENDELSSOHN). Brilliantly arranged for the Pianoforte by BRINLEY RICHARDS. Price 4s., post free 24 stamps.

A CHRISTMAS CAROL, "SING WE SO JOY- FULLY." Composed by HAMILTON CLARKE. Price 1½d. London: METZLER and Co., 37, Great Marlborough Street, W.

LITTLE SONGS FOR LITTLE VOICES. By ALFRED SCOTT GATTY. Book II. With beautiful illustrations specially drawn for the work by Mrs. John Collier. Price 4s. net; handsomely bound, 6s. net.

HOLY OFFERINGS, RICH AND RARE. Offertory Hymn. Words by Rev. Dr. MONSELL. Music by R. REDHEAD. Price 4d. London: METZLER and Co., 37, Great Marlborough Street, W.

NOW READY.

SAINT URSULA. Sacred Cantata. Composed by FREDERIC H. COWEN, and performed with immense success at the Norwich Musical Festival. Vocal Score complete, 4s. net. Special allowances made to Choral and Musical Societies.

ROMBERG'S Celebrated TOY SYMPHONY, as performed by Sir Julius Benedict, Arthur Sullivan, and all the most celebrated musicians, in St. James's Hall before the Royal Family. Edited by J. M. COWARD. All the parts carefully marked for rehearsal. Price, complete, 2s. 6d. net.

HAYDN'S Celebrated TOY SYMPHONY, as per- formed at the Crystal Palace and the Promenade Concerts, Covent Garden. Edited by J. M. COWARD. All the parts carefully marked for rehearsal. Price, complete, 2s. 6d. net.

THE TOY INSTRUMENTS, all tuned and pro- perly regulated, comprising twelve instruments. Price Two Guineas. London: METZLER and Co.

AMERICAN ORGAN JOURNAL. Edited by J. M. COWARD. Containing a selection of the best compositions by the Great Masters. All carefully arranged, with the stops marked. Now Ready, Books 1, 2, 3, and 4. Price 1s. 6d. each net.

NEW SONGS, DUETS, &c.

LIGHT. New Song by J. BARNBY. With Organ Obligato. The words by F. E. Weatherly. Published in three keys, B flat, C, and E flat. Post-free, 24 stamps each.

A BUNCH OF COWSLIPS. By Miss WAKEFIELD (the Composer of "No, sir"). Beautiful words by the Rev. F. Langbridge. Published in three keys: No. 1 in F, No. 2 in G, No. 3 in A. Post-free, 24 stamps each.

ONLY THE SOUND OF A VOICE. By MICHAEL WATSON. The words by Adelaide Procter (Author of "The Lost Chord"). Published in two keys, B flat and D, and sung by Miss Orridge with great success. Post-free, 24 stamps.

WHO KNOWS? New Song by F. H. COWEN. Composed for and sung by Madame Alwina Valleria with enormous success. Published in three keys: No. 1 in F (soprano), No. 2 in E flat, No. 3 in C (contralto). Post-free, 24 stamps each.

MISTRESS PRUE. By J. L. MOLLOY. Sung by all the principal vocalists with immense success. Post- free, 24 stamps.

TRIP, TRIP, TRIP. By THEO. MARZIALS. A Country Dance in Canon for Two Voices. Published in two keys, C and E flat. Post-free, 24 stamps each.

FRIENDSHIP. By THEO. MARZIALS. Duet in Canon. Published in two keys, F and G. Post-free, 24 stamps each.

QUEENIE. By J. T. MUSGRAVE. A charming morceau for the Pianoforte. Played with great success at the Promenade Concerts. Beautifully illustrated. Post-free, 24 stamps.

YELLOW JASMINE. From the celebrated Suite, "The Language of the Flowers." Composed by F. H. COWEN, and arranged by the Composer for Pianoforte Solo or Duet. Post-free, 24 stamps each.

BERTHOLD TOURS' NEW ARRANGEMENTS for the VIOLIN, with Pianoforte Accompaniment:—

No. 1. SWING SONG	CH. FONTAINE	4 0
" 2. RÈVE CHARMANT	GASTON DE LILLE	4 0
" 3. LA COLOMBE	CH. GOUNOD	4 0
" 4. REINE DE SABA. Book I. ...	CH. GOUNOD	4 0
" 5. " " Book II. ...	CH. GOUNOD	4 0

Post-free, 24 stamps each.

METZLER AND CO.,

35, 36, 37, AND 38, GREAT MARLBOROUGH STREET, LONDON, W.

exhausted, and there is a lack of compositions strictly adapted to the whole course of the ecclesiastical year. J. S. Bach wrote a great variety; but the English of those that have been translated is hardly satisfactory, and has an exotic feeling which is uncomfortable and strained—the common lot of all translations. I was this year chairman of a committee invited by the Royal Academy of Music to adjudicate the annual prize for composition called the Lucas Medal. Five compositions of considerable length for chorus and orchestra (without solo voices) were sent in, any one of which I should have been proud to conduct. They exhibited a command of counterpoint, and a knowledge of choral and orchestral effect, of which the Academy may well be proud." After urging the formation of a Society for the Promotion of Church Music to help young composers, he concluded by some remarks on orchestras and the performance of oratorios in church. As to the latter, he pointed out that the libretti even of some of Handel's great compositions were unfit for the purpose. He also demurred to organ recitals. There was no one instrument so sublime in tone, and capable of such infinite variety, as the church organ; but it was because of its connection with the daily office of praise, that one would desire to guard its use; just as one would guard the church itself, as a building, from use for any other object than the worship of God. The organ should only be touched as an adjunct to this worship; and, if for the nonce it be used as a solo instrument, it must be made to conduce to true religious thought by the unvaried solemnity of its utterances. Many acute observations upon the present state of Church music were afterwards made by the Rev. E. H. Bickersteth, the Rev. Precentor Rogers (Durham), and Mr. William Rea (Organist of the Town Hall).

The death of Mr. Arthur Herbert Jackson, which took place on September 27, has thrown quite a gloom over the Royal Academy of Music, of which institution he had been an earnest student, and at the time of his decease was a Professor of Harmony and Composition. Mr. Jackson was more than a student of promise, for he had already given to the world some important compositions, amongst which may be mentioned a Pianoforte Concerto, played by Miss Agnes Zimmermann at one of the Philharmonic Society's Concerts; a Violin Concerto, performed by M. Sinton at the Orchestral Concerts given by Mr. Cowen; an Intermezzo for orchestra, played at the Alexandra Palace, under Mr. Weist Hill; an Overture, "The Bride of Abydos," introduced at the Promenade Concerts at Covent Garden by Mr. Cowen; besides some works heard for the first time at Brighton. At the Concerts of the Royal Academy he was also highly successful in an Overture and some chamber compositions. A Magnificat for voices and orchestra, two Masses for male voices, besides vocal and pianoforte solos, sufficiently proved his versatility as a composer whilst yet a student; and it must also be recorded that he won the Lucas medal for composition, besides the bronze and silver medals awarded at the annual examinations. He had, shortly before his death, finished a Cantata called "Jason and the Golden Fleece"; and considering that he was only twenty-nine years of age, we need scarcely say how bright a future has been suddenly blighted. Mr. Jackson was held in high estimation by all who knew him; and his fellow-students, as well as his fellow-professors, can amply attest how modestly and unassumingly he received the many proofs of success which he had so fairly won.

AFTER an unusual delay, the stewards of the recent Festival of the Three Choirs, held at Worcester, have had a final meeting for passing the accounts, and, contrary to general expectation, report a deficiency in the receipts, though a small one. The total cost of the Festival amounted to £4,582, and the total receipts from the sale of tickets and books to £4,517, leaving a deficiency of about £65, which the stewards have to make good. As the amount is so small, however, and the number of stewards so large (173) a call of 10s. each was all that was required, and the call was accordingly made. The total of receipts for the Clergy Widows and Orphan Charity amounted to £1,121 12s. 5d., which amount intact was ordered to be divided amongst the three dioceses in equal proportions as usual.

THE South London Choral Association, under the able direction of Mr. Leonard C. Venables, is rapidly spreading a love for high-class music in the district where it has been for so long located. Established in 1869 for the practice of vocal music by means of the Tonic Sol-fa notation, it has gradually advanced to its present high position. In the prospectus of the fourth season, 1881-82, it is announced that the concerts will be given in the new rooms of the South London Institute of Music, Surrey Masonic Hall, Camberwell. The first Concert, at which Weber's "Praise to Jehovah" was given, is noticed in our present number; and the other works promised during the season are Handel's "Judas Maccabæus" and "Messiah," Sterndale Bennett's "Woman of Samaria," and Mendelssohn's unfinished opera "Loreley." At the South London Institute of Music, in connection with the Choral Association, instruction is given in every branch of music; and the Camberwell Choral Society for the practice of cantatas, glees, and part-songs has been also established. The Principal of the Institute and Conductor of the last-mentioned society is Mr. Venables.

THE Belfast Philharmonic Society announces the opening Concert of the eighth season, 1881-82, for Monday evening, the 7th inst., when Madame Marie Roze, Mdle. Papritz (her first appearance in Belfast), Mr. Joseph Maas, and Signor Foli are engaged as vocalists, and M. le Chevalier Niedzielski as solo violinist. This concert will be given at St. Mary's Hall, and be limited to subscribers; but the other concerts will take place in the Ulster Hall, the programmes of which will include Handel's "Israel in Egypt," Haydn's "Spring" ("Seasons"), Mendelssohn's "Hymn of Praise," selections from Rossini's "William Tell" and Mackenzie's Cantata "The Bride," which was so successfully produced at the recent Worcester Festival. A collection of works of the most distinguished ancient and modern masters—the ancient compositions to be rendered *a capella*—will also be given in chronological order. The Conductor is Herr Adolf Beyschlag; honorary organist, Mr. John Shillington; accompanist, Herr Louis Werner, jun.; and leader of the orchestra, Mr. Henry Cohen.

HARVEST Thanksgiving Services were held at the Church of St. Edmund the King and Martyr, Lombard Street, on September 28, before a very large congregation. At the celebration of the Holy Communion Field's Communion Service in D was sung in its entirety. A midday service was held, when a sermon was preached by the Bishop of Bedford, the music consisting of Smart's Te Deum in F and Stainer's anthem, "Sing a song of praise." Evensong commenced with a Processional Hymn, the Magnificat and Nunc dimittis being Gadsby in D, and the anthem, "The Lord hath done great things for us" (Smart); and at the conclusion of the service Handel's "Hallelujah" Chorus was sung by the choir with the greatest precision. Miss Westrop presided at the organ with her usual ability. The musical arrangements were under the direction of Mr. C. E. Tutill, the choirmaster. The services were repeated on the following Sunday, when the church was crowded both morning and evening.

THE Harvest Festival Service at St. Paul's, Avenue Road, Regent's Park, was held on Saturday, the 15th ult. The Canticles were sung to Stainer in A, and Mendelssohn's "Lauda Sion" was the anthem, the "Hallelujah" Chorus being also given. The two former were accompanied by Mr. Warwick Jordan, of St. Stephen's, Lewisham; and the latter and other portions of the Service by Mr. Carpenter, the organist of the church. After the service Mr. Warwick Jordan played Bach's Prelude and Fugue in C minor and the Fugue in D major. The Rev. J. W. Bennett, Vicar of the church, conducted the service, which was also accompanied by a very efficient string band.

A SERIES of Concerts, under the title of the Bermondsey Popular Entertainments (conducted by Mr. Stretton Swann), commenced in St. James's Schoolroom, Bermondsey, on the 10th ult. The artists were Miss Lizzie Reid, Miss Featherby, R.A.M., Mr. Hanson, Mr. Campbell, and Mrs. Campbell, R.A.M. (solo pianoforte), all of whom were highly successful. Mr. Stretton Swann was the accompanist.

THE seventeenth Concert (the opening night of the season) was given by the Victoria Glee Club on Saturday, the 8th ult., at Westminster Chambers, Victoria Street. The glees, madrigals, and part-songs were all well sung, many being encored. Messrs. Sexton, Bryant, Bishop, and Skinner took the quartets with much taste and refinement. Schumann's Grand Quintet in E flat at the opening of the second part was a great success, the executants being Dr. F. E. Gladstone at the piano; first violin, Mr. A. Pawle; second violin, Mr. J. Kitcat; tenor, Mr. T. Murby; violoncello, Mr. L. Wildman—all members of the Queen's band. The soloists on this occasion were Mr. W. Sexton, Mr. E. Bryant, and Mr. Egbert Roberts, each receiving an encore for his song. Dr. J. F. Bridge was present as President of the Club, and Dr. F. E. Gladstone as Chairman, supported by other eminent musicians. Mr. W. Sexton was the musical director and conductor.

DR. SPARK, of Leeds, gave an interesting musical lecture at the Bow and Bromley Institute on the 17th ult., on "English Glees and Part-Songs for Male Voices." He pleaded for a better recognition of native talent, and for a more general cultivation of glee-singing in the home. The glee was a native of England, and English people should preserve the traditions of the last generation in this regard. After listening to the most perfect of human instruments, we all recurred with never-failing satisfaction to the human voice, the organ not made with hands. Dr. Spark spoke of the glee as far superior in musical quality to many of the sickly ballads and flimsy opera choruses that are now sung. He drew an amusing picture of the convivial singing of our young men of to-day, and wished it could be improved. The Yorkshire St. Cecilia Quartet sang a number of illustrations very finely. There was a large and appreciative audience.

THE researches of Mr. Hipkins in the Palace at Potsdam, with the sanction of the Crown Princess of Germany, have resulted in the discovery of three early Silbermann pianos, which are identified with those on which John Sebastian Bach improvised before Frederick the Great. These are, we learn, all copies of the action invented by the Italian maker Cristofori—a circumstance which is considered to dispose of Silbermann's claims to the invention of the piano. A piano has also been discovered which is believed to be by Mozart's friend Stein, of Augsburg, besides two Schudi harpsichords—one dated 1766, and having solid silver keys. The bearing of these discoveries on the history of our musical instruments will be discussed by Mr. Hipkins in essays to be contributed by him to the "Encyclopædia Britannica" and Mr. Grove's "Dictionary of Music."

THE following is the award of Sir Julius Benedict, the adjudicator of the National Prizes offered for competition at the Local Examinations in Elementary Musical Knowledge at Trinity College, London, held on June 17 last:—

Of the papers sent for examination in the Junior Division, No. 1,647 is the best, and No. 380 is the next best. In the Senior Division I fear I cannot allow a first prize. No. 362 would be entitled to a second prize, and No. 298 to commendation, though the example of sequences is entirely wrong. Some of the definitions in the other papers are faulty also.—JULIUS BENEDICT.—October 7, 1881.

Since this award was made it has been ascertained that candidate No. 362, being over the age of twenty-one years, is prevented by the College regulations from taking the second National Prize in the Senior Division, which prize therefore now falls to candidate No. 298. The names of the successful candidates are Eleanor E. Wearing (1,647), Alice Maud Guppy (380), and Mary Cecilia Gray (298).

A SPECIAL Service was held at the Church of St. Augustine and St. Faith, Old Change, Watling Street, on the 6th ult. The music comprised "The Lord is my Shepherd" (Schubert), Magnificat and Nunc dimittis (Smart in B flat), "Be thou faithful unto death," "See what love," "Happy and blest" (Mendelssohn), and "The Daughter of Jairus" (Stainer). The singing throughout was good, especially the tenor solos, which were rendered with exquisite taste by Mr. A. B. Newth. Mr. Kempton and a few of the boys of the Cathedral choir ably assisted, Master Bartlett being the treble soloist. The accompaniments and voluntaries were admirably performed by Mr. Charles F. South, the organist and choirmaster.

THE Harvest Festival Service at St. Matthew's, New Kent Road, took place on Wednesday, September 28, and was attended by a crowded congregation, the sermon being preached by Bishop Piers Claughton. The choir of seventy voices rendered very efficiently Henry Smart's Magnificat and Nunc dimittis in B flat, and Dr. Wesley's fine anthem, "The wilderness," the solo parts being ably sustained by the Misses Webber and Carter, and Messrs. Cornwall, Webb, and Blofield. After the sermon Mr. Cornwall effectively sang "In splendour bright," the choir terminating the service with "The heavens are telling." The whole of the musical arrangements were under the direction of Mr. W. Taylor, the organist and choirmaster, who presided at the organ, playing as voluntary Handel's Second Organ Concerto.

WAGNER'S "Nibelungen-Tetralogy" will, it is positively stated, be produced in May next at Her Majesty's Theatre. Herr Angelo Neumann, the successful impresario of the recent performances of the "Ring" at Berlin, writes as follows to the *Berlin Musik-Welt*: "The 'Nibelungen' will commence on May 5, 1882, with Herr and Frau Vogl, Herren Niemann and Scaria, Frau Reicher-Kindermann, &c. I shall proceed to London this month (October) in order to make the final arrangements. On my return I shall visit Paris for the purpose of fixing the time of my 'Lohengrin' representations." We can only add the sincere hope that Herr Neumann will be successful in both these artistic enterprises, of which the last mentioned is doubtless, speaking comparatively, the bolder of the two.

THE Festival of the Guild of St. Luke the Evangelist was held at St. Paul's Cathedral on Tuesday evening, the 18th ult. The musical portion of the service (with the exception of the anthem) was Gregorian, and was rendered by the London Gregorian Association, under the direction of Mr. Warwick Jordan, who presided at the organ. Mr. Spenser Nottingham acted as Conductor, and the voices were reinforced by four brass instruments. The Rev. Montague Villiers preached an eloquent sermon, and after the offertory a Te Deum was given, the service being concluded with the singing of a processional hymn. Bach's Toccata and Fugue in D minor was played as a concluding voluntary.

ONE of the few Concerts which took place during the "dead season" was given at Marlborough Rooms by Messrs. Ascherberg, the piano manufacturers, for the purpose of introducing their instruments to the English public. They had secured the services of Herr and Frau Rappoldi, two eminent artists on their respective instruments. The lady well deserves the praise bestowed upon her by such high authorities as Bülow and Liszt. The programme included, among other pieces, Schumann's Sonata for violin and piano (Op. 121), and the E flat Pianoforte Concerto by Weber, with the accompaniment of a second pianoforte instead of the orchestra, performed on two Ascherberg grands.

THE Harvest Festival of St. John's Church, Walworth, was resumed on Sunday, the 16th ult. The anthem in the morning was "O give thanks unto the Lord" (E. A. Sydenham), and the Communion Service Woodward in E flat. In the evening the choir was augmented by a string band in connection with the church. The Magnificat and Nunc dimittis (Stainer in F), the anthem, "Ye shall dwell in the land" (Stainer), and the "Marche Romaine" (Gounod) and Mendelssohn's War March of the Priests ("Athalie"), were given with good effect, the former during the offertory and the latter as the concluding voluntary. Mr. J. E. Capel, organist and choirmaster, presided at the organ.

THE 153rd monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms on Friday, the 7th ult. The soloists were Miss Kate Hardy, Miss Belval, Mr. Arthur Thomas, Mr. Theodore Distin, and Mr. F. R. Kinke. The programme included G. Fox's comic Cantata, "The Jackdaw of Rheims," Martin's "Meek twilight," Pinsuti's "In this hour of softened splendour," and several solos, all of which were very well received.—The handsome sum of £323 16s. 10d., being the net proceeds of the Garside Memorial Concert, has been duly handed over to Mrs. Garside as a mark of the Society's esteem for its late Conductor.

ON Tuesday, the 11th ult., a Concert was given by the South London Choral Association at the Surrey Masonic Hall, Camberwell, when Weber's Jubilee Cantata was performed, with Misses Marriott and Orridge, Mr. Hanson (of St. Paul's Cathedral) and Mr. James Budd as soloists. The members of the choir acquitted themselves admirably in some of the choruses, and the quartet and chorus, "Praise the Lord," was well rendered. The second part consisted of a miscellaneous selection, the choir singing some favourite part-songs with great spirit, and solos being contributed by all the above-named vocalists. Mr. W. H. Harper accompanied, and Mr. Venables conducted.

IN the *Cheltenham Musical Society Record*, recently published, the attention of the members is especially called to the falling off in the number of subscribers to the Society; and it is said that if the Montpellier Rotunda is to be retained for the practices, and two subscription Concerts given on the same plan as heretofore, until the list of subscribers is materially augmented the Concerts must inevitably suffer as regards the accompaniments. Considering how excellent have been the performances of this association, we sincerely hope that the non-performing residents of Cheltenham will liberally respond to this appeal for encouragement and support.

ON Thursday evening, the 20th ult., a full Choral Service was held in St. Mark's Church, Camberwell, it being the Festival of the Harvest Thanksgiving. The ordinary choir was augmented by several gentlemen from neighbouring choirs. The Magnificat and Nunc dimittis were well sung to Banks's setting in E flat, and the anthem was Dr. Stainer's "Ye shall dwell in the land." After the blessing Sullivan's Te Deum in D was sung, the choir being grouped round the altar. Mr. Alfred Physick, the organist and choirmaster of the church, presided at the organ, and played as concluding voluntary Beethoven's "Hallelujah."

A HARVEST Home Concert was given on Thursday, the 13th ult., at Claremont Chapel Schoolroom, by some members and friends of the King's Cross Senior Band of Hope. Gounod's "Ave Maria" was the chief item in the programme. Songs were also given by Misses Ethel Harwood, F. Davies, and M. Tensh, Messrs. H. T. Probert, A. Probert and W. H. Mason, varied with a pianoforte solo by Miss Willcocks (who also accompanied during the evening), a duet for piano and harmonium, violin solos, and selections by the orchestra, all of which were well received by a numerous and appreciative audience.

THE members of the Norwood Choral Society gave a Concert in the Concert-room at the Crystal Palace on the evening of September 29. The soloists were Madame Clara West, Miss L. Robins, Mr. Michael Dwyer, and Mr. F. T. Wright (a pupil of the Conductor). Mr. F. Aldridge played a pianoforte solo, and Mr. A. J. Phasey a solo on the euphonium, which was highly appreciated. The concert closed with a performance of the "Macbeth" music. The precision of the choral singing was highly commendable, and great credit is due to Mr. Henry Dubber, who is a most painstaking and efficient Conductor.

THE Annual Harvest Thanksgiving Festival was celebrated in Christ Church, Mayfair, at evensong, on Wednesday, the 12th ult. The service was fully choral, and comprised Magnificat and Nunc dimittis (Barnby, in E), and two anthems by Sir John Goss, "O Praise the Lord of heaven" and "Fear not, O land." The music was carefully and correctly rendered, reflecting credit alike upon the organist and choirmaster, Mr. R. Stokoe, F.C.O., and the individual members of the choir. At the close of the service Mr. C. W. Pearce, Mus. Bac., Cantab., played a selection of organ music.

MR. T. B. BIRCH has organised a series of three orchestral Concerts at the Mechanics' Institution, Stockport, the first of which took place with much success on the 12th ult. As the performance of symphonies is rather the exception than the rule in Stockport, it is to be hoped that this feature in the programmes, and the general high character of the music selected, will prove sufficiently attractive to repay Mr. Birch for his earnest endeavours in the cause of art.

A VERY successful Concert was given by Madame Worrell at Angell Town Institution, Brixton, on Thursday evening, the 20th ult., before a crowded audience. Madame Worrell's solos, which were excellently rendered, were Mendelssohn's scena, "Infelice," and a new song by Mr. Charles E. Tinney, "Lost in the wood," the latter unanimously encored. The other artists were Mesdames Adeline Paget, Florence Winn, Bucknall-Eyre, Misses Matilda Roby, Marian Burton, Marie Newson, H. Dunbar Perkins (violin), Messrs. Henry Guy, Dalzell, Winn, C. E. Tinney, and James Budd. Mr. Turle Lee accompanied.

THE Harvest Festival at St. Barnabas, South Kensington, was held on Friday evening, the 14th, and Sunday, 16th ult. At the Sunday evening service a selection from the "Creation" was given, the solos by Messrs. Bell and Carter, of Westminster Abbey, and Masters Charlton and Luke, of the church choir, the accompaniments being played by a selected orchestra. The choruses were excellently rendered under the able conductorship of Mr. Baxter, of Westminster Abbey, the choirmaster; Mr. Frederick Holliday, the organist of the church, presiding at the organ.

HARVEST Thanksgiving Services were held at St. Thomas's Church, Elm Road, Camden Town, on Friday evening, the 7th, and on Sunday, the 9th ult. The music comprised the Te Deum (Stainer in A), Jubilate (Sullivan in D), Magnificat and Nunc dimittis (Parry Cole in D), anthems, "Praise ye the Lord for His goodness" (Garrett) and "Blessed be the Name of the Lord" (Gadsby). After each evening service Mr. J. Baptiste Calkin gave an organ Recital. The services were intoned by the Rev. Arthur Vaughan Colston, Curate of the church.

MISS MARIAN BURTON gave her first evening Concert at Angell Town Institution, Brixton, on Thursday, the 6th ult. The *bénéficiaire* elicited warm manifestations of approval for each of her contributions, the principal of which was Gluck's recitative and air, "Che farò." The other artists were Madame Worrell, Misses Agnes Larkcom, Annie Matthews, Pauline Featherby, H. Dunbar Perkins (violin), Florence Danby (pianoforte), Messrs. Henry Guy, Arthur Thompson, W. Coates, F. Bevan, F. H. Horscroft, and Turle Lee (Conductor).

At the last monthly Concert of the Grosvenor Choral Society, at the Grosvenor Hall on the 21st ult., Handel's "Acis and Galatea" was given. The soloists were Madame Adeline Paget, Mr. Henry Parkin, Mr. S. G. Miller, and Mr. Thurley Beale. Miss Florence Hartley accompanied at the pianoforte, and Mr. D. Woodhouse at the harmonium. The work, which was well received by a crowded audience, was given under the direction of Mr. G. R. Egerton, the Conductor of the Society.

THE Harvest Thanksgiving Service at Christ Church, Westminster Road, was held on Wednesday evening, the 19th ult. The service was fully choral, and included Prout's Magnificat and Nunc dimittis in F, and Macfarren's anthem "And God said, Behold I have given you every herb." Before the Benediction Handel's "Hallelujah" Chorus was sung. The service was brought to a close by the organist (Mr. J. R. Griffiths) playing an Offertoire in F, by Wely. The service was repeated in its entirety on the following Sunday evening.

THE prospectus of the Wolverhampton Festival Choral Society announces that four Concerts will be given in the Agricultural Hall during the coming season, under the conductorship of Dr. C. Swinnerton Heap. The works to be performed are Sullivan's "Martyr of Antioch," Barnett's "Ancient Mariner," Handel's "Messiah," Mendelssohn's "St. Paul," Hummel's Septet, with a selection of part-songs, &c. Several eminent vocalists and instrumentalists are engaged; and the band and choir will number upwards of 250 performers.

MR. SINCLAIR DUNN, R.A.M., gave his entertainment entitled "The Songs of Britain" at the Upton Lecture Hall on the 18th ult., to a large audience. Mr. Dunn is not only a singer, but an excellent elocutionist, and both his songs and connecting matter were warmly received. Mrs. Curwen was the accompanist.

At a meeting of the Court of Common Council held on the 6th ult., on the motion of Mr. John Bath, it was unanimously agreed, "That the sum of £200 per annum be granted out of this City's cash to the deputation in relation to music, for exhibitions of such amounts as the deputation may see fit to grant to deserving pupils of the Guildhall School of Music, and that the said deputation be authorised to apply to the Livery Companies and other sources for donations for the same object."

THE Annual Harvest Festival was held at All Saints' Church, South Lambeth, on Friday evening, the 21st ult. The choral portion of the service was commendably given, and comprised Bunnett's Magnificat and Nunc dimittis in F; anthem, "O taste and see" (Goss); and the usual harvest hymns. The service was repeated on the following Sunday, with the addition of Barnby's "O Lord, how manifold." On each occasion Mr. W. H. Holmes ably presided at the organ.

A SERIES of six Ballad Concerts have been organised at the Royal Victoria Coffee Music Hall. The first took place on the 20th ult., under the personal direction of Mr. W. H. Cummings, who, together with a number of excellent artists, executed a popular programme to the great delight of the audience, which consisted very largely of veritable working-people. Four concerts follow, organised by Clement Hoey, Esq., and the sixth is under the direction of Miss Everett Green.

At the second examination at the University of Oxford for the degree of Bachelor in Music the following satisfied the examiners: Hubert Lamb, New College (and Pocklington); Edward Mills, New College (and St. John's College, Battersea, S.W.); Samuel Myerscough, Hertford College (and Cambridge House, Rochdale). The Examiners were: Sir P. A. Gore Ouseley, Bart., D. Mus., M.A., Christ Church, Professor; C. W. Corfe, D. Mus., Christ Church, Choragus; and E. G. Monk, D. Mus., Exeter College.

WE understand that the vocal score of Wagner's latest dramatic work "Parsifal" is in the engravers' hands, and will be ready shortly after Christmas. The full score will appear later on, but hardly before the Bayreuth performance of the work. Messrs. Schott and Co., of Mayence and London, have acquired the copyright for all countries, and Mr. Corder's English translation will be added to the German original.

THE first of a series of monthly Concerts, which have been arranged for the ensuing season at the Lewisham and Lee Liberal Club, was given on the 19th ult. The vocalists were Madame L. Vernon, Mrs. A. W. Gedge, Mr. Douglas Vernon, Mr. E. Pierpoint, and Mr. Graham, all of whom acquitted themselves much to the satisfaction of the audience. Mr. Gedge played two violin solos, and Mr. H. V. Lewis presided at the piano.

ON September 29 a Concert was given in the Mission Room of St. Mary, Hornsey Rise, in aid of the various funds connected with the district. The vocalists were Miss Kate Drew, Miss Ellen Marchant, and Mr. James Budd, and a small amateur band performed some choice selections. The concert was under the direction of Mr. H. B. Gibbs, choir secretary of St. Mary's.

ENGLISH music-lovers, attached as they always are to artists who have laboured successfully for their delight during many years, will be glad to learn that Madame Lemmens-Sherrington has abandoned her purpose of immediately retiring from the profession, and that English music will for some time further have the benefit of her services.

MR. KUHE has announced his subscription Concerts at Brighton, the prospectus containing the names of Mesdames Nilsson, Marie Roze, Patey, Sterling; Messrs. Lloyd, Santley, Foli, and many others. Miss Kuhe's first Concert takes place on the 28th inst. Mr. Kuhe also announces arrangements on a larger scale than heretofore for his Annual Musical Festival of 1882.

A SERIES of four Concerts will be given by the Kilburn Musical Association, under the direction of Herr Adolph Gollmick, at the Town Hall, Kilburn, during the coming season; the first, on Wednesday, December 14, to be devoted to Handel's "Messiah."

MR. WALTER BACHE'S Pianoforte Recital takes place at St. James's Hall to-day. The programme is selected from the works of Beethoven and Liszt, and includes the latter master's "Mephisto-Walzer." Mr. Bache's next Orchestral Concert is announced for February or March, 1882, the programme consisting of Liszt's "Goethe-Marsch," "Mephisto-Walzer" and "Faust" Symphony.

A CONCERT was given on the 10th ult. at the Mission Room of St. Saviour's, Fitzroy Square. Solos were sung by Miss Filmore, Mrs. Frisby, Mr. Suter, and Mr. W. D. McLaren. Miss Nellie McEwen also contributed two songs with much effect. Several glees were well rendered by members of the choir of St. Edmund the King and Martyr, Lombard Street.

UNDER the title of the Civil Service Vocal Union, a small section of the late Civil Service Musical Society commenced a series of weekly rehearsals at Somerset House on the 18th ult. A room has been kindly placed at the members' disposal by the Commissioners of the Inland Revenue. Mr. J. H. Maunder acts as honorary conductor.

DR. W. H. STONE, of St. Thomas's Hospital, has accepted the post of Lecturer on Musical Acoustics at Trinity College, London, and has placed his collection of acoustical apparatus at the disposal of the College; to which loan Mr. Spottiswoode, F.R.S., has added his celebrated "Siren," by Koenig.

A PIANOFORTE and Violin Recital will be given by Miss Agnes Zimmermann and Herr Straus at the Town Hall, Oxford, on the 7th inst., and at Bristol on the 11th inst. The programme, which will be the same on both occasions, will be selected entirely from the works of the great masters.

A FAREWELL reception was given to Mrs. Osgood, on her departure for America, at the Marlborough Rooms on the 20th ult. At the Concert, which was the principal feature of the evening, Mrs. Osgood sang three unpublished songs by Mr. F. Cowen. There was a numerous attendance.

THE Harvest Festival Service took place at St. James's, Clerkenwell, on September 27. The musical feature of the service was a large selection from the "Creation," the solos sung by Miss Emily Paget, Mr. Paget, and Mr. Millward, and the choruses by a choir of fifty voices. Mr. James Robinson presided at the organ.

A CONCERT, under the direction of Mr. John Cross, was given at the Holborn Town Hall on the 18th ult., in aid of the fund being raised for the widow and orphans of Samuel Eagle, late Verger of St. Philip's, Clerkenwell. The programme was lengthy, and the various items were well received by a large audience.

A SETTING of the 61st Psalm, by Woldemar Bargiel, adapted to English words by the Rev. B. Webb, will be sung at St. Andrew's Church, Wells Street, at the Dedication Festival on St. Andrew's Day. This work was composed in celebration of the eighty-first birthday of the Emperor of Germany.

THE Auckland Musical Society announces that the weekly practices have now commenced for the season, and that at the first Concert, at the beginning of December, Sterndale Bennett's Cantata, "The May Queen," will be performed. All the Concerts will be on the same scale as heretofore, with full band, chorus, and soloists.

THE Harvest Thanksgiving Service at St. Jude's Church, South Kensington, took place on Sunday, the 9th ult. The service was Dr. Bunnett's Cantata and Deus misereatur, and the anthem Stainer's "Ye shall dwell in the land," which the choir rendered fairly well. Mr. D. Strong, the organist and choirmaster, ably presided at the organ.

MASTER BREWER has recently been giving some Organ Recitals at the Aquarium, Westminster, with much success. Amongst other compositions, he played Fugues by Bach, all Mendelssohn's organ works, and several of Handel's Concertos.

DR. STAINER was recently granted the freedom of the City, on his admission to the livery of the Musicians' Company.

THE London Church Choir Association will hold its Ninth Annual Festival in St. Paul's Cathedral on Thursday evening, the 3rd inst., when the Anthem composed for the Association by Mr. C. Villiers Stanford, and Dr. Stainer's Service in B flat, will be sung.

At the installation of the new Dean of Westminster today, the music will consist of a Service by Dr. Garrett, Thorne's Communion Service in E flat, and Dr. Bridge's anthem, "The Lord hath chosen Zion."

THE office of Conductor of the Northampton Choral Society has been accepted by Mr. Brook Sampson, Mus. Bac., Oxon.

THE Owl Club, in the prospectus of its eighth season, announces a series of twelve private performances of glees and madrigals at Cannon Street Hotel.

REVIEWS.

Novello's Music Primers. Edited by Dr. Stainer.

Double Counterpoint and Canon. By J. Frederick Bridge, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

WE sincerely hope that all students desirous of availing themselves of the laws of Double Counterpoint, so ably laid down by Dr. Bridge in the Primer before us, will first become thoroughly acquainted with his previous work on simple Counterpoint, which also forms one of the valuable series of popular musical instruction-books issued by Messrs. Novello. The earnest study of the contrapuntal rules framed before the harmonic derivation of chords was known is assuredly one of the best preparations for that greater freedom which springs spontaneously from the advance of musical knowledge; and we are glad therefore to find our received modern authorities on the subject impressing upon pupils the positive necessity of working under those restrictions which have guided and controlled in their early studies all the great creative artists of the world. "An effort has been made," says Dr. Bridge in the preface to his book, "to avoid all useless and pedantic rules: but at the same time, for the student, rules are absolutely necessary until he has acquired the knowledge which will justify him in departing from the strict letter, while he is observing the spirit." Such an assurance as this from so accomplished a contrapuntist cannot but inspire confidence in his pupils, for they will feel that whatever may be the number of rules insisted upon, not one can be spared without detriment to the due elucidation of the subject. We are glad to find that our author confines his attention to Double Counterpoint in the octave, tenth and twelfth; for as he truly says, although occasionally instances of that in the ninth, eleventh, thirteenth and fourteenth may be met with, after the examples given these can be worked out by the student without guidance. In the preliminary rules we are told that, as the inversion of any interval within the octave can be discovered by referring to the number nine—"since each interval when added to its inversion will make up that number"—this method can be expanded to apply to inversion in other intervals, the principle being to add one to the number of the interval in which the inversion is to be made. This certainly appears a very simple and remarkably obvious system of finding what an interval will become by inversion, and yet we do not remember to have seen such rule given in any work on Double Counterpoint up to the present time. Before passing to Triple and Quadruple Counterpoint a chapter is devoted to "Added Thirds," respecting which some very excellent advice is given; and afterwards, so clearly and simply are the possible faults in writing counterpoint with three or four distinct subjects pointed out, that few pupils, with diligent study, would be likely to go astray. "Imitation," both strict and free, is fully explained; and the several chapters on the various forms of "Canon" may be said so thoroughly to exhaust the subject that the student, after carefully analysing the examples given in illustration of the explanations, may be fairly left to himself. The specimens of the "Polymorphous Canon" are particularly happy; and the final

chapter, headed "Hints to the Student," contains some valuable rules for the construction of this species of composition. It is impossible to speak too highly of the judicious manner in which the examples have been selected throughout the work. It is almost needless to say that very many have been taken from the works of John Sebastian Bach; but the various extracts from other composers, which in every case most aptly enforce some special point, are of the deepest interest, and may perhaps even have the effect of more strongly drawing the attention of the pupil to the compositions from which they are quoted. One especially we may mention from Beethoven's Sonata, Op. 28 (popularly known as the "Sonata Pastorale"), which is too often passed over by mere "finger pianists" without any thought of the passage being a really fine example of Double Counterpoint. Amongst the canons in the "Appendix," one written by Mendelssohn, in fulfilment of a jocular promise to Sir George Smart to compose a viola duet for their mutual performance, is here printed for the first time. It is an "infinite canon"; and in his letter to Sir George Smart the composer says: "You see in this manner it goes to eternity, and perhaps you would like to have the duet somewhat shorter." We cannot close Dr. Bridge's excellent book without awarding him the highest praise for the energy he has thrown into his task. It is easy enough to write a work on Double Counterpoint which shall be little more than a reproduction of the works which have preceded it; but our author, like a true artist, has dared in many places to hazard his own opinions, and to abide by the result. That the Primer will have an extensive sale we have no doubt, for solid musical study is now becoming rather the rule than the exception; and even those who believe that the various forms of Counterpoint should only be mastered as a means to an end, when they see to what a noble end it leads, can scarcely understate the vital importance of the means.

Summer Nights (Les Nuits d'Été). Six Songs by Théophile Gautier. Set to Music, with accompaniment for small Orchestra or Pianoforte, by Hector Berlioz (Op. 7). English version by Francis Hueffer.

[Novello, Ewer and Co.]

THE compositions of Hector Berlioz are now—thanks to the energy and perseverance of a few zealous pioneers in the cause—so rapidly growing in public estimation that we shall not rest content until all his works are before us; and when time shall have gauged their relative value, assuredly the charming group of songs now under notice must take high rank. Though not to be judged by any standard save that of excellence—for, like all this composer's writings, they follow no conventional model—the delicacy and melodiousness of the vocal phrases, and the excessive beauty of the instrumental figures which are woven in with the voice part must strongly commend them not only to singers, but to listeners. No. 1, "Villanelle," is an exquisitely simple but impassioned love song, with an obstinate quaver accompaniment in chords almost throughout, the unexpected changes of key giving much eloquence to the text. No. 2, "The spectre of the rose," has an elaborate accompaniment, the voice, in sympathetic broken phrases, relating the little poem upon which the song is founded with excellent effect. No. 3, "On the lagunes," is a pathetic lament in F minor, the conclusion of the song, on the dominant harmony, dying off on the word "Ah!" being a point of much interest. No. 4, "Absence," is a brief composition, but it is probable that in performance it may prove the most popular of the set; and Nos. 5 and 6, "The tomb: Moonlight," and "The unknown land," will well repay earnest study both with the vocalist and pianist. In the first the dragging three-crotchet accompaniment at the commencement well intensifies the feeling of the words; and in the second the tuneful character of the vocal part, although attended throughout by some complicated instrumental figures, is never weakened. We sincerely hope that the publication of this set of songs will prove that Berlioz could write purely vocal music when he felt so disposed. A good word must be said for the English version by Mr. Hueffer. It is no easy matter to translate Gautier's poetry, and to preserve sufficient sympathy with Berlioz' music, but this task has been well accomplished, and deserves recognition.

Ottaviano da Petrucci, da Fossombrone, inventore dei tipi mobili metallici della musica nel secolo XV, del professore D. Auguste Vernarecci, membro corrispondente dell' Istituto Germanico Archeologico.

[Fossombrone: Tipografia di F. Monacelli, 1881.]

THIS is not only a readable but also a very interesting book of nearly 200 pages. The life and labours of the so-called inventor of movable types for music-printing is a study which commends itself especially to these times, when endeavours are made by means of Caxton Exhibitions and other memorial meetings to recall the memory of the early pioneers in the art which has so pre-eminently benefited mankind at large. Petrucci's work was apparently almost unknown to our musical historians, Burney and Hawkins; but later writers have recognised its importance and value. Fétis, in his Biographical Dictionary, devotes several pages to the subject; and Anton Schmid, of Vienna, in 1845 published a book of 342 pages, in which the life and works of Petrucci were exhaustively, but not impartially nor discriminatingly, treated. The work now under review is much more concise. In the first chapter the author gives his reasons for undertaking to write a history of Petrucci; the second treats of the birth and education of the early music-printer, and special reference is made to the fact that Petrucci was born in the same year that Fust, the companion of Gutenberg, died. Chapter iii. is devoted to a consideration of the invention of Petrucci and his first essay in printing with movable types at Venice. It seems that though of noble birth he was a poor man, and would have found great difficulty in developing his projects but for the liberality and assistance of his wealthy friends, Amadeo Scotto and Nicholo di Raphael. The chapter concludes with a reprint of the curious preface from Petrucci's first work, the "Harmonice Musices Odhecaton," published in 1501, an elaborate description of which is given in the following chapter. The books published by Petrucci under the title "Le Frottole" are described in the fifth chapter, and the works which he printed after he left Venice and returned to his native town, Fossombrone, are fully spoken of in chapter vi. The remaining chapters—seven to eleven—detail Petrucci's return to Venice, and his other migrations. The Municipality of Venice had granted him exclusive privileges for twenty years at the commencement of his career as a printer, and Pope Leo X. gave him privileges for the space of fifteen years to print "books of florid-song, and tablatures for lute and organ." It seems, however, that, notwithstanding the limitation of the terms of the privilege, Petrucci found it to his advantage to print works not musical. This is not the place to describe the method or process employed by Petrucci; suffice it to say that it needed two operations of printing. The first gave an impression of the lines or music stave; the second added the notes. The result was beautiful, but probably its cost prevented its general adoption. It was, however, of the greatest use to the distinguished harmonists and contrapuntal writers of music of that age; and but for some such invention it is possible that the composition of figurative music would not have advanced and spread over the Continent with rapid strides. It is to be hoped that Vernarecci's work may find an English translator; it would be welcomed by many readers to whom at present the book is a sealed volume. In thanking the author for his welcome addition to the literature of music, we cannot help expressing a regret that he had not appended to his book a list, so far as known, of all the works issued by Petrucci, and of the dates of publication—a period extending from 1501 to 1523.

Nirwana: Orchesterfantasie in Ouverturenform. Von Hans von Bülow Op. 20. Partitur.

[München: Jos. Aibl.]

ALTHOUGH Dr. Hans von Bülow is in this country much better known as a pianist than a composer, he enjoys in the latter capacity considerable reputation on the continent, especially among musicians of the "modern German" school. We have several times seen the work now under notice in the programmes of concerts abroad; though we believe his "Sänger's Fluch" is the only important work from his pen which has yet been heard in London.

We approach the study of the "Nirwana" with the respect due to the composition of one of the most eminent,

and unquestionably one of the most gifted, of living artists. The work is of extreme complexity, and, even after repeated and careful study of the score, we despair of giving our readers any clear and intelligible idea of its character. The chief reason for this is that we take the work, though it is written in the form of an overture, to be essentially programme-music; and not the slightest clue is furnished us as to the nature of its programme. In one respect this may possibly be an advantage, because it compels us to consider the composition from the point of view of abstract music; yet we feel while reading it that there is some hidden meaning which we are unable to fathom, and which, if we only grasped it, would probably make much clear to us which now seems obscure.

We shall perhaps give the best general idea of the work by saying that in its style, its harmony, and especially its orchestration, it bears considerable affinity with the later works of Wagner, particularly the "Tristan und Isolde." This is chiefly noticeable in the predominance of chromatic harmonies, and the comparatively rare occurrence, we had almost said the studious avoidance, of perfect cadences. The work opens with a long introduction, *Grave*, occupying fifteen pages of the score, the chief subjects of which in a more or less changed form are found again in the succeeding *Molto mosso*. The general character of the music is restless, even stormy, though the composer is by no means unaware of the value of contrast, as we see from the charming second subject (*Molto tranquillo*, p. 36). But the quiet is but of short duration; and it is the constantly changing character of the music that impresses us with the belief that there must be some underlying programme. The whole work bears traces of the hand of a master, and the score is a most interesting study. It is very difficult for all concerned, both from the nature of the passages and the frequent changes in the time; but it is quite worthy of the attention of the conductors of our large orchestral associations.

Classical Gems. For the Pianoforte. Transcribed by Hermann Eisoldt. [Duncan Davison and Co.]

ANY music which will help to make pupils sing on the pianoforte must be of service; and transcriptions of good songs, therefore—provided only that they do not degenerate into finger display—should be always welcomed, not only for the useful practice which they enforce, but because they make young instrumentalists acquainted with the standard vocal works. In this set of three we have Haydn's "Mermaid's Song," Mozart's "Violet," and Beethoven's "Mignon's Song" ("Knowest thou the land?"). All of these, of course, do not lend themselves equally well to "arrangement" for an instrument; but Herr Eisoldt has acquitted himself of his task with much credit. It need scarcely be said that the pleasing accompaniment to the "Mermaid's Song," apart from the melodious character of the theme, will render this the most popular number of the three, but Mozart's beautiful vocal gem must also attract young players, and there is sufficient variety in Beethoven's well-known song to interest even those who hanker after "pretty" music. Very little fingering is marked, except in the "Mermaid's Song."

Nocturne Poétique. For the Pianoforte. By John Storer, Mus. Bac., Oxon. [Ashdown and Parry.]

We have always been of opinion that the character of a piece should be determined by the music and not by the title. "Valse Sentimentale" and "Polka de Salon," for example, used as descriptive names for these compositions, cannot enhance the value of either in the slightest degree; and although in the piece before us we acknowledge that there is much poetical feeling, we care not that the author shall acknowledge this also by a declaration of the fact upon his title-page. Mr. Storer has based his *Nocturne* upon a melodious theme in G minor, and his second subject, in the tonic major, effectively contrasts with this, not only from the nature of the melody, but from the substitution of an arpeggio in quavers for a crotchet accompaniment. A little variety in the original theme on its return would have been desirable; but the conclusion of the piece is graceful, although we cannot see the reason for writing the final four bars in three lines merely because the arpeggio is taken with the left hand over the right.

Only the sound of a voice. Song. Words by Adelaide Procter. Music by Michael Watson.
[Metzler and Co.]

MR. MICHAEL WATSON is a prolific composer, but he has produced nothing better than the song before us. If in the due colouring of the words he occasionally becomes a little restless in his modulations and figures of accompaniment he must be freely forgiven, not only on account of his artistic intentions, but because in every case the mere workmanship is skilful and thoroughly satisfactory. The opening phrase is extremely melodious, the chromatic progression on the words "tender and sweet and low" effective and well harmonised, the change to the triplet accompaniment in happy sympathy with the text, and the conclusion of the song expressive without exaggeration. The music is carefully written for the register of a contralto voice, and has been sung in public by Miss Orridge.

Our Island of love. Barcarole, for two voices. Words by Charles Searle. Music by Francesco Berger.
[Moutrie and Son.]

A FLOWING and melodious theme, in G-8 time, simply harmonised, is here set to some very harmless lines which we may fancy just such a lazy lover as we see floating down the stream on a hot summer evening might be supposed to sing to his fair companion. Under such circumstances we can scarcely expect that either poetry or music will be very exciting; but both are pleasing and refined enough to satisfy the majority of amateur vocalists.

FOREIGN NOTES.

THE seventieth anniversary of the birth of Franz Liszt, which occurred on the 22nd ult., was celebrated in various ways throughout the musical world, taking the form of musical ovals, congratulatory addresses by representative artistic bodies, or special articles, devoted to the career of this unique artist, in the public press. Were we to make even a brief reference to the more important of these manifestations of the esteem in which Liszt is universally held, we could do so only by the exclusion of all other matters from these columns. Suffice it to say that at Weimar—his former artistic home—the oratorio "St. Elizabeth" in the guise of a sacred opera, was given on the stage of the Hoftheater, on the 23rd ult. From Rome, where the pianist-composer is just now residing, a *Times* correspondent reports as follows, under date the 23rd ult.: "A charming musical fête, including the inauguration of the new Roman Quintet Society, was given yesterday afternoon at the Palazzo Caffarelli, in the Capitol, the residence of the German Ambassador, on the occasion of the seventieth birthday of the celebrated pianist and composer Liszt. Among the pieces given were a quintet for piano, two violins, viola, and violoncello, by his pupil Sgambati; and a fragment of a symphonic poem of his own composition, entitled "Le Berceau," for two violins and viola. The venerable artist was greeted with enthusiastic plaudits by the distinguished company with which the room was crammed, and for a long time after the concert was finished he stood surrounded by a crowd pressing forward to offer him their congratulations." The fragment of a symphonic poem here referred to, is doubtless the first movement of the composition inspired by a drawing from the pen of Michael von Zichy, to which allusion has been made previously in these columns.

A similar jubilee was celebrated on the 24th ult. in his native Germany, and more especially in his native town of Frankfurt, on the occasion of the seventieth birthday of Ferdinand Hiller, the veteran champion of the classical school in music, whose distinguished merits both as composer and orchestral leader, as well as his high personal character, have won for him the unqualified esteem of musicians and art-lovers throughout Europe—a fact which has but recently obtained fresh confirmation by the public ovations offered to him on the occasion of his visit to Barcelona.

Herr Xaver Scharwenka's newly founded Conservatorium was formally opened at Berlin on the 9th ult. with a

concert consisting exclusively of compositions by masters of the young institution, and likewise executed by them. Professor Jähns spoke an appropriate prologue, written by Carl Wittkowsky.

The season 1881-2 of the Leipzig Gewandhaus Concerts commenced on the 6th ult. We insert the programme in our usual appendix to these columns.

The authenticity of the manuscript of a posthumous opera by Donizetti, "Il Duca d'Alba," has been further confirmed by a Commission named by the Academic Council of the Milan Conservatoire, consisting of SS. Bazzini, Dominicelli, and Ponchielli. "The pieces of music," a *Times* correspondent writes, "that are entirely finished, or can be easily finished following the indications of the master, are eighteen in number, and consist of three airs and three choruses, four duets, two tertets, three complete pieces, and three dramatic scenes. The fourth act only is wanting in two important pieces. But, in spite of this, the great line traced by the master is so clear that the Commissioners are persuaded the 'Duca d'Alba' can be intrusted to safe and expert hands to be presented to the public as the indubitable work of Donizetti." The interesting manuscript has been purchased by the publisher, Francesco Lucca.

Operatic performances in the Flemish language have been instituted at Antwerp under the direction of M. Van der Ven, and were inaugurated on the 8th ult. with the "Wonderdoctor" by Mertens. In the course of the season works by Bénéoit, Miry, Block, and other Belgian composers will likewise be produced, and the novel undertaking is likely to prove a very successful one.

Johannes Brahms, the *Wiener Abendzeitung* informs us, has recently played before a circle of intimate friends in the Austrian capital his latest composition, viz., a pianoforte concerto in B flat major, which is described as "a giant-opus, a veritable pianoforte-symphony in four movements, and, both as regards its formal dimensions and its grand artistic intentions, without a parallel in musical literature." Herr Ignaz Brüll, on the occasion referred to, supplied the orchestral part on a second pianoforte. The composer will shortly proceed to Meiningen for the purpose of rehearsing his new work with Hans von Bülow and his famous orchestra.

The pianoforte used by Carl Maria von Weber at his residence in Dresden has been bequeathed by the son of the great composer, Max Maria, to the Berlin Museum, where the interesting relic is now preserved.

Dr. Hugo Riemann, the eminent musical *savant*, has accepted a professorship at the Hamburg Conservatorium.

We extract the following from the Berlin *Musik-Welt*: At Wiesbaden, a new opera, "Cleopatra," by Freudenberg, the director of the Conservatorium of that town, is shortly to be produced. This is the fifteenth "Cleopatra" composer. The fourteen preceding operas with the same subject and title were composed by Castrovillari (1662), Graun (1742), Monza (1776), Anfossi (1778), Danzi (1779), Cimarosa (1790), Guglielmi (1798), Weigl (1807), Paër (1809), Nasolini (1813), Combi (1842), Truhn (1853), Maistre and Rossi (1876).

Arrigo Boito's "Mefistofele" will be produced for the first time, at the Imperial Opera of Vienna, in February next, with Madame Lucca in the part of *Margaritha*.

A very successful revival of Gluck's opera "Armida" took place on the 13th ult., at the Dresden Hoftheater, under the direction of Capellmeister Schuch.

Swedish papers are full of reports and anecdotes of the enthusiastic reception accorded to Madame Christine Nilsson on the occasion of her recent visit to her native town of Christianstad. Crowds of people met the *prima donna* wherever she went, flags being displayed from numerous houses, and no kind of demonstration was omitted which could tend to show how proud the people of Christianstad are of their gifted countrywoman. As an instance of the latter fact may be mentioned the religious care with which the wooden gate, some little distance outside the town, in the roadway, had been preserved, which, when a little girl, Christine Nilsson had been in the habit of opening for passing vehicles, in order to gain a few pence towards the purchase of a much-coveted violin.

With reference to a controversy recently set on foot in the musical world, the Leipzig *Signale* remarks ironically: "Mozart's Requiem is said to have been only just discovered; search is made after a symphony, by Franz Schubert, as yet unknown. And now it is asked, what has become of a tenth symphony and a second oratorio by Beethoven? The symphony, as is well known, was bespoken and paid for in advance by the London Philharmonic Society (Beethoven sent his Ninth in its stead, after its first performance at Vienna); the oratorio had been asked for by the *Gesellschaft der Musikfreunde* in Vienna, and likewise paid beforehand: *ergo*, where are the two works?—R.S.V.P."

We read in *Le Ménestrel*: "M. Dupin, better known by the name of Père Dupin, the Nestor among dramatic authors (ninety-four years of age), has just completed a comic opera, entitled '*Ploch le Soldat*,' to which M. Marietti will write the music."

The new season of the Paris Concerts Populaires, as well as of the Concerts de l'Association Artistique (Châtelet), commenced on the 16th ult., as will be seen by the respective programmes appended to these columns.

A new opera by the maestro Cortesi, entitled "*L'Amico di casa*," recently represented at the Theatre Nicolini, at Florence, under the direction of Signor Marino Mancinelli, has met with great success.

The death is announced of Richard Wüerst, a pupil of Mendelssohn, and well known in Germany as a composer of numerous operas, symphonies, and minor compositions. He was also a member of the Royal Academy of Arts at Berlin. Among his pupils may be named Xaver Scharwenka and Heinrich Hofmann. Wüerst died suddenly on the 9th ult., at Berlin, at the age of fifty-seven.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (October 16): "*L'Abandonnée*," Symphony (Haydn); Dance Persane (Guiraud); Scotch Symphony (Mendelssohn); Rapsodie Hongroise (Liszt); Overture, "*Flying Dutchman*" (Wagner). Châtelet Concert (October 16): Overture, "*Benvenuto Cellini*" (Berlioz); Symphony, B minor (Schubert); First Pianoforte Concerto (Beethoven); First Suite d'Orchestre (Massenet); Rapsodie Hongroise (Liszt); Overture, "*Oberon*" (Weber). Inauguration of the Nouveaux Concerts of M. Lamoureux (October 23): Symphony, No. 7 (Beethoven); Air from "*Œdipe à Colone*" (Sachini); Duet from "*Béatrice et Bénédict*" (Berlioz); Concerto for two oboes and string orchestra (Handel); Air from "*Telemaco*" (Gluck); Duoetto-bouffe from "*I Truce Amanti*" (Cimarosa); Overture, "*Carnaval Romain*" (Berlioz). Concert Populaire (October 23): Pastoral Symphony (Beethoven); Airs de ballet from "*Le Démon*" (Rubinstein); Fragments from "*L'Enlèvement au Sérail*" (Mozart). Châtelet Concert (October 23): Italian Symphony (Mendelssohn); Septet for pianoforte, trumpet, and strings (Saint-Saëns); Scene (Venusberg) from "*Tannhäuser*" (Wagner); Violin Concerto (Rode); Funeral March from "*Hamlet*" (Berlioz); Overture, "*Freischütz*" (Weber).

Leipzig.—Gewandhaus Concert (October 6): Fest-Ouverture (Volkmann); Prelude and Fugue, E minor (Mendelssohn); Pianoforte Concerto, No. 2 (Scharwenka); "*Ricordanza*" (Liszt); Pastoral Symphony (Beethoven); Vocal soli (Weber, Kirchner, Hartmann, Schumann). Gewandhaus Concert (October 13): Overture, "*Genoveva*" (Schumann); Violin Concerto (Gade); Violin Sonata, A major (Handel); Symphony, No. 2 (Brahms); Vocal soli (Handel, Schubert, Reinecke). Concert of the Leipzig Branch of the Deutscher Musikverein (October 30): Oratorio, "*Christus*" (Liszt), by the Riedelsche Gesangverein and the Gewandhaus Orchestra.

Cologne.—Concert at the Gürzenich, in aid of the Orchestral Fund (October 6): Overture, "*Friedensfeier*" (Reinecke); Violin Concerto, Op. 56 (Gade); Two numbers from Serenade for string orchestra (Volkmann); "*Schön Ellen*," Balad for soli, chorus, and orchestra (Bruch); Norwegian Rhapsody, No. 4, for orchestra (Svendsen); Réverie for violin and pianoforte (Vieuxtemps); Scene, "*Jeannot d'Arc*," for soprano, orchestra, and harp (Liszt); Kaisermarsch (Wagner); Vocal soli (Grieg, Schumann). Concert of the Kölner Männergesangverein (October 15): Choral pieces (Kreutzer, Weber, Köllen, Mendelssohn, Koschat, Wilhelm, Goldmark, Bruch); Violin Concerto, Op. 37 (Vieuxtemps); Vocal soli (Gounod, Cornelius, Taubert, Dorn); Violin solos (Wieniawski, Brahms-Joachim); Cantata for male chorus, baritone solo, and boys' voices, "*Des Domes Vollandung*" (De Lange).

Baden-Baden.—Concert of the Cur-Comité (October 3): Overture, "*Euryanthe*" (Weber); Symphonie Espagnole (Lalo); Réverie and Scherzando for Violin (Marsick); Danse Hongroise (Sarasate); Kaisermarsch (Wagner); Vocal soli. Symphony Concert of Herr Koenemann (October 14): Symphony, No. 6 (Haydn); Violoncello Concerto (Goldemann); Prelude to Act V. of "*König Manfred*" (Reinecke); "*Waldweben*" from "*Siegfried*" (Wagner); Prelude from Violin Sonata, No. 6 (Bach); Overture, "*Medea*" (Cherubini). Liszt-Concert by the Cur-Comité (October 22): "*Les Préludes*," symphonic poem for orchestra; Pianoforte Concerto, No. 1, "*Mephisto*," Walzer for orchestra; Concert-Paraphrase of Sestet from "*Lucia*," for pianoforte; Hungarian Rhapsody, No. 1, for orchestra; Vocal soli (Liszt).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

MALE VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a person deeply interested in music, I feel that one of its component parts is ignored in London, when I find the absence of a grand and firmly established chorus of Male Voices, capable of producing the great works written expressly for them, with satisfaction and delight to themselves and their audiences.

Knowing the very happy results attainable by such an organisation, from a membership in the "Apollo Club" of Boston, Mass., U.S.A., which has had unwonted prosperity during the first ten years of its existence, I think I may uphold what I am about to say on this subject.

The formation of this club, and the manner in which it has been so successfully carried on, should be of the first importance to those interested, and I shall therefore confine myself to these points.

For a number of years previous to 1870, Messrs. Chickering and Sons, whose pianos are known the world over, gave the use of their hall to a number of gentlemen, professional and amateur, who formed what was known as the Chickering Club, their object being to practise male part-songs and glees, very wisely eschewing the heavier works. They gave chamber-concerts to invited friends at intervals during the season, and the great pleasure they afforded, coupled with a desire to attempt greater things, gave rise to the idea of forming the "Apollo Club."

The leaders selected the members, called active or singing members, from the best talent in the city, and always endeavoured to have a goodly number of first tenors, keeping the other parts as much as possible small in numbers, so as to make a well-balanced chorus. The club now numbers about eighty members, nearly twenty-five of whom are first tenors. It is supported by subscribers, who are admitted as associate members upon an annual payment of £3 each, which entitles them to four tickets to each of six concerts given in the season, besides admission to rehearsals.

The associate membership is limited to 500, and, to show the eagerness to join, I need only state that there are upwards of 400 names on the list, of persons awaiting admission into the place of any who may withdraw.

The concerts are given in the Boston Music Hall or the Tremont Temple, each having a seating capacity of within 2,500. No matter how inclement the weather there is never a vacant seat, and the reception which the *élite* of Boston gives to its favourite club is most enthusiastic.

It is found that the yearly income is £1,500. This is devoted to the expense of hiring a fine hall for rehearsals and a suite of rooms for its active members, nicely furnished and adapted to their comfort, while the walls are hung with choice paintings and engravings. Still more is spent in acquiring and publishing new music for the exclusive use of the club, and the balance is placed in a fund which, when it shall have reached a proper amount, will be devoted to building a hall for the use of the club, and, without doubt, for the general good of music, since the leading spirits are those who have made Boston the London of America in Oratorio and the English School, the Milan in Italian Music, and who are the closest adherents to and admirers of the works of the best composers in Germany and France.

The leading position which the "Apollo Club" holds in Boston shows the fallacy of an argument which endeavours to prove the impossibility of maintaining male choruses without being detrimental to those of mixed voices.

The scarcity of first tenors is also urged as a powerful obstruction. Let the call go forth, and the number of applicants, although perhaps not large, will be more than adequate.

I sincerely hope that some steps may be taken to form in London the finest Male Chorus in the world.

Yours faithfully,

GEORGE D. W. LENNON.

43, Gordon Square, W.C., October 13, 1881.

COLLEGE OF ORGANISTS.—CONFERENCE ON ORGAN CONSTRUCTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me briefly to answer your correspondents writing upon the proceedings of the recent Organ Conference. I may point out to one of the writers that the principle which suggests that composition pedals applied to the great should act upon corresponding combinations of the pedal organ, seems to be dictated by the fact that the tone gradations of the great organ call for greater and more varied degrees of pedal power than is ever necessitated in the employment of the other manuals. The position of "C under C" is based upon considerations bearing upon the mental associations in connection with C as a convenient theoretical and not inconvenient practical centre; not affecting the use of high pitched solo stops on the pedals, which would not be likely to be confined to the use of the upper three or four notes. Radiation has been generally and emphatically condemned; but the lengthening of the extreme short keys of the pedals would bring them better within reach, without introducing the disturbing and changeable distances characteristic of the fully radiating pedal-board. One balanced swell pedal and the use of the notched rod were duly considered; but so far no inventions in these directions seem to have claimed the position of being accepted as in every way satisfactory.

The Council of the College of Organists are anxious to advance every invention which can be thoroughly proved to be of real service to the player. If the correspondent to whom I have already alluded, has any definite proposals with regard to the improvement of the pedal-board, the College Council will be glad to know of them. The resolutions and recommendations were framed, after much anxious thought, in a moderate and in no sense dictatorial spirit. The gentlemen who assisted at the conference and the Council of the College alike desired to advance the art of organ-building, while claiming for the player, what has been secured for the pianist, such points of uniformity as will provide a measure at least of certainty and comfort. The reasonable, practical, and moderate character of this programme, has already secured a sufficient acceptance, to reward the labours of those who took an earnest and active interest in the questions at issue.—Yours very sincerely,

College of Organists.

E. H. TURPIN.

THE FIRST DULCIANA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read in Mr. E. J. Hopkins's admirable article on the Organ, in Grove's "Dictionary," page 597: "The Lynn organ is the first that contained a dulciana" (1754).

In Walbran's "Guide to Ripon," page 63, I read: "The organ above this screen usurped, in 1833, the place of one constructed on the spot by Gerald (Gerhard?) Schmidt in 1695-6, and accounted one of the sweetest-toned in the kingdom. . . . The whole of its choir organ, comprehending the open and stop diapason (really a rohrflute), principal dulciana, and flute, are, however, fortunately retained in the present instrument, which was built by Booth, of Leeds."

Mr. Booth's organ has since been replaced by a splendid instrument by Messrs. T. C. Lewis and Co., but the dulciana is retained.

I may say that in our parish register there is an entry recording the baptism of a child of "Gerhard Schmidt, Organ Builder"; and further, that the stopped diapason of the great organ (retained as a flute bass on the pedal) is of oak, of which wood I believe Father Schmidt was accustomed to make his pipes.

Mr. Edwards, in his work on the Organ, says: "The old organ in Ripon Cathedral is supposed to have been by this maker" (Schnetzler), but I cannot hear of any evidence of this. The presence of the dulciana alone seems to have led to the conclusion.

I may mention that the dulciana is of very small scale and has a "beard."

The sound-board on which the dulciana stood is destroyed. It was retained in Booth's organ, and showed no sign of having been enlarged.

It would be very interesting to ascertain whether this dulciana of ours is really Schmidt's, and I shall have much pleasure in showing the stop to any one who may be able to decide it.—Believe me, yours very truly,

EDWIN J. CROW,

Ripon, Sept. 24, 1881.

Organist of Ripon.

BENEDICT'S "LIFE OF WEBER."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been drawn to a notice on Sir Julius Benedict's "Life of Weber," contained in the April number of this year of your esteemed Journal, wherein the following passage occurs:—

"The appended catalogue of Weber's works is valuable to the English reader because containing translations of Otto Jahn's descriptive and critical observations upon each Opus. This alone is worth more than the price charged for the entire book."

These remarks would be flattering enough for the late Otto Jahn (the famous biographer of Mozart), assuming that he had ever written anything of importance concerning Weber's works. Such, however, has not been the case; and my own modest work on the subject being most likely unknown to the writer of the notice in question, the mistake of confounding my name with that of Otto Jahn was but natural, although it might have been avoided by a reference to Sir Julius's volume itself.

The repeated and kindly mention you have made in your columns of my "Carl Maria von Weber in seinen Werken" encourages me to hope that you will give publicity to these lines, intended as they are merely to remove a misapprehension which, having been published in your widely read journal, assumes an importance it would not otherwise possess.—I am, dear sir, yours faithfully,

FRIEDRICH WILHELM JÄHNIS,

Professor Royal C.C.

[The writer of the notice cannot plead guilty to ignorance of Professor Jähns's valuable work on Weber. His mistake, therefore, was not "natural," and he accepts the full penalty due to haste and inadvertence.—ED. M. T.]

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A MIDDLE-CLASS IGNORAMUS.—We should have been happy to insert your letter had not the subject of it been often commented upon in our columns.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK.—A Festival Service was held in the Parish Church (St. Michael's) on September 29, when Dr. Armes's sacred Cantata, *St. John the Evangelist*, was given by the choir, together with that of St. James's Church, Morpeth, and a few amateurs, numbering about ninety voices. The choruses were sung with great precision, and the solo numbers were most ably rendered by Mrs. Metcalfe, Miss Cockburn, Miss Wright, Messrs. Moir, Common, McClellan, Egdel, McDowell, Strafford, and Orange, all amateurs. Much of the success was due to the Rev. J. Powell Metcalfe, who conducted. Mr. C. S. Wise, Organist of the church, accompanied skilfully, and played as voluntaries an Andante of Smart's and Mendelssohn's First Sonata.

ASHTON-UNDER-LYNE.—On Tuesday evening, the 19th ult., a popular Concert was given in the Queen Coffee Tavern, Stamford Street, by Mr. J. Greaves's Concert Party, which consisted of the Misses Dodd and Messrs. Wyld, Springthorpe, Greaves, Fennell, and McKay. Solo flautist, Mr. Tom Smith. The programme contained some excellent pieces, which were all well given. Mr. J. Greaves accompanied.

BACTON, SUFFOLK.—On Sunday, the 9th ult., Harvest Thanksgiving Services were celebrated in the Parish Church (St. Mary) and continued throughout the week, the usual hymns from "Ancient and Modern" were sung, the Responses were the Norwich use, and the Psalms and Canticles were sung from the "Cathedral Psalter," which the Organist, Mr. J. Marsh, successfully introduced. This is the only surplised choir for some miles round, and a good choral service is very much appreciated.

BAGSHOT.—The Harvest Thanksgiving was held at the Parish Church on Sunday, the 16th ult. There was a full congregation, including their Royal Highnesses the Duke and Duchess of Connaught. Appropriate sermons were preached by the Rev. Canon McCall, the service being intoned by the Vicar. Special psalms were sung to chants by Dupuis and Battishill. The anthem "Ye shall dwell in the land" (Stainer), "The strain upraise" (Sullivan), Merbecke's Nicene Creed, and appropriate hymns were also performed, the solos being well rendered by Mr. Sears and Master Cave. The volunteers were selected from the works of Mendelssohn, Smart, Elvey, Lefebure-Wely, &c.

BATH.—A new organ, erected by Messrs. Clarke and Son, organ-builders, of this city, was opened on the 5th ult. at Timsbury Wesleyan Chapel by Mr. J. Foote, Organist of Christ Church. A short service was held, when the Rev. W. Nicholson delivered an eloquent and impressive address, in the course of which he complimented the organ-builder and the organist on the manner in which both had carried out their respective duties. In the afternoon a few anthems varied the programme, and were rendered effectively by the Misses Winckworth and Messrs. J. and W. Winckworth. In the evening Mr. J. Foote gave a Recital.

BIRMINGHAM.—The fifty-second Saturday Evening Cheap Popular Concert was given in the Town Hall on the 8th ult., with a result, artistically and commercially, which must be most encouraging to the promoters of these excellent concerts. 3,218 persons paid for admission: one of the largest audiences ever assembled at a concert. Miss Evelyn Bawtree, Madame Edwyn Frith, Mr. Arthur Wilmot, and Mr. Edwyn Frith were the vocalists. The instrumentalists decidedly carried off the honours of the evening, Mdlle. Marie Brunelle (solo piano) and Mdlle. Hélène de Lisle (solo violin) creating a marked effect.

BOURNE, LINCOLNSHIRE.—A Violin and Piano-forte Recital was given on the 15th ult. in the Assembly Rooms, Angel Hotel, by Messrs. Bertolle and Lewis, assisted by Mr. F. Cundy, vocalist. The programme was selected from the works of Beethoven, Schubert, Mozart, Schumann, Gounod, &c. The Recital was well attended and highly successful.

BRADFORD.—On the occasion of the Harvest Thanksgiving Service at St. Mary Magdalene's Church, Handel's *Dettingen Te Deum* was given by a powerful chorus, selected from the Festival Choral Society, and a band of twenty performers. The choruses were well sung, and the solos ably rendered by Mr. W. Emsley. Mr. W. Paley played the trumpet obbligato, Mr. F. A. Sewell presided at the organ, and Mr. G. F. Sewell conducted.

BRIDGWATER.—The Harvest Festival Services have been highly successful, and the rendering of the music met with general appreciation. The choirs of St. Mary's and St. John's Churches, under the direction of their respective Organists, Mr. C. Lavington and Mr. Garton, were effective, and the volunteers were listened to with much interest.—The Choral Association (under the direction of Mr. C. Lavington) have *Lauda Sion* in rehearsal for the opening Concert of the coming season.

BRISTOL.—On Monday, September 26, Mr. George Riseley gave the first Concert of the fifth season of the Monday Popular Concerts, originated by him, at the Colston Hall. Notwithstanding the high character of the Concerts in past seasons, the excellence of the programmes, and the efficient orchestra, it is announced that the concerts have not been of a remunerative character; but the energetic Conductor has again come forward at the risk of further pecuniary loss, and it is to be hoped that his efforts to provide music of the highest class at regular intervals will be more appreciated in the future. The programme, which was admirably rendered, included Gade's Symphony in B flat (No. 4, Op. 20); the Overtures, "A calm sea and prosperous voyage" (Op. 27, Mendelssohn) *Oberon* (Weber), and *Le Médecin malgré Lui* (Gounod), and Mr. F. H. Cowen's *suite de ballet*, "The Language of the Flowers," a new work which was looked forward to with interest, and its graceful and artistic character acknowledged. Madame Florence Winn and Mr. George Cox were the vocalists. Mendelssohn's War March of the Priests (*Athalie*) closed a most enjoyable Concert. Mr. A. W. Waite was leader of the band, and Mr. Riseley conducted. On Monday, the 10th ult., the second Concert of the same series was given in the Colston Hall, and was very largely patronised. On this occasion the principal items in the programme were Beethoven's Symphony (No. 5) in C minor, Weber's Overture to *Euryanthe*, Rossini's Overture to *Siege of Corinth*, and Wagner's Overture to *Tannhäuser*. Gounod's "Funeral March of a Marionette," Boccherini's Minuet in A major for muted strings, and Meyerbeer's Coronation March (*Le Prophète*), were also included in the programme. The vocalists were Madame Evans-Warwick, and Mr. C. Fredericks. Mr. Waite led the band, and Mr. Riseley conducted.

—A Harvest Thanksgiving Service was held at St. Nicholas Church on September 29, when the usual choir of the church was augmented by the choirs of Christ Church, Broad Street, and St. Peter's, Peter Street, numbering altogether sixty voices. The service was Goss in A (unison), and the anthem, "Behold I have given you every herb bearing seed," specially written for the occasion by Mr. William Fear Dyer, the Organist and Choirmaster of St. Nicholas, the words being selected from various passages of Scripture by the Rev. J. G. Alford, M.A., Vicar. The solos were sung by the members of St. Nicholas' choir. After the sermon, which was preached by the Rev. Ambrose M. Foster, of Wilton, near Taunton, Dr. Stainer's anthem "O clap your hands" was sung, the quartet being taken by the members of Christ Church. Mr. Brookes, Organist and Choirmaster of St. Peter's and lay-vicar of the Cathedral, conducted the service. The offertory was for the Church Missionary Society.—A Union of twenty-eight Congregational and Baptist Choirs of the city has recently been formed. The inaugural meeting was held in Brunswick Chapel, when

Mr. J. Spencer Curwen, of London, gave an address. The Mayor was prevented by indisposition from attending.

BURY ST. EDMUNDS.—On September 29, an organ, built by Messrs. Norman, of Norwich, for the Northgate Congregational Church, was opened by Dr. Bunnett (Norwich). The choir sang Jackson's *Te Deum*, which was followed by a Recital by Dr. Bunnett.—The Harvest Thanksgiving Services in connection with St. Mary's Church were held on the 2nd ult. At the morning service, Dykes's *Te Deum* in F and Winchester's *Benedictus* in F were given by the choir of the church, numbering fifty voices. A special feature in the evening service was the anthem "Thou, O God," composed by the Organist and Choirmaster, Mr. T. B. Richardson, which was rendered in a very efficient manner, Masters Richardson and Tozer and Mr. Frederic Pattle taking the solos. The Rev. A. W. Snape, M.A., preached the sermons. The concluding voluntary consisted of a selection from the *Creation*, excellently played by Mr. T. B. Richardson.

CARDIFF.—Organ Recitals have been given by Mr. R. M. Atkins in the Drill Hall, upon a very fine three-manual organ built by Brindley and Foster, of Sheffield, and Concerts every day by the leading professional men of the town, during the Fine Art Exhibition. Mr. G. F. Davies with his excellent band has occupied three evenings; Mr. Frost gave two admirable Concerts; Mr. Walter Scott, three evening and one morning performance, when Schubert's *Song of Miriam* was well performed, Mr. E. H. Turpin accompanying in a masterly manner. Mr. F. Atkins, Mus. Bac., gave six concerts, chiefly of chamber-music, at one of which his son, a boy of ten years, played solos on the grand organ, and accompanied Miss Gertrude Lewis, R.A.M., in one of her songs. Three excellent Concerts were given by the Choral Society, conducted by Mr. D. C. Davies. Two by the Blue Ribbon Choirs, led by Mr. Jacob Davies; one by the Newport Choral Society; one by Caradoc's Choir; two by Mrs. Righton; an excellent glee and madrigal concert by Mr. C. S. Mann, led by Mr. Morgan Edwards; and two by Mr. Atkins, the appointed Organist of the Exhibition. Mr. C. J. Frost, of London, specially engaged, gave an excellent Organ Recital. Mr. E. H. Turpin, also specially engaged, gave two admirable and well-appreciated Recitals on the organ. The St. Andrew's Choir, conducted by Mr. S. Aiken, gave some well-selected vocal part music. Altogether the Concerts have been most attractive, and it is hoped that about £3,000 will be realised for the object for which it was intended—namely, that of having a Fine Art Gallery connected with the Free Library.

COLNBROOK, NEAR WINDSOR.—The Colnbrook Choral Society's first Concert of the season took place in the Public Rooms on Wednesday, the 5th ult. The programme consisted of instrumental music from the compositions of Schubert and Mozart, and vocal selections from Handel, Spohr, Dr. Crotch, Dr. Callcott, Dr. Greene, Novello, Rimbaud, &c. Mr. Richard Ratcliff conducted.

COVENTRY.—Elijah was sung in St. Michael's Church at a special Service on Thursday evening, the 20th ult. A performance of *The Messiah* some time previously having proved somewhat unsatisfactory, owing to the chorus being located in the choir-stalls and the band in the centre, a temporary orchestra was on this occasion erected across the middle of the chancel, and answered admirably. The band and chorus, conducted by Mr. Arthur Trickett, F.C.O., numbered upwards of 150, and the solos were sustained by Mrs. Mason, Miss Chatterton, Mr. Kenningham, and Mr. Bridson.

DELPH.—The Saddleworth Amateur Choral Society opened its season (1881-82) on Saturday, the 15th ult., in the Wesleyan School. The principal artists were Mr. De Jong, solo flute; Mr. J. Wadsworth, solo clarinet; and Mr. J. C. Whitehead, F.C.O., solo pianoforte and accompanist: Vocalists, Miss Mellor and Mr. Howard Lees. Mr. De Jong was encored for his excellent performance on the flute, and Mr. Whitehead's solos were warmly applauded. Miss Mellor sang "The Lost Chord" and "Bid me discourse," and Mr. Howard Lees made his first appearance at these Concerts, and sang "Arm, arm, ye brave" (Handel) and "I fear no foe" (Pinsuti). The band and chorus of the Society, numbering upwards of eighty performers, gave selections from Handel's *Acis and Galatea* and *Alexander's Feast* with good effect, the singing of the Choir being also much admired. Mr. C. Wood led the band, Mr. C. W. Cave presided at the piano, and Mr. F. T. Whitehead officiated as Conductor.

EALING.—The Harvest Thanksgiving Festival was celebrated in Christ Church on Thursday evening, September 29, the choir being joined by that of the Mission Church of St. Saviour's. Ebdon's Service in C was sung to the Canticles, and an anthem by Sydenham, "O give thanks unto the Lord," was most effectively rendered. Dykes's hymn, "A sower went forth sowing," was impressively given before the sermon, and the "Gloria" from Mozart's Twelfth Mass was sung during the collection in an admirable manner. A very eloquent and appropriate sermon was preached by the Vicar's son, the Rev. G. Hilliard. The prayers were intoned by the Rev. W. Petty, and the blessing was pronounced by the Vicar. On the following Sunday morning the sermon was preached by the Rev. Dr. Sanderson, Principal of Lancing College, after which there was a choral celebration of Holy Communion, when the service sung was Smart's in F. Mr. Harold E. Stidolph's accompaniments and voluntaries were played with his usual ability.

EDINBURGH.—On Saturday evening, the 1st ult., the Edinburgh Select Choir inaugurated the musical season by performing a number of glees, part-songs, and choruses, interspersed with solos, in the Music Hall. There was a large audience, and the Concert was in every sense a successful one. Some of the part-songs by H. Smart, Pinsuti's "Spring Song," and Hatton's "When evening's twilight" were most tastefully rendered. Several solos were contributed by Mr. J. Smith and members of the choir. Mr. John Hartley played the pianoforte accompaniments exceedingly well, and Mr. H. Hartley conducted.

ENFIELD LOCK.—The Harvest Festival took place at the Royal Small Arms Factory Church on the 2nd ult. The musical part of the service was excellently rendered by the choir, under the direction of Mr. E. Holt, Mr. E. J. Holt presiding at the organ. The morning Service was Sullivan's in D, and the anthem, "The heavens are telling" (from *The Creation*); the evening service being Barnby's in E, and the anthem "Fear not, O land" (Goss). Appropriate sermons were preached, that in the morning by the Vicar of Enfield, and in the evening by the Chaplain (Rev. C. H. Roberts, B.A.).

FALMOUTH.—A most successful Concert was given by Mr. C. W. Robinson in the Polytechnic Hall on Monday evening, the 3rd ult. The vocalists were Miss May Bell, Madame Antoinette Sterling (who met with an enthusiastic reception), Mr. Barker, and Mr. C. Vincent. Mr. Pardey's violin solos were highly appreciated and encored.

GAINSBOROUGH.—The Third Annual Concert given by the Britannia Band took place in the Temperance Hall on Tuesday, the 18th ult. The following artists were engaged: Miss Lilly Mason, Master F. Taylor, Mr. E. Dunkerton, and Mr. J. Bingley Shaw (vocalists), accompanist, Mr. G. Robinson. The band, under the direction of Mr. Crabtree, gave several excellent selections with the greatest care. The Concert was an entire success, and great credit is due to the management and all concerned.

HALIFAX.—On Sunday, the 9th ult., the new organ, built by Messrs. Halmshaw and Sons, of Birmingham, and presented to St. James's Church, Halifax, by J. W. Balme, Esq., was opened by Dr. Roberts, Organist and Choirmaster of the Parish Church. On the following Friday evening an Organ Recital was given by Dr. Roberts, and the choir of the church sang several anthems. The organ is a very superior instrument, and reflects the greatest credit upon the builders. It contains ten stops in the great, eleven in the swell, and six in the choir, besides a pedal organ of three stops, with the usual couplers and accessories. The bellows are worked by a hydraulic engine.

HANDSWORTH.—On the 10th ult. the Choir of the Parish Church gave a Miscellaneous Concert, which included *The Fates*, a Cantata by Dr. Belcher. The solos were admirably sung by Mrs. Britton, Miss N. Sanders, Miss E. Moreton and Mr. Westwood. The choruses were given with power and precision, and the Cantata was well received. A selection of songs, &c., a violin solo by Miss A. Burr, the Overture to *L'italiani in Algeri* for pianoforte and string band, and some part-music were well rendered. Dr. Belcher, the Organist and Choirmaster of the church, conducted.

HOLLINWOOD, OLDHAM.—On Tuesday evening, the 18th ult., Mr. Josef Cantor's Concert Company gave a Concert in Bourne Street Schoolroom to a large audience. The artists were Madame L. Mills, Miss K. Nono, Miss Richardson, Messrs. Barton, Broadley, and Cantor. Accompanist, Mr. J. Cantor. The Concert was a success.

HORNCastle.—Tuesday, the 18th ult., being St. Luke's Day, the usual Harvest Thanksgiving Services were held. There was a celebration of the Holy Communion at eight o'clock, and a choral service was held at eleven o'clock, when an admirable sermon was preached by the Rev. Prebendary Disbrowe, Rector of Benington, near Boston. In the afternoon Mr. Wakelin gave a Recital on the magnificent organ of the Parish Church, the programme including the Overture, Occasional Oratorio, one of Bach's grand preludes and fugues, Handel's "I know that my Redeemer liveth," a Funeral March, &c. In the evening the Rev. K. Bullock, of Welton-le-Wold, and Prebendary of Lincoln, preached to an immense congregation; the anthem was "Ye shall dwell in the land" (Dr. Stainer). The choir, under the skilful training of Mr. Wakelin, acquitted itself admirably, and the whole Festival was a complete success.

IRVINE.—An Organ Recital was given in the Parish Church on the 19th ult. by Mr. Hinchliffe, the Organist. The programme comprised selections from the works of Handel, Haydn, Spohr, Smart, &c., all of which were well rendered. The solo vocalist was Miss Irvine, from the Glasgow Choral and Orchestral Concerts, who was highly successful in all her songs.

LEEDS.—The inaugural Lecture at the Mechanics' Institution was given on September 27 by Mr. J. Spencer Curwen, A.R.A.M., on "The Popular Uses of Music." The Leeds Harmonic Union sang a number of glees very finely, in illustration of Mr. Curwen's lecture. There was a large audience.

LEWES.—On Sunday, the 16th ult., Thanksgiving Services were held at St. Anne's before large congregations. The Rev. J. R. Parr, of Brighton, officiated at both services, also delivering the customary sermons. The choir, led by Mr. B. C. Scammell, was assisted by a number of ladies. The services were fully choral, the morning anthem being Stainer's "Ye shall dwell in the land," the bass and tenor solos by Messrs. E. T. Hall and J. Mowbray being well sung. In the evening Barby's "O Lord, how manifold are Thy works" was exceedingly well rendered, no pains having been spared to make the choir efficient. After the evening service, Mr. P. J. Starnes, organist, performed in excellent style some selections, including Choral Song and Fugue, Wesley; Friere, Guilman; Festive March, Smart; "If with all your hearts" (*Elijah*), Mendelssohn; "Jerusalem the Golden," Spark; "Nazareth," Gounod; Pastoral Sonata, Rheinberger; March (*Eli*), Costa.

NEWCASTLE-ON-TYNE.—The first of the second series of People's Concerts, promoted by the Corporation, was held in the Town Hall on the 1st ult. The hall was crowded in every part—the large orchestra included—a long time prior to the commencement of the proceedings, and the applause throughout was of the most genuine and enthusiastic kind. Mr. Rea—to whom the public owe so much for the inauguration of these cheap and popular Concerts—was received with a perfect burst of cheering on making his appearance on the platform, and this was renewed after his masterly performance of the opening piece—Jubilee Overture (Weber)—on the grand organ. The vocalists were Mr. and Madame Edwyn Frith, the latter of whom was in excellent voice. Mr. Rea's organ solos were throughout received with every mark of delight, and the lovers of instrumental music had the additional benefit afforded them of listening to Madame Helène de Lisie's charming solos on the violin.—The Church Congress, which held its annual meeting here in the early part of last month, was deemed a fitting opportunity for the furthering of the Church oratorio movement, and on Tuesday, the 4th ult., a special Musical Festival was held in St. Andrew's Parish Church, when Dr. Armes's *St. John the Evangelist* was performed. The choir, consisting of 130 voices equally balanced, had been carefully trained by the Organist of the church, and the result was perfect. The principal solo parts were well sung by the Misses May Wardroper, Thompson, and Lewis; Messrs. Catchside, T. H. Armstrong, and R. Armstrong. The choir was conducted by the Rev. Thomas Rogers, M.A., Precentor of Durham Cathedral. The organ accompaniments were played with the utmost refine-

ment by the organist of the church, Mr. T. Albion Alderson.—A Special Musical Service was held on the 5th ult., in St. Peter's Church, Oxford Street, which formed an extra event in the Church Congress week. The service was the ordinary choral evensong, shortened; and a special feature was made by introducing a selection from Mendelssohn's Oratorio *St. Paul*. The choir was strengthened by the addition of the best voices from all the choirs of the town and district, and was composed of over sixty vocalists, the whole being under the conductorship of Mr. C. Chambers, Mus. Bac. Mr. William Rea presided at the organ. The soloists were Mrs. Vinycomb, Mr. F. Mace, and Mr. Rowley. The choruses as a whole were excellently rendered.—On Saturday afternoon, the 15th ult., Miss Hildegard Werner and Mr. J. H. Beers gave the first of a series of popular chamber Concerts in the Central Hall to a large and fashionable audience. The instrumentalists were: pianoforte, Miss Hildegard Werner; violins, Mr. J. H. Beers and Mr. H. Beers; viola, Mr. A. A. Hunt; violoncello, Mr. S. Beers. The vocalist was Miss Helen Armin. A quartet for stringed instruments by Haydn, Op. 77, in G; a quartet for piano, violin, viola, and violoncello, by Rheinberger, Op. 38, in E flat; a trio for piano, violin, and violoncello, by Reissiger, Op. 85, in E major; and a quartet for stringed instruments, by Mendelssohn, Op. 44, in D, No. 1, were well executed, and elicited much applause. Miss Armin's songs were also well received.

OLDHAM.—On Tuesday evening, the 4th ult., Mr. Josef Cantor's Concert Company (Liverpool) gave a Concert in the Co-operative Hall, Greenacres Hill, to a very large audience. The artists were: Madame Louise Mills, Mdle. Ternan, Miss Kate Nono, Messrs. Thomas Foulkes and Edward Grime, Mr. Josef Cantor being pianist as well as vocalist. The programme was well executed.—On Monday evening, the 10th ult., the fourth popular Concert was given in Henshaw Street Coffee Tavern, the soloists being Messrs. Fennell, McKay, Thomas, Brett, and Cribbs. There was a good audience. Mr. J. Greaves accompanied.—On Tuesday evening, the 11th ult., a Lecture-Concert was given by Dr. Spark, of Leeds, in the Co-operative Hall, King Street, assisted by a quartet party.

PENICUIK.—Mr. Mangelsdorff's afternoon Concert took place at the Town Hall on the 19th ult. The pianoforte duets of Masters Christy and Arthur Mangelsdorff were much appreciated by the audience, the youthful players giving evidence of sound training and natural talent. The vocalists were Miss Goodwin and Mr. Boyack. Miss Laing and Mr. Mangelsdorff officiated as accompanists.

PENZANCE.—Mr. R. White, jun., gave a very successful Organ Recital at St. John's Hall on the 7th ult., the various solos being performed with much artistic skill. The vocalist, Miss Gennys, sang several solos with excellent taste, and met with a cordial reception.

PRESTON.—On Tuesday evening, September 27, the annual miscellaneous Concert, arranged by Mr. J. Greenwood, was given in the Guildhall, before an appreciative audience. The vocalists were Miss Marsh, Miss K. Oscar Byrne, R.A.M., Mrs. Winter, Messrs. John McMahon, R. Taylor, and J. Ivison; and the instrumentalists were members of Mr. T. Gray's military band. Mr. and Master Greenwood presided at the pianoforte. The programme was a very attractive and varied one, and was gone through in a very creditable manner.

ROYTON.—On Wednesday evening, the 19th ult., a Concert was given in St. Mark's Schoolroom, Heyside, by Mr. Joseph Greaves's Concert Party, consisting of Miss Greaves, Miss S. Greaves, Messrs. Tom Smith, Jos. Greaves, P. Peplow, J. McKay, and Fennell. Pianists, Miss S. Greaves and Mr. J. Greaves. The programme was well rendered, the singing of Miss Greaves and Mr. Fennell being much admired. There was a good audience.

SLEAFORD.—On Monday evening, the 3rd ult., an orchestral Concert was given in the Corn Exchange by the members of the Scarborough Aquarium band, under the direction of Herr Alois Brouill. The programme was a very attractive one, and was highly appreciated, many of the pieces being encored. The hall was well filled.

ST. HELENS.—The Harvest Thanksgiving Service which was held at Holy Cross Church, on Thursday evening, the 20th ult., was one of peculiar interest, Weber's Jubilee or Harvest Cantata being selected for performance. The opening chorus, "Your thankful songs upraise," was exceedingly well rendered by the choir, and showed at once that the work had been carefully studied and rehearsed. The solos were excellently sung by Miss Helen Swift, Mr. Lepp, and Mr. John Sephton. Mr. Unsworth, as Organist, displayed his usual skill.

TRURO.—The Concert given on the 20th ult. by Madame Marie Roze, Madame Enriquez, Signor de Monaco, Mr. Farley Sinkins, Signor Foli, Signor Zoboli, Signor Papini, and Signor Antonio Mara was a great success. The violin performances of Signor Papini were highly appreciated, and the distinguished vocalists were several times encored.

WALSALL.—On Thursday evening, the 20th ult., the Third Annual Concert and distribution of certificates and prizes in connection with Trinity College music examination took place in the Temperance Hall. Dr. Gwinnett Sharp presided and made the presentation. The programme consisted of a selection from Flotow's opera *Martha*, by the Butts Choral Society, assisted by Miss Miner, Miss Bourne, Mr. F. Adams, and Mr. Carless. The band was led by Mr. C. Hayward, who was encored in his violin solo. Miss Atkins, one of the successful competitors, gave the same solo on the piano which she played at the examination, with much success. Mr. Banton presided at the piano, Mr. Moss at the harmonium, and Mr. Rogers, the local hon. sec., conducted. There was a large and appreciative audience.

ORGAN APPOINTMENTS.—Mr. Herbert G. Preston, Organist and Choirmaster to St. Mary Magdalene, Peckham.—Mr. Henry W. Radford, Organist and Choirmaster to St. Mary's Church, Chester.—Mr. Robert S. Callcott, Organist and Choirmaster to Christ Church, Kensington.—Mr. P. A. O'Hanlon, to St. Mary's Catholic Church, East Parade, Bradford.—Mr. E. Osmond, Organist and Choirmaster to the Parish Church, Alton.—Mr. Howard Leask, Organist and Choirmaster to All Saints', Clapham Park, S.W.—Mr. Daniel F. Bradfield, to St. Stephen's, Clapham Park.—Mr. H. Walsley Little, Mus. Bac., Organist and Choirmaster to St. Giles-in-the-Fields, W.C.

DEATHS.

On September 27, at his residence, 4, Oxford and Cambridge Mansions, ARTHUR HERBERT JACKSON, late Professor at the Royal Academy of Music, aged 29.

On the 5th ult., RICHARD DAWRE, Organist of St. Peter's, Lordship Lane, aged 34.

On the 11th ult., at his residence, 33, Great George Square, Liverpool, in his sixty-second year, HENRY E. HIME, second son of the late Mr. EDWARD HIME.

Now ready.

NEW AND REVISED EDITION with various improvements and many additional Chants, of **THE PSALTER**, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.
Edition II., in Foolscape 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. *Words only*. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION

of **THE CANTICLES**, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscape 4to, chants in short score. 1s.

III. In 32mo. *Words only*. 1½d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION

of **THE ANGLICAN CHANT-BOOK**. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscape 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER & CO.

MR. RICKARD (Basso).

Address, Halifax, Yorkshire.

WANTED, SITUATION as ORGANIST in or near London. Educated here and in the Berlin Conservatoire. Address, S. B. F., 20, Porchester Gardens, Bayswater, London.

THE Advertiser desires to recommend, as possessing exceptional experience and qualifications, a Lady to **MANAGE** the **COUNTER TRADE** of a **MUSIC WAREHOUSE**. Salary not so much an object as a comfortable situation, in or out of the house. Address, B. Z., Messrs. Novello, Ewer and Co.

ASSISTANT WANTED (in December) in **RETAIL PIANOFORTE and MUSIC WAREHOUSE**. He must be able to Tune well and have a good knowledge of the Sheet-Music Trade. Apply, if personally, before noon, Alfred Phillips, 4, The Mall, Ealing.

TUNER—WANTED, by J. Crutchett and Sons, Dublin (Ireland), a First-class **TUNER** of experience. Apply personally on Thursday, Friday, and Saturday (3rd, 4th, and 5th inst.), between 10 and 11 o'clock a.m., at Johnston's Hotel, 8, Salisbury Street, Strand, where a member of the firm will meet applicants.

WANTED, a good **PIANOFORTE** and **HARMONIUM TUNER and REPAIRER** (Outdoor), one able to Play (Piano) with Quadrille Band. Address, stating terms, with references, to F. J. Check, Music Warehouse, 6, Hammet Street, Taunton.

PIANOFORTE and MUSIC BUSINESS for **DISPOSAL** in one of the principal towns in the West of England. The business has been established for over 14 years, and there is a very large Tuning Connection attached to the same. The Stock consists of over 100 Instruments, which can be taken at a valuation. The business altogether is of a first-class character, and offers a splendid opportunity for an energetic man. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, Regent Street, W.

PIANOFORTE and MUSIC BUSINESS for **DISPOSAL**.—The **STOCK and GOODWILL** of a well-established business in a fashionable watering-place on the North-West Coast. There is a good Tuning and School Connection attached thereto. The Stock consists of Pianofortes and Harmoniums by the best makers, and Sheet Music. The price for the Stock and Goodwill is £2,000, a third of which can remain on good security for a short time at a small interest. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, Regent Street, W.

CHAMBER ORGAN (Pipe) to be **SOLD**. Size, 6 ft. high, 4 ft. broad, 2 ft. 3 in. deep; 4 stops; hand and foot blower; no pedals; quick voiced, with soft tone. Suitable for private room or schoolroom. Price, including stool and brackets, £20. Apply to W. H., 30, Little Russell Street, Bloomsbury, W.C. To be seen from 10 to 6.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

CHERUBINI.—Fourth Mass (in C). Edited and the Pianoforte Accompaniment arranged by BERTHOLD TOURS. 8vo, paper cover, 1s.; paper boards, 1s. 6d.; cloth gilt, 2s. 6d.

THOMAS, A. GORING.—"The Sun-Worshippers." A Choral Ode. String Parts, 4s. 6d.

STAINER, J.—"The Daughter of Jairus." A Sacred Cantata. Translated into Tonic Sol-fa Notation by W. G. McNAUGHT. 9d.

BRISTOL TUNE-BOOK SUPPLEMENT.—No. 11. 6d.; Sol-fa, 6d.

BOOTH, J.—(in D). Magnificat and Nunc dimittis. 8vo, 6d.

OULTON, M.—Morning Service: Te Deum, Benedictus, Jubilate, Sanctus, Kyrie, and Credo. 8vo, 1s.

POPHAM, REV. V. W.—Te Deum. Set to music with special regard to the true poetical structure of the Hymn. 8vo, 4d.

CARTER, GEORGE.—"Blessed are all they that fear the Lord." Wedding Anthem. 8vo, 1s. 6d.

FIELD, J. T.—"Saviour, again to Thy dear Name." Hymn. 8vo, 2d.

—Two Christmas Carols: "Sleep, holy Babe," and "Carol for Christmas Day." 8vo, 2d.

GLADSTONE, DR. F. E.—"Out of the deep." Anthem. Composed expressly for the Choir Benevolent Fund (Novello's Octavo Anthems, No. 240). 3d.

HUSBAND, REV. E.—"Supplemental Tunes to Popular Hymns," together with "The Cross Litany" and a Short Service for those at Sea, intended for use in Churches during a storm. 8vo, 1s.

ALLEN, ALFRED.—"When twilight dews." Four-part Song. 8vo, 2d.

NOVELLO'S OCTAVO TRIOS for FEMALE VOICES.

No. 114.	April showers.	J. L. HATTON	...	...	3d.
115.	Jack Frost.	J. L. HATTON	...	...	3d.
116.	When evening's twilight.	J. L. HATTON	...	...	2d.
117.	The stork's return.	H. MARSCHNER	...	...	4d.
118.	Upward.	H. MARSCHNER	...	...	4d.
119.	Christmas Eve.	H. MARSCHNER	...	...	4d.
120.	The Nymphs in the Rhine.	H. MARSCHNER	...	...	4d.
121.	May dance.	Quartet. S.S.A.A.	H. HAMERIK	...	6d.
122.	Gipsy Life.	R. SCHUMANN.	(Arranged by ARTHUR O'LEARY)	...	3d.

NOVELLO'S PART-SONG BOOK.

No. 471. Waken, lords and ladies gay. E. LOUIS ... 4d.

NOVELLO'S TONIC SOL-FA SERIES.

No. 132. For His is the sea. MENDELSSOHN ... 1½d.

WESLEY, DR. S. S.—"I wish to tune my quiv'ring lyre." Glee for Five voices (Orpheus, No. 168). 8vo, 6d.

POWELL, J. B.—"I am a little milking maid." Song. 1s.

VINCENT, C.—"The sea hath its pearls." Song. Poetry by H. W. LONGFELLOW. 2s.

ERSFELD, CHRISTIAN.—Impromptu pour le Violon, avec Accompagnement de Pianoforte ou d'Orchestre. Op. 14. 1s. 6d.

CALKIN, G.—Transcriptions from the Works of Mendelssohn. For the Organ. Book I. Revised, and printed in oblong form. 2s.

SELBY, B. LUARD.—First Sonata, in D. For the Organ. 2s. 6d.

REDUCED PRICE:—

MATTHEWS, REV. T. R.—"Village Organist." Cloth, 5s.

ORGAN for SALE.—Two manuals, 13 stops; bourdon pedals, 30 notes; handsome case; illuminated speaking pipes. Price £120. Suitable for small Church or Chamber. Apply to W. Samuel, Abbey Organ Works, 1, Blythe Street, Bethnal Green Road, N.

FOR SALE.—**GRAND PIANO** by ERARD, in good condition, with nearly new radiating and concave organ pedals and action complete. A great bargain. Apply to Mr. G. Gough, Church Street, Calne, Wilts.

EASY CHRISTMAS ANTHEM.—"BEHOLD, I BRING YOU GLAD TIDINGS." T. MINTON. 1d. Specimen Copy, 1½d. post-free. T. Minton, Barley, Royston.

TO CHORAL SOCIETIES AND MANAGERS OF CONCERTS.—Mr. T. Harper's Concert Party for Oratorios, Ballad Concerts, &c. For vacant dates, 25, Brecknock Crescent, N.W.

ORGAN LESSONS (with Practice), St. Saviour's, Camberwell, or Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, S.E. Terms, two guineas per quarter.

STAINES TOWN HALL.

THE above Hall, recently erected, can be **HIRED** for Concerts, Entertainments, &c. For terms apply to J. A. Engall, Esq., Solicitor, Staines.

TO PROFESSORS OF MUSIC, &c.—FURNISHED ROOMS TO LET, between the hours of 9 a.m. and 6 p.m., in a first-rate position in Great Russell Street. Well adapted for music lessons or pianoforte practice. Terms moderate. Apply to Mr. H. C. Jones, 103, Great Russell Street, W.C.

WANTED, for a Chapel in a Southern Suburb of London, an efficient **ORGANIST** and **CHOIRTRAINER**, with thorough knowledge of Psalmody. Two services on Sunday and one in the week, followed by an hour's practice. A good stipend will be given. A professional preferred. Apply, S. Watson, Esq., Eversley, King's Road, Clapham Park.

WANTED, ORGANIST and CHOIRMASTER, for the Established Church, Galashiels. New Organ, built by Messrs. WILLIS, 3 claviers and pedals; 26 stops. Applicants to state their experience and salary required. Apply to J. Sanderson, Byethorne, Galashiels.

ORGANIST and CHOIRMASTER WANTED, for Christ Church, Lowestoft. Plain and congregational service. Stipend, £40 per annum. Must be a man of ability, and whose character will bear the strictest investigation. To one who is a competent Tuner and Repairer of instruments there is a **VACANCY** in one of the music warehouses in the town. Address, with testimonials, to the Rev. — Lancaster, Christ Church Vicarage, Lowestoft.

WANTED, an ORGANIST, for the Parish Church, Woodbridge. Salary from £30 to £40. Apply by letter, to the Rector.

A YOUNG ORGANIST and CHOIRMASTER, desiring London experience, wishes an **ENGAGEMENT.** Was Boy and Deputy Organist in a leading Cathedral thirteen years. Reference to Professor Monk. Beta, 33, Guilford Street, W.C.

ORGANIST and CHOIRMASTER DISENGAGED. Good organ and full service desired. Salary no great object. Satisfactory references. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG GENTLEMAN desires to **ASSIST** an **ORGANIST** on Sunday afternoons or evenings, in return for tuition. M., 7, Charterhouse Square, E.C.

ORGANIST desires **RE-ENGAGEMENT.** Accustomed to Choral Service. Organist, 154, Bridge Road, Battersea, S.W.

A LONDON ORGANIST, &c., desires **ENGAGEMENT** in London, near District Railway. Many years' experience. E., Mr. Sims, 13, Leicester Place, Leicester Square.

ORGANIST, experienced and painstaking, is **DISENGAGED.** Used to full service. Moderate salary. X., 46, Oakley Crescent, Chelsea.

ORGANIST and CHOIRMASTER.—A Gentleman (pupil of the late G. Cooper, Esq., Organist of Her Majesty's Chapel Royal, London), wishes to meet with **APPOINTMENT** as above. Address, Musicus, 25, Redcliffe Street, West Brompton, London.

ORGANIST or MUSIC-MASTER.—A Gentleman, in want of an **APPOINTMENT** as above, would give £10 bonus to agent or other person. Highest testimonials. Strictest confidence. Address, Omega, care of Richards and Co., 226, Walworth Road.

ORGAN.—Advertiser would seek to act as **DEPUTY ORGANIST**, in return for further tuition, or to conduct a suburban church with some remuneration. Organist, care of F. Artis, 56, Fitzroy Street, Fitzroy Square.

AS ASSISTANT PUPIL (near London). Required for a **YOUTH**, who has been well trained from childhood, and is a brilliant Pianist; very good Organist. Can take a plain service. One year's experience in teaching. A comfortable home indispensable, with small stipend, and finishing instruction in harmony, &c. Address, only, Musica, care of Madame West, The Studio, Bexley Heath, Kent.

TO AMATEUR PIANISTS.—The Advertiser, resident in town, is desirous of meeting a gentleman (possessing good musical taste and the capability of reading fairly at sight) who would visit for the mutual pleasure of playing the great composers' works arranged as duets. Address, J., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

VIOLONCELLO-PLAYER WANTED for string band of five, with view to making it a paying concern. Easy overtures, dance music, &c. Letter to V., 223, Euston Road.

PIANO TUNERS WANTED, Indoor, Outdoor, and Provincial. Personal application desirable, to Challen and Son, 46, Oxford Street.

TUNER WANTED. Age about thirty. Must be thoroughly efficient. Highest references required. Apply between 2 and 5 p.m., Alfred Phillips, Kilburn Road.

PIANOFORTE TUNER WANTED. Must be experienced. Send references to E. Newman and Sons, Newport, Monmouthshire.

WANTED, an experienced TUNER for a large town on the South-east Coast, one who thoroughly understands regulating and repairing instruments. Apply, stating salary, to B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a Good TUNER and REPAIRER of **PIANOFORTES.** Testimonials as to ability and character, also salary required, to Mr. W. H. Pyemont, Music Warehouse, Lowestoft.

PIANOFORTE TUNER WANTED, for a first-class house in Australia. Write, stating particulars, A. O., G. Street and Co., 30, Cornhill, E.C.

TUNER WANTED.—**WANTED, a first-class TUNER,** for the country. Address, Z. J., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a Young Man, with some knowledge of **TUNING,** and to assist as General Salesman. Inclose carte, and state wages required, to H. S. W., Novello, Ewer and Co., 1, Berners Street, London, W.

A FIRST-CLASS PIANOFORTE TUNER is desirous of engaging with a firm having a high-class connection. Satisfactory reasons given for leaving present situation, having held same for 5½ years as head tuner. Good accountant, and has had considerable experience in general repairs. A permanent engagement and liberal salary required. M. A. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNING.—A First-class London Pianoforte, Harmonium, and American Organ Tuner and Repairer, is open to an **ENGAGEMENT.** 25 years' experience. Address, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER. — SITUATION **WANTED,** by a Young Man (27), in a Music Warehouse. Town or Country. Would make himself useful. Tuner, 20, Clayton Road, Peckham, S.E.

PIANOFORTE TUNER, from London Factory, wishes **RE-ENGAGEMENT.** Town or Country. Age 25; sober, steady, and punctual. Good references. Address, E. H. W., Roydon Cottage, Thurlow Hill, Lower Norwood, S.E.

PIANOFORTE and HARMONIUM TUNER seeks **ENGAGEMENT.** Experienced. First-class references. Address, A. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, an ASSISTANT for a General **MUSIC WAREHOUSE** in the country. Must be a good pianoforte teacher, and player at sight. One who has some experience in tuning preferred. Good reference indispensable. State age and salary. Inclose carte with reference. F. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a SITUATION as ASSISTANT in a **MUSIC WAREHOUSE.** Over five years' experience. Address, H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

RE-ENGAGEMENT WANTED, by Advertiser, age 21, as **SALESMAN** (Assistant) or **CLERK** in a Music or Pianoforte Warehouse. Good Pianist. Satisfactory references. Apply, X. Y. Z., 4, College Street, Islington, N.

A YOUNG Gentleman (20) is anxious to obtain, at once, a **SITUATION as OCCASIONAL SALESMAN and CLERK, &c.,** in a Pianoforte Warehouse. Plays well. Can try over with effect. Tall, good address, office experience, references, &c. N. O. S., care of Mr. Peller, 62, Caversham Road, N.W.

WANTED, a RE-ENGAGEMENT in Sheet-music department. Country or Abroad. Long experience in Town and Country. Thorough knowledge of catalogues. A. B., 100, Jermyn Street, London, W.

WANTED, to APPRENTICE a respectable **YOUTH** (16) to Musical Profession and Trade with Tuning. Good organ instruction indispensable. Fairly clever at music. Good appearance. Comfortable home required. Address, W., care of Mr. Bell, Music Warehouse, Redditch.

FROM COLLARD and COLLARD.—**WANTED** to **PURCHASE TUNING CONNECTION or PARTNERSHIP** (Working) in good **MUSIC BUSINESS,** on South or South-west Coast. Could bring good connection. Twenty years' experience. About £400. Address, first, X. Y., Enoch and Son, Holles Street, London, W.

PIANOFORTE and MUSIC BUSINESS for **SALE.**—A well-established business with good connection. First-class premises in the centre of one of the most flourishing towns in the Midlands. Stock and fixtures at valuation. Immediate possession can be given. For further particulars, apply to Messrs. Roberts and Baker, Millstone Lane, Leicester; or to Mr. H. L. Harris, 32, Argyl Street, Regent Street, London, W.

PARTNERSHIP.—The Proprietor of an Old-established Business in the Suburbs of London, doing an admirable business in Pianofortes, Sheet Music, Tunings, &c., wishes to retire from the more active duties and to find a PARTNER who will undertake the same. Good reciprocal arrangements can be made. For further particulars apply to Mr. Stedman, Musical Agency, 12, Berners Street, W.

ORGAN MANUFACTORY and PIANO BUSINESS to be DISPOSED OF, in the Midland Counties. An excellent opening for a pushing business man with capital. Satisfactory reasons given for leaving. Stock, &c., to be taken at a valuation. For particulars, address, J. J., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED to PURCHASE, small TUNING CONNECTION, in town or country. Advertiser would tune on commission. Address, A. B., 57, Caversham Road, N.W.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their MONTHLY SALES of MUSICAL PROPERTY on the following dates:—

Tuesday, Nov. 22. | Tuesday, Dec. 20.

* Instruments (or particulars of same) intended for insertion in any of the above should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

Monthly Sale of Musical Property.—16, Mortimer Street, London, W. Important to the Trade, Profession, and public in general. About Forty Pianofortes (new and second-hand), by Broadwood, Collard, Kirkman, Erard, Allison, Hopkinson, Brinsmead, &c. Harmoniums and Organs by Christophe, Alexandre, Trayser, Hermann, Mason and Hamlin, Estey, &c. Harps by Erard, Erat, &c. Violins and Violoncellos, Musical Boxes, Pianoforte Small Work, Paintings, Music Stools, Sundries, &c.

MESSRS. KELLY & CO. beg to announce that they will sell by Auction, at their Mart, 16, Mortimer Street, London, W., on WEDNESDAY, November 9, 1881, the important and valuable property as stated above. The Sale will commence at One o'clock precisely. Catalogues may be had post-free, and goods viewed the day prior and morning of Sale.

THE WEST-END AGENCY

FOR THE

Protection of Traders & Professional Men.

This Agency offers special advantages to the London and Provincial Music Trade and Profession.

Prospectuses post-free on application to the Secretary, Mr. H. Lawrence Harris, 32, Argyll Street, Regent Street, London, W.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glee, Madrigals, Organ Music. Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

MUSIC neatly and accurately COPIED or TRANSCRIBED at from fourpence per page. Address, Breve, 10, St. Mary-at-Hill, London, E.C.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

ORGAN PEDALS and PIANO (cost £70) for £18. Apply, by letter, to S. Dykeland, 53, Dorset Street, Portman Square, W.

SHEET MUSIC.—A large SURPLUS STOCK of the best Sheet Music, consisting of Pianoforte Pieces, Songs, Dances, &c., will be sold, for a short time only, at the following rate—£20 at the full marked price for £1; a sample parcel of 20s. worth, post-free for 1s. 3d. William Lea, 57, Church Street, Liverpool.

THROAT IRRITATION.—Soreness and dryness, tickling and irritation, inducing cough and affecting the voice. For these symptoms use EPPS'S GLYCERINE JUJUBES. Glycerine, in these agreeable confections, being in proximity to the glands at the moment they are excited by the act of sucking, becomes actively healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps and Co., Homoeopathic Chemists, London." A letter received:—"Gentlemen,—It may, perhaps, interest you to know that, after an extended trial, I have found your Glycerine Jujubes of considerable benefit (with or without medical treatment) in almost all forms of throat disease. They soften and clear the voice. In no case can they do any harm.—Yours faithfully, GORDON HOLMES, L.R.C.P.E., Senior Physician to the Municipal Throat and Ear Infirmary."

MELBOURNE EXHIBITION, 1881.—FIRST PRIZE to BORD'S PIANOS on SALE, with 25 per cent. discount for cash, or on the three-years hire system, 15s. per month. Illustrated Lists free, of CHAS. STILES and CO., 42, Southampton Row, Holborn, London, W.C. Second-hand Pianos on the three-years system, 10s. 6d. per month. Pianos exchanged.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered) for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings are not permitted in this advertisement, but may be had from the Inventor, J. STUTTFORD, 41, Rathbone Place, W. Trade supplied.

THE NEW MODEL OBOE, by J. SHARPE, of Pudsey, near Leeds, contains five extra self-acting keys, also one self-acting lever, which renders the middle E flat perfectly safe in any kind of passage. Great equality of tone has also been obtained by the addition of the above keys. For price and other particulars, address as above.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minories, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London. PRACTICE can be had on a complete Instrument.

A. MONK, ORGAN BUILDER.—Organs built to any specification or size, and to suit any position or limited space, in any part of the kingdom or for foreign climates. All Organs guaranteed to be of best materials and workmanship, and constructed on the most improved principles, at moderate prices. Organs in Stock for Sale or Hire, or on easy terms. Price List, Specifications, Estimates, and Testimonials sent free. Old Organs taken in exchange or rebuilt. Additions, Repairs, Tunings, &c. Inspection solicited. 6, Sussex Terrace (top of Great College Street), Camden Town, London, N.W.

ORGAN NOTICE.—Clergymen requiring their Organs renovated, enlarged, and put in thorough order, can have them well done, on reasonable terms, by W. BEALES, ORGAN BUILDER, Waterloo Place, Bromell's Road, Clapham. First-class testimonials from Archdeacon Vesey, Hon. Canon of Ely, and from many Clergy and Professionals, for Renovations now completed. New Organs in Stock. Easy Terms.

R. BROWN and SON, Organ Builders. Inventors of the NEW PATTERN PEDALS, with interchangeable radial top-facings, adopted by the Council of the College of Organists. Particulars on application, 324, Kennington Road, S.E. Established 1842.

EUSTACE INGRAM, Church Organ Builder, combines excellence of tone and workmanship with economy. Inspection invited. Organ Works, Burnard Place, Eden Grove, Holloway Road, London, N.

W. J. HAYWOOD (established 1872), practical Organ-Builder and Tuner. Old organs carefully restored, reconstructed, and enlarged. Drummond Street, Hampstead Rd., N.W.

TO PIANOFORTE MANUFACTURERS.—A well-known maker of wood-working machinery is open to fit up some machines, and take part payment in Pianoforte or American Organ. Address, Engineer, Horncastle's, Cheapside.

THE "SNELL" HARMONIUM is the most perfect instrument extant. May be had of all music-sellers and professors, or of the makers, E. and W. Snell, Pedal Reed-Organ Builders, King Street North, Camden Town, London.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th edition, 6d. each. D. Scholefield, Trinity Street, Huddersfield.

RUDALL, CARTE & CO.

ORCHESTRAL AND MILITARY
Musical Instrument Makers.

FLUTES.

OLD SYSTEM. IMPROVED OLD SYSTEM, RADCLIFF'S
MODEL. CARTE'S SYSTEM.
BOEHM'S SYSTEM. DITTO, ROCKSTRO'S MODEL.

CLARINETS.

ORDINARY, BOEHM, OR CARTE'S PATENT.

The latter retaining the Ordinary Fingering, but doing away with the difficulty caused by the back thumb-hole, &c.

OBOES.

ORDINARY, BOEHM, OR BARRET'S SYSTEM.

Rudall, Carte and Co. formerly supplied Barret's System Oboes made by the house of Triebert, and they have arranged to have them made by the late foreman of that firm since the recent failure.

BASSOONS, CORNETS,

CONCERT HORNS (The New Drawing-Room Instrument, fingered like the Cornet).

HARPER'S MODEL TRUMPETS.

RAOUX MODEL FRENCH HORNS.

TENOR HORNS, BARITONES, EUPHONIUMS,
BOMBARDONS, DRUMS, &c.

Complete Illustrated Catalogue of the Orchestral and Military Instruments on application at the manufactory.

RUDALL, CARTE & CO.,
23, Berners Street, Oxford Street,
LONDON, W.

BRISTOL.

MR. J. HAMILTON,
6, CHESTERTON TERRACE, CITY ROAD,
MANUFACTURER OF

Pedals and Action for Pianofortes,

Begs to inform Organists, Organ Students, and others that his invention for attaching PEDALS to PIANOFORTES is so useful that it has earned the approbation of over a thousand members of the musical profession. For a small outlay the great pleasure of playing organ music (from Bach's Grand Fugues to the late Henry Smart's beautiful movements) at home can be obtained. This action is easily attached to any kind of Pianoforte in a short time, as it is all sent complete with printed instructions "How to attach."

A Set of Straight Pedals (CC to F, 30 notes), with action and printed instructions, price £4 4s.

Or Radiating and Concave Pedal Board (CC to F, 30 notes), with action and printed instructions, price £5 5s.

Agents are required for every town and district.

Send for prices to the profession and trade; also for testimonials. Orders accompanied with cheque or P.O. Order will receive immediate attention.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

ORGAN PEDALS TO PIANOFORTES TO ORGAN STUDENTS AND ORGANISTS RUMMENS'S

Entirely new method of attachment (patented) secures, among other advantages, the following: The note is always struck, even in the most legato style of playing; the impact also is invariable, whether the pedaling be light or heavy, securing absolute immunity from any extra wear and tear of the instrument to which they are attached. The pedals have full depth of touch. Full particulars as to prices, &c., also testimonials from the leading organists, of the Inventor, Patentee, and Manufacturer, Henry J. Rummens, 102, Railton Road, Brixton, London.

CC CHAMBER ORGAN for SALE.—Two manuals, CC to C, 61 notes. Great organ contains stopped diapason, open diapason, principal, piccolo through; swell, keraulophon, 49 pipes, cornopean and celestina through; pedals, bourdon 30 notes; total, 445 pipes, 14 stops. Nearly new. 9ft. 6in. high, 6ft. square. Ornamented speaking front. Price £126. Letters only, C. F., 1, Auckland Street, Vauxhall.

VIOLIN AND BOW MAKERS AND REPAIRERS, GEORGE WITHERS & CO. (Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

BUTLER'S MUSICAL INSTRUMENTS.

Violins, Guitars, and Banjos.

Flutes, Clarinets, and Flageolets.

Concertinas, Accordions, and Flutinas.

Harmoniums, Pianos, and Organs.

Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.

The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

MALEY, YOUNG & OLDKNOW, ORGAN BUILDERS, KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS, ORGAN BUILDERS, BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

NEW MUSIC-ENGRAVING (STEAM PRINTING)

EXHIBITED IN

PARIS, VIENNA, and PHILADELPHIA.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SPECIMENS and ESTIMATE

will be sent post-free on receipt of manuscript.

SONG, PIANO PIECE, &c. Engraving, Printing, and Paper:—

4 Pages, including Title, 100 Copies (Folio) ... £1 8 0

The following 100 Copies ... 0 4 0

ANTHEM, PART-SONG, KYRIE, HYMN, &c.:—

4 Pages, including Heading, 100 Copies (Octavo) ... 1 2 0

The following 100 Copies ... 0 2 0

OPERA, CHORUS, BAND-PART, &c.; Sacred Music of any kind; BOOK with ILLUSTRATIONS; TITLES with Views, in colours, highly ornamental; COPYING old Books, Manuscripts Drawings, &c., by Photography and Patent Processes.

Reprint supplied.

The most perfect Machinery and a large well-trained Musical Staff enable us to supply even the largest orders within the shortest time.

PATENT PAPER TYPE COMPANY, 62, HATTON GARDEN, LONDON, E.C.

FOR immediate SALE, as premises are coming down for public improvements, a fine Church ORGAN, 3 manuals (full compass), 30 stops (including 6 couplers), 8 composition pedals. Hydraulic blowing engine. Handsome pitch-pine front. Illuminated pipes. Price very moderate. Apply to S. Collins, Musicseller, Bromley, Kent.

ORGAN for SALE, 1 manual, 6 stops, 2½ octaves of radiating pedals, 31 front pipes, all speaking and elaborately decorated, in handsome case. Built three months ago at a cost of £80. Price, for cash, £45. A., 4, Percy Villas, Lordship Road, Stoke Newington.

ORGAN, nearly new, suitable for Church or Chamber. Two full-compass CC manuals and separate pedal organ; 20 stops: 9 in great, 7 in swell, 1 on pedal, and 3 couplers. Spotted metal open diapason front to CC, large scale; Canadian walnut case; built regardless of expense by owner. To be sold at half original cost. Apply, G. Starmar, Organist, Tunbridge Wells.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),
12, BERNERS STREET, LONDON, W.
Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a **REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS** seeking **APPOINTMENTS**, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good **SOLO CHOIR-BOYS** for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide **CHOIRS** and **ORCHESTRAS** for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

ORGAN, new, in the hall of a gentleman's mansion, 2 manuals, 14 stops and pedals. Price £160. Cost £280. For further particulars, and cards to view, apply to Mr. W. H. Holmes, Organist, 42, Chantry Road, Stockwell, London, S.W.

ORGAN, 5 stops, excellent condition, solid mahogany case, powerful tone; by celebrated maker. Price £21. To be seen at 47, Asylum Road, Peckham, S.E.

ORGAN for SALE, nearly new, 5 stops in great, 6 in swell, pedal bourdon, 30 notes, 2 couplers. Must be sold. Mr. Dolman, 8, High Street, Hampstead, London, N.W.

ORGAN for SALE. Must be sold on account of removal. 7 stops, 1 manual, 1½ octave of pedals. Excellent condition. C. Crouch, 133, Clifton Street, Finsbury Square.

ORGAN for SALE, in St. Matthew's Church, Croydon. Price £250. Two manuals and pedals, 25 stops. Apply to N. Carr, Fairfield Road, Croydon.

PEDAL HARMONIUM for SALE (Second-hand). Suitable for organ practice. Full compass of pedals. Price, with organ stool, £11. Apply, A. Moody, 16, South Street, Islington, N.

PEDAL PIANOFORTE for SALE. In excellent condition. Price sixteen guineas. To be seen at Lamborn Cock's, 23, Holles Street, Oxford Street.

GRAND PIANO, by COLLARD. Cost 180 guineas. Price 35 guineas. Fine condition. 60, Colveston Crescent, Ridley Road, Kingsland.

FINE old Italian **VIOLIN** for SALE, cheap. Grand tone and condition, from the Gillet collection, with mahogany case and Dodd Bow. Also a fine old **VIOLIN**, by GILKES. Address, B., Clairmont House, Anchor Head, Weston-super-Mare.

WANTED, a fine perfect **VIOLIN**, by STRADIVARIUS or JOSEPH GUARNERIUS. Apply, J. D., Eastfield House, Cotham, Bristol.

VIOLIN STRINGS.—Shippers and the trade supplied with the finest Italian Violin Strings imported; unequalled for tone and durability. Three Firsts, E, sent (as sample) post-free for thirteen stamps. Alphonse Cary, Importer of Violin Strings, Bord's Pianos, &c., Newbury, Berks. (Late of Kentish Town, N.W.)

VIOLIN STRINGS.—The Trade and Shippers supplied with the best Italian Strings, finest in tone and unequalled in durability. Three sample Firsts sent post-free for thirteen stamps. London: Shepherd and Kilner, Music Publishers and Importers of Musical Instruments, Strings, &c., 7, Grocers' Hall Court, Poultry, E.C. Lists free.

NEW FOREIGN PUBLICATIONS.

ALARD, D.—Les Maitres Classiques, for Violin and Piano:—	s. d.
No. 51. Senallié. Ninth Sonata	5 0
" 52. Borghi. First Sonata	6 0
" 53. Tartini. Second Sonata	5 0
" 54. Leclair	8 0
BEETHOVEN.—Adagio from the Septet, Op. 20, arranged for Pianoforte and Flute, or Violin, or Oboe	5 0
— Andante from Quintet, Op. 16, arranged for Violin and Piano, by Haddock	4 0
BÖHM, TH.—Elegy, for Flute and Pianoforte. Op. 47	4 0
CHOPIN.—Nocturne, Op. 9, No. 2, arranged for Flute and Pianoforte, by Ciardi	3 0
— Valse in D flat, Op. 64, No. 1, arranged for Flute and Pianoforte, by Gariboldi	4 0
CORNELIS, A.—Romance, for Violoncello and Pianoforte	4 6
DANCLA, CH.—Petite Ecole de la Mélodie. Very easy Pieces for Violin and Pianoforte. Op. 123. Book III.	8 0
GOLDMARK, C.—Wedding March from "Rustic Wedding" Symphony. Arranged for Pianoforte Duet	3 0
— Andante from ditto. Arranged for Pianoforte	3 0
GOLTERMANN, G.—Festspiel Ouverture for Full Orchestra. Op. 94. Score, 9s.; Parts, 20s.; Pianoforte Duet	6 0
— Trois Romances Symboliques, for Violoncello and Pianoforte. Op. 95. Nos. 1, 2, 3	3 0
— Tonbilder, for Violoncello and Pianoforte. Op. 97	5 0
— Ditto, for Violoncello and Pianoforte. Op. 99. Books I. and II.	4 0
GOTTSCALK, L. M.—Variations on the Portuguese Hymn, for Pianoforte. Op. 97	6 0
HAYDN.—Andante from the Symphony in G. Arranged for Two Pianos, four hands, by Gobbaerts	5 0
HUSSON, L.—Melody for Violin and Pianoforte. Op. 2	4 6
JOMELLI, N.—Offertorio for two Soprani, Alto, Tenor, and Bass, with Pianoforte Accompaniment by Teschner	7 0
JOSEFFY, R.—Gavotte from Bach's Violin Sonata in E. Arranged for Pianoforte (left hand only)	3 0
KIRCHNER, F.—Tarantella and Canzonetta, for Pianoforte. Op. 70	3 0
KÖLLING, CH.—Gavotte Douglas, for Pianoforte. Op. 105	3 0
LEYBACH, J.—Le Réveil des Chasseurs. Duo Concertant, for Harmonium and Pianoforte	5 0
— Alla stella confidente. Arr. for Pianoforte Duet. Op. 175	4 6
— Le Maître de Chapelle. Fantasia Brillante, for Pianoforte. Op. 218	4 0
— Suisse et Tyrol. Fantasia, for Pianoforte. Op. 223	3 6
— La Solitude. Elegy, for Pianoforte. Op. 229	3 6
— Retour au Village. Caprice Brillant, for Pianoforte. Op. 230	3 6
— Les Sylphes. Caprice Brillant, for Pianoforte. Op. 231	3 6
LEONARD, H.—Cavatine, for Violin and Pianoforte. Op. 50	3 6
— Variations on a Gavotte by Corelli, for Violin and Pianoforte. Op. 51	5 0
LUX, F.—Three Choral Fantasias for the Organ	4 0
— Fantasia, for Pianoforte, Harmonium, and Violin or Violoncello	12 0
MENDELSSOHN.—Andante from the Violin Concerto, Op. 64, for Violin and Pianoforte	3 0
MERKEL, G.—Bluetten. Two Pianoforte Pieces. Op. 148. Nos. 1 and 2	2 0
RAVINA, H.—Andantino, for Pianoforte. Op. 84	3 0
— Scherzetto, for Pianoforte. Op. 85	3 0
ROSSINI.—"Moses in Egypt." Oratorio, for Pianoforte net	5 0
SCHRÖDER, CH.—Very easy Pieces for Two Violoncellos. Op. 43	2 0
SCHUBERT, F.—March Héroïque. Arranged for Two Pianos, four hands, by Gobbaerts	4 0
SCHULHOFF, J.—Four Mazurkas, Arranged for Two Pianos, eight hands. Two Books	8 0
— Galop di Bravura. Arranged for Two Pianos, eight hands	8 0
SGAMBATI, G.—Two Etudes de Concert, for Pianoforte. Op. 10. No. 1, 3s.; No. 2	4 0
— Fogli Volanti. Album for Pianoforte. Op. 12	8 0
— Gavotte, for Pianoforte. Op. 14	3 0
— Melody of Gluck, transcribed for Pianoforte	2 0
SWERT, J. DE.—Collection of Pieces for Violoncello and Pianoforte:—	
Suite 10, No. 1. Trickler Sonata I.	3 0
" " 2. Ditto Sonata II.	3 0
" " 3. Ditto Sonata III.	3 6
TERSCHAK, A.—Six Lieder ohne Worte, for Flute and Pianoforte. Op. 171. Three Books	4 0
VIERLING, GEO.—"Alarich." Cantata, for Chorus, Soli, and Orchestra. Op. 58. Vocal Score	8 0
VINK, H.—Trio, for Pianoforte, Violin, and Violoncello. Op. 2	20 0
WAGNER, R.—"Die Walküre." Vocal Score. Octavo net	15 0
— "Götterdämmerung." Arranged for Pianoforte Duet net	20 0
— "Siegfried" Idyl. Arranged for Violin, Violoncello, Harmonium, and Pianoforte	12 0
— Motive from "Der Ring des Nibelungen." Arranged for Pianoforte Duet by Dörstling:—	
Book I. "Rheingold"	7 0
" II. "Walküre"	8 0
WESTBROOK, W. J.—Transcriptions for the Organ:—	
No. 10. Gounod, Hymn à Ste. Cécile	2 6
WOHLFAHRT, F.—Children's Concerto, for Pianoforte and Seven Toy Instruments. Op. 76	6 0
— Ditto, with Violin and Violoncello	8 0
— Nocturne, for Violin, Viola, and Pianoforte. Op. 77	2 0
— Easy Sonatinas, for Pianoforte Duet. Op. 78, Nos. 1, 2. each	3 0

Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

Just published.

KING CARNIVALWritten by FREDERICK E. WEATHERLY, M.A.; Music composed by
GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Just published.

BY THE RIVERWritten by HERBERT GARDNER; Music composed by
GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung by Miss ADA TOLKIEN.

ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.

London: NOVELLO, EWER and Co.

New Patriotic Song for Baritone.

Sung by Mr. THURLEY BEALE.

WHO'S FOR THE QUEEN?Written by FRED. E. WEATHERLY, M.A.
MUSIC COMPOSED BY**GABRIEL DAVIS.**

Price 2s. net.

London: NOVELLO, EWER and Co.

Just published, price 2s. net.

NEW SONG.

THE COMING YEAR

WORDS BY DEAN ALFORD

MUSIC BY GABRIEL DAVIS.

OPINIONS OF THE PRESS.

"It would be difficult to find words better suited to musical treatment than those by the late Dean of Canterbury. Mrs. Davis has evidently studied them well, and shown considerable merit."—*Orchestra.*

"First in the rank is 'The Coming Year,' the touching words by Dean Alford, the appropriate music by Gabriel Davis."—*Graphic.*
The beautiful words of this song were written shortly before the death of the late lamented Dean of Canterbury.

London: NOVELLO, EWER and Co.

NEW PATRIOTIC FOUR-PART SONG.

WHO'S FOR THE QUEEN? Written by Fred. E. Weatherly, M.A.; music composed by GABRIEL DAVIS. Price 3d. net. "This part-song deserves attention, as it is the composition of a talented lady who has already won fame as a composer of concerted vocal music. The work under notice is quite worthy to rank beside its numerous popular predecessors."—*Ladies' Pictorial.* "Right loyal and full of healthy sentiment are the words and music of 'Who's for the Queen?' a new patriotic song, written and composed by F. E. Weatherly and Gabriel Davis. This song should be sung not only at all Penny Readings throughout the United Kingdom, but wherever sedition is known or even suspected to exist."—*Graphic.* London: NOVELLO, EWER and Co.

Just published.

THE KING OF THE NIGHTSong for Baritone or Bass, by
ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

SONGS OF COUNTRY LIFE.**THE WOODMAN.**—Dedicated to the Right Hon. W. E. Gladstone, M.P."Deserves to become popular."—*Musical Standard.*

THE CRICKETER'S SONG.—Dedicated to W. G. Grace, Esq.
"We predict that the new 'Cricketer's Song' will speedily be heard on many a green turf of old England, as well as in the assembly-room."—*Birmingham Daily Gazette.*

COMPOSED BY

STEPHEN S. STRATTON.

Each 2s. net. NOVELLO, EWER and Co., and all Musicsellers.

Ashdown and Parry's

PUBLICATIONS OF

**STANDARD
VOCAL PART MUSIC.****THE SINGER'S LIBRARY**AN UNEQUALLED COLLECTION OF VOCAL CONCERTED
TRIOS, QUARTETS, QUINTETS, &c., SACRED AND
SECULAR,

By the most renowned Composers, English and Foreign,

EDITED BY JOHN HULLAH.

Upwards of 150 Numbers, price Twopence each.

The Glee and Choral Library

A COLLECTION OF

STANDARD AND WELL-KNOWN VOCAL COMPOSITIONS,
AS WELL AS RECENT WORKS BY MACFARREN,
HATTON, LESLIE, BALFE, &c.

Upwards of 100 Numbers, price Twopence each.

**Modern Four-Part Songs for
Mixed Voices**

(S.A.T.B.) WITH AD LIB. PIANOFORTE ACCOMPANIMENT.

This Series contains about 70 choice modern works by

J. L. HATTON, HENRY LESLIE, W. G. CUSINS, ALICE
MARY SMITH, IGNACE GIBSON, SIR W. S. BENNETT,
C. A. MACIRONE, PROFESSOR G. A. MACFARREN,
WALTER MACFARREN, CIRO PINSUTI, W. H. CUMMINGS,
AND MANY OTHER EMINENT COMPOSERS.

Quarto size, printed from engraved plates, price 4d. to 6d. each Number.

**Modern Part Songs for Treble
Voices**

This Series contains Trios, Four-Part Songs, and Choruses, by

HATTON, OLIVERIA L. PRESCOTT, CARULLI,
MISS MACIRONE, MENDELSSOHN, &c.

Quarto size, printed from engraved plates, price 4d. to 6d. each number.

Chamber Trios for Treble Voices

123 Numbers. Full Music Size, 2s. to 3s. each. Class Copies, 6d. each.

This renowned Collection contains some of the most beautiful
Compositions ofBELLINI, BENEDICT, BISHOP, BARNETT, BARNBY,
CIMAROSA, CAMPANA, DONIZETTI, FLOTOW, HATTON,
HILLER, MENDELSSOHN, MACFARREN, MEYERBEER,
MOZART, MERCADANTE, PINSUTI, ROSSINI, SPOHR,
HENRY SMART, WEBER, VERDI, &c., &c.**FULL CATALOGUES SENT POST-FREE TO
ANY PART OF THE WORLD.****LONDON: ASHDOWN AND PARRY,
HANOVER SQUARE.**

ANTHEMS FOR ADVENT

It is high time ...	...	J. Barnby	1½d.
When shades of night, Hymn ...	...	J. Barnby	2d.
O that I knew where I might find Him (St. Thomas's Day)	...	Sir W. Sterndale Bennett	3d.
Dies iræ, dies illæ ...	...	W. T. Best	3d.
Rejoice greatly ...	...	H. Gadsby	3d.
Prepare ye the way of the Lord ...	...	Dr. G. M. Garrett	3d.
Thou wilt keep him in perfect peace ...	...	H. J. Gauntlett	3d.
The wilderness and the solitary place ...	...	Sir J. Goss	6d.
Blessed is he who cometh ...	...	Ch. Gounod	1½d.
When the Son of Man ...	...	Kent	4d.
Who is this that cometh? ...	...	Kent	6d.
Hosanna to the Son of David ...	...	G. A. Macfarren	3d.
Day of anger, day of mourning ("Dies iræ," from the Requiem)	...	Mozart	6d.
Rejoice in the Lord ...	...	S. Reay	1½d.
The night is far spent ...	...	Montem Smith	1½d.
Hosanna in the highest ...	...	Dr. Stainer	1½d.

Most of the above may be had in Folio, Vocal Score, and Vocal Parts.

London: NOVELLO, EWER and Co.

NINE HYMNS WITH TUNES FOR ADVENT SELECTED FROM THE "HYMNARY."

PRICE ONE PENNY.

Lo, He comes ...	...	Ch. Gounod.
Draw nigh, draw nigh, Immanuel ...	...	{ H. J. Gauntlett. Ch. Gounod.
Hark! the Baptist's voice is sounding ...	...	German.
Day of wrath, O dreadful day ...	...	Dr. Stainer.
The world is very evil ...	...	S. S. Wesley.
That day of wrath, that dreadful day ...	...	{ Old Melody. J. Barnby.
That fearful day ...	...	Ch. Gounod.
O God, what do I see and hear? ...	...	German.
Wake, awake, for night is flying ...	...	{ German. E. H. Thorne.

London: NOVELLO, EWER and Co.

FOR ADVENT.

THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING

MODERN COMPOSERS.

GEORGE C. MARTIN ...	...	4d.
W. T. BEST ...	...	3d.
J. BARNBY ...	...	...
JOHN FOSTER ...	...	...
MONTM SMITH (two settings) ...	...	1½d.
J. TURLE (two settings) ...	...	...
REV. C. A. WICKES (two settings) ...	...	...
HENRY GADSBY ...	...	2d.
DR. STAINER, R. DE LACEY, A. GIBBS, and F. CHAMPNEYS ...	...	1½d.
DR. STAINER, W. WINN, and F. WALKER ...	...	1½d.

London: NOVELLO, EWER and Co.

SCHUMANN'S ADVENT LIED.

IN LOWLY GUISE THY KING APPEARETH

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE
REV. J. TROUTBECK, M.A.

FOR SOPRANO SOLO AND CHORUS, WITH
ORCHESTRAL ACCOMPANIMENT.

Octavo, One Shilling.

London: NOVELLO, EWER and Co.

ADVENT HYMN.

O COME, O COME, EMMANUEL

COMPOSED BY R. DAWRE.

Octavo, price Sixpence.

London: NOVELLO, EWER and Co.

ADVENT.—The new Popular Anthem, "Truly my soul waiteth," by W. C. FLEW, is already sung by many of the best Church Choirs in London and provinces. Easy and very effective. Fourth edition, price One Penny.
F. PITMAN, 20, Paternoster Row, E.C.

ADVENT HYMN.—"On Jordan's Bank." With special music for each verse. By WILLIAM S. VINNING, Mus. Bac. (Trin. Coll., Camb.). Price 6d.
Stroud: JOHN WHITE, 23, George Street.

BENEDICITE OMNIA OPERA. Price 2d. Magnificat and Nunc dimittis (Chant Form). Price 4d. "The eyes of all" (Anthem). Price 4d. By HAYDN KEETON, Mus. Doc., Oxon.
London: NOVELLO, EWER and Co.

MUSIC FOR ADVENT AND CHRISTMAS

BY

J. MAUDE CRAMENT, MUS. BAC., OXON.

PREPARE YE THE WAY. Anthem (Advent). 4d.

"Spirited and effective. Concluding fugue well written."—*Musical Times*.

BEHOLD, I BRING YOU GOOD TIDINGS. Anthem (Christmas). 4d.

"Opens with a melodious treble solo and chorus, with florid organ accompaniment."—*Musical Times*.

"Good music, and worthy of a place in the libraries of our cathedrals."—*Church Times*.

"Rarely does so much fresh and bright material come to us in the shape of anthems."—*The Choir*.

TWO CHRISTMAS CAROLS. Price 3d.

1. Softly the night is sleeping.
2. Gloria in excelsis.

London: NOVELLO, EWER and Co.

Second Edition.

SIX CHRISTMAS CAROLS

By F. J. SAWYER, MUS. BAC.

Price 6d. net.

Brighton: J. and W. CHESTER, 1, Palace Place.

Now ready.

THIRTY CHRISTMAS CAROLS

(ANCIENT AND MODERN)

Music and Words.

Illustrated cover. Paper, 2s. net; cloth, 2s. net.

London: J. B. CRAMER and Co., and all Musicsellers.

CHRISTMAS CAROLS.

ALL MY HEART THIS NIGHT REJOICES ... 6d.

CHRISTIANS, BE THANKFUL ... 3d.

WHILE SHEPHERDS (Old Cornish Carol) ... 2d.

By the Rev. V. W. POPHAM.

London: NOVELLO, EWER and Co.

ALL HAIL THE MORN THAT CHRIST WAS BORN. Christmas Carol for S.A.T.B. By W. A. C. CRUICKSHANK. Price 3d. net. To be had of the Composer, the Parish Church, Burnley.

CAROLS FOR THE CHURCH SEASONS.

Part I. Four Carols for Christmas. By Rev. E. HANDLEY. Price 3d., or 2s. 6d. per dozen. "Bright and pleasing, all deserving of praise."—*Literary Churchman*.

London: NOVELLO, EWER and Co.

MUSIC FOR CHRISTMAS

COMPOSED BY J. T. FIELD.

TWO CHRISTMAS CAROLS ("When Christ was born" and "What Child is this?") ... 2d.

A SECOND SET OF TWO CHRISTMAS CAROLS ("Sleep, holy Babe," and Carol for Christmas Day) ... 2d.

ANTHEM ("Let us now go even unto Bethlehem") ... 4d.

HYMN TO BE USED AT THE CONCLUSION OF EVEN-SONG ("Saviour, again to Thy dear Name") ... 2d.

London: NOVELLO, EWER and Co.

Ready shortly.

ALBERT LOWE'S

CHRISTMAS ANTHEM, "HOSANNA!"

Short and easy, composed expressly for Parish Choirs.

Price Threepence.

London: NOVELLO, EWER and Co.

EASY ANTHEM FOR CHRISTMAS.

BLESSED IS HE THAT COMETH. Composed by J. J. SIMPSON. Short, full, and easy. 8vo, 3d.

London: NOVELLO, EWER and Co.

NEW CHRISTMAS ANTHEM.—"There were shepherds." By ERNEST WINCHESTER, Organist and Choir-master, All Saints', Paddington. Price 3d. London: HART & Co., 54, Paternoster Row, E.C.; Composer, 44, Charlwood Street, S.W.

EASY ANTHEMS, by THOMAS SMITH. Price 3d. each.

ADVENT.—"The night is departing." Second Edition. CHRISTMAS.—"For unto us a Child is born." Tenth Edition.

"O worship the Lord." Eighth Edition. "Sing we merrily." Third Edition. "Hear my prayer." "I was glad." "My heart is fixed." "The Lord is my Shepherd." "O send out Thy light." "Lift up your heads." "Like as the hart." "It is a good thing to give thanks." "O sing unto the Lord." Second Edition. Te Deum in F.

London: NOVELLO, EWER and Co.

Post-free from the Composer, 25, Angel Hill, Bury St. Edmunds.

ANTHEMS FOR CHRISTMAS.

In the beginning	G. B. Allen	14d.
Drop down, ye heavens	J. Barnby	14d.
The grace of God, that bringeth salvation	J. Barnby	14d.
Sing and rejoice	J. Barnby	14d.
Behold, I bring you good tidings	J. Barnby	3d.
Give the king Thy judgments, O Lord	A. H. Brown	14d.
Behold, I bring you glad tidings	Giovanni Croce	14d.
Arise, shine, for thy light is come	Sir Geo. Elvey	14d.
Sing, O daughter of Zion	H. Gadsby	14d.
Behold, I bring you good tidings	Sir J. Goss	14d.
O sing to God (Noël)	Ch. Gounod	6d.
Let us now go even unto Bethlehem	E. J. Hopkins	14d.
For unto us was born	G. A. Macfarren	6d.
While all things were in quiet silence	G. A. Macfarren	14d.
Blessed be the Lord God of Israel	The Earl of Mar	14d.
Rejoice, O ye people	Mendelssohn	14d.
Sing unto the Lord	W. H. Monk	14d.
Glory to God in the highest	V. Novello	14d.
Break forth into joy	Pergolesi	14d.
Behold, I bring you glad tidings	T. Ridley Prentice	6d.
The light hath shined	C. W. Smith	14d.
The morning stars sang together	E. Silas	14d.
O Zion, that bringest good tidings	Dr. Stainer	6d.
Thus speaketh the Lord of Hosts	Dr. Stainer	14d.
The angel Gabriel was sent from God	Dr. Stainer	14d.
In the beginning was the Word	H. Smart	14d.
Sing, O heavens	E. H. Thorne	14d.
This is the day which the Lord hath made	B. Tours	14d.
The light hath shined	J. Turle	3d.
Behold, I bring you glad tidings	C. G. Verinder	14d.
Blessed be the Lord God of Israel	Vittoria	14d.
Glory be to God on high	Dr. S. S. Wesley	14d.
Most of the above may be had in Folio, Vocal Score, and Vocal Parts.	Dr. S. S. Wesley	2d.

London: NOVELLO, EWER and Co.

TEN HYMNS WITH TUNES

FOR

CHRISTMAS

SELECTED FROM THE "HYMNARY."

PRICE ONE PENNY.

O come, all ye faithful	Old Melody.
Approach, all ye faithful	J. Barnby.
Christians, awake	Sir J. Goss.
Hark! the hosts of heaven are singing	Henry Smart.
O come, new anthems let us sing	H. J. Gauntlett.
Hark! the heavens' sweet melody	Sir J. Goss.
O come, loud anthems let us sing	S. S. Wesley.
Christ is born: tell forth His fame	Ch. Gounod.
Come, ye nations, thankful own	Sir G. Elvey.
Hark! the herald angels sing	Mendelssohn.

London: NOVELLO, EWER and Co.

CHRISTMAS CAROLS

NEW AND OLD

THE WORDS EDITED BY THE

REV. HENRY RAMSDEN BRAMLEY, M.A.

THE MUSIC EDITED BY

JOHN STAINER, M.A., Mus. Doc.

First Series, paper cover	s. d.
" " cloth, gilt	1 6
Second Series, paper cover	2 6
" " cloth, gilt	1 6
Third Series, paper cover	2 6
" " cloth, gilt	1 6
First and Second Series, cloth, gilt	2 6
First, Second, and Third Series, cloth, gilt	4 0
The words only, First, Second, and Third Series	5 0
The words only, complete, paper cover	each 0 1½
" " cloth	0 4
" " Each Carol published separately, One Penny each.	0 6

Illustrated Edition (First and Second Series), handsomely bound in cloth, gilt	7 6
Library Edition, demy 8vo, with Historical Preface, Roxburgh binding	7 6

London: NOVELLO, EWER and Co.

THE CHRISTMAS ORATORIO

BY

JOHN SEBASTIAN BACH.

THE ENGLISH TRANSLATION AND ADAPTATION BY THE
REV. J. TROUTBECK, M.A.

Paper cover	s. d.
Paper boards	3 0
Cloth, gilt	3 6
	5 0

Chorus parts, octavo, 1s. 6d. each.
London: NOVELLO, EWER and Co.

CHRISTMAS CAROLS

ARRANGED FOR

MEN'S VOICES

FROM THE COLLECTION EDITED BY THE

REV. H. R. BRAMLEY AND DR. STAINER.

Price Two Shillings.

The growing use of Carols as open-air music on winter nights, when soprano voices, either of boys or women, are not easily obtained, has suggested the issue of the above, which includes twenty-four of the most popular Carols, old and new.

I. A Virgin unspotted	Traditional.
II. The Manger Throne	C. Steggall, Mus. D.
III. Sleep, holy Babe	Rev. J. B. Dykes, M.A., Mus. D.
IV. Good Christian men, rejoice	Old German.
V. 'Twas in the winter cold	J. Barnby.
VI. Good King Wenceslas	Helmore's Carols.
VII. Come, ye lofty	Sir George Elvey, Mus. D.
VIII. God rest you, merry gentlemen	Traditional.
IX. Listen, lordlings	Sir Fred. Ouseley.
X. The first Nowell	Traditional.
XI. When Christ was born	Arthur H. Brown.
XII. Jesu, hail!	J. Stainer, M.A., Mus. D.
XIII. The seven joys of Mary	Traditional.
XIV. What Child is this?	Old English.
XV. The moon shone bright	Traditional.
XVI. The Virgin and Child	C. Steggall, Mus. D.
XVII. The holly and the ivy	Old French.
XVIII. The Lord at first	Traditional.
XIX. The Incarnation	Traditional.
XX. The Cherry-tree Carol	Traditional.
XXI. A Cradle-song of the Blessed Virgin	J. Barnby.
XXII. Jacob's Ladder	Traditional.
XXIII. Dives and Lazarus	Traditional.
XXIV. The Wassail Song	Traditional.

London: NOVELLO, EWER and Co.

Carols for Christmastide

SET TO MUSIC

FOR LITTLE SINGERS

BY

GEORGE FOX.

ILLUSTRATED TITLE AND COVER.

PRICE TWO SHILLINGS AND SIXPENCE.

1. Good King Wenceslas.	13. The moon shone bright.
2. I hear along our street.	14. All you that in this house.
3. Brightly shone the Eastern star.	15. Clearly in the East it shone.
4. As Joseph was a-walking.	16. Shepherds at the Grange.
5. Hark! what mean those holy voices.	17. These good people.
6. The holy well.	18. Nuns in frigid cells.
7. While shepherds watched.	19. Washerwomen old.
8. God rest you, merry gentlemen.	20. The holly and the ivy.
9. Hark! how sweetly the bells.	21. How grand and how bright.
10. A little robin.	22. Hosanna to the living Lord.
11. As I sat on a sunny bank.	23. Lo! a heavenly form appearing.
12. Why in tones so sweet and tender.	24. The Boar's-head Carol.
	25. In excelsis gloria.

London: NOVELLO, EWER and Co.

CAROLS FOR CHRISTMAS-TIDE

SET TO ANCIENT MELODIES

BY THE

REV. THOMAS HELMORE, M.A.

Words, principally in imitation of the original,

BY THE REV. J. M. NEALE, D.D.

18mo, Melody only	s. d.
" " in packets of 50	0 6
" " Compressed Score	20 0
Folio, with Pianoforte Accompaniment	1 0
Words only	4 6
" " in packets of 50	0 1½
	5 0

London: NOVELLO, EWER and Co.

ARTHUR SULLIVAN'S
SONG

CHRISTMAS BELLS AT SEA

Four Shillings.

London: NOVELLO, EWER and Co.

Now ready.

THE CHRISTMAS BOOK OF Little Songs for Young Singers

BY
J. F. LORRAINE.Elegantly bound, cloth, gilt edges, Five Shillings.
London: NOVELLO, EWER and Co.

CHRISTMAS EVE

A SHORT CANTATA
FOR ALTO SOLO, CHORUS, AND ORCHESTRA,
COMPOSED BY

NIELS W. GADE.

Op. 40. Price 1s.

London: NOVELLO, EWER and Co.

WRITTEN EXPRESSLY FOR MR. KUHE'S BRIGHTON FESTIVAL,

THE FIRST CHRISTMAS MORN A BIBLICAL PASTORAL

THE WORDS WRITTEN BY THE REV. S. J. STONE.

THE MUSIC COMPOSED BY

HENRY LESLIE.

Vocal Score, 8vo, 2s. 6d.; Vocal Parts, 6d. each.

London: NOVELLO, EWER and Co.

MENDELSSOHN'S SIX CHRISTMAS PIECES

FOR THE

PIANOFORTE

Six Shillings.

London: NOVELLO, EWER and Co.

CHRISTMAS BELLS. An easy and effective
Part-Song. Composed for the Malvern College Choir. By
W. HAYNES. 3d.

London: NOVELLO, EWER and Co.

**BENJAMIN CONGREVE'S HYMNS and
ANTHEMS** in Tonic Sol-fa Notation. In Numbers, 1d. each.
No. 1 contains music for Advent and Christmas. Also Glee and
Part-Songs. 1d. each.

London: F. PITMAN, 20, Paternoster Row.

THE JOURNAL FOR THE MUSIC TRADE,
containing news of interest to publishers, pianoforte and har-
monium makers, organ builders, and manufacturers of and dealers in
instruments, is "MUSICAL OPINION AND MUSIC TRADE
REVIEW." Price 2d. Of all book and music-sellers; by post (3d.) of
J. F. REID and NEPHEW, Advertising Agents, 1, Sherborne Lane, E.C.

THE

WOMAN OF SAMARIA

A SACRED CANTATA

COMPOSED BY

WILLIAM STERNDALÉ BENNETT

A NEW AND REVISED EDITION,

Containing an additional Soprano Air (No. 15A) of the Composer.
Octavo, paper cover, Four Shillings. Cloth, Six Shillings.
Tonic Sol-fa Edition, One Shilling.

London: NOVELLO, EWER and Co.

SUITE IN E MAJOR

FOR THE ORGAN

COMPOSED BY

EMILE BERNARD.

Price 3s. complete.

		s.	d.
1. Andantino ..	... ..	1	0
2. Scherzo-caprice ..	... ..	1	6
3. Introduction and Fugue ..	... ..	1	0

London: NOVELLO, EWER and Co.

CHERUBIN'S MASSES

IN FULL SCORE.

REQUIEM MASS, for Mixed Voices ..	... ..	net	25s.
SECOND ditto, for Male Voices ..	... ..	"	25s.
SECOND MASS, in D minor ..	... ..	"	50s.
FOURTH ditto, in C major ..	... ..	"	25s.

London: NOVELLO, EWER and Co.

Just published.

MINIATURES for the PIANOFORTE

COMPOSED BY

OLIVER KING

Book I.—2s. net.
SEGUIDILLA.
ROMANCE.
CANON.
MAZURKA.

Book II.—2s. net.
RÉVERIE.
AUBADE.
IDYLL.
MINUET.

Book III.—2s. net.
EDVARD GRIEG.
ADOLPHE HENSELT.
STEPHEN HELLER.
FRANZ LISZT.

London: NOVELLO, EWER and Co.

SELECT COMPOSITIONS

FOR THE

PIANOFORTE

EDITED BY

CARLI ZOELLER.

IN THREE BOOKS, EACH, 5s.

BOOK I.

BEETHOVEN.—Adagio and Allegretto, from Op. 27, No. 1.
CHOPIN.—Valse in D flat. Op. 64, No. 1.
BACH.—Aria in D major.
HANDEL.—The Harmonious Blacksmith.
MOZART.—Romance in A flat.
SCHUBERT.—Deux Moments Musicaux.

BOOK II.

WEBER.—Capriccio. Op. 12, in B flat.
RUBINSTEIN.—Melody in F.
HAYDN.—Andante Varié, in F minor.
SCHUMANN.—Schlummerlied. Op. 124, in E flat.
MENDELSSOHN.—Andante and Rondo Capriccioso. Op. 14, in E.
GLUCK.—Gavotte in G.

BOOK III.

SIX CELEBRATED NOCTURNES:

No. 1. C. B. LYSBERG.—Op. 10, No. 1, in D flat.
" 2. CHOPIN.—Op. 62, No. 2, in E.
" 3. MENDELSSOHN.—From Op. 61, in E.
" 4. CARL REINECKE.—Op. 129, No. 1, in B.
" 5. THEODORE DOEHLER.—Op. 24, in D flat.
" 6. JOHN FIELD.—In E flat.

Sold at half-price.

London: NOVELLO, EWER and Co.

OUR FAVOURITES

A COLLECTION OF THE MOST POPULAR MELODIES OF
THE OLD AND NEW MASTERS. s. d.

For Pianoforte Solo, by Carl Reinecke. Four Books each, net 3 0
For Pianoforte Duet, by Carl Reinecke. Three Books " " 5 0
For Pianoforte and Violin, by Carl Reinecke. Three Books " " 5 0
For Pianoforte and Violoncello, by Julius Klengel. Three Books each, net 5 0

London: NOVELLO, EWER and Co.

Now ready.

RITTER ALBUM

FOR THE ORGAN

A COLLECTION OF FIFTY-FOUR ORIGINAL PIECES
COMPOSED IN HONOUR OF

A. G. RITTER,

Fifty Years Organist at Magdeburg,

BY THE

MOST EMINENT GERMAN COMPOSERS OF ORGAN MUSIC

EDITED BY

RUDOLPH PALME.

Price, net, 21s.

London: NOVELLO, EWER and Co.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

- No. 1. ORGAN AND HARMONIUM MUSIC.
" 2. SACRED MUSIC WITH ENGLISH WORDS.
" 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.
" 4. MUSIC FOR THE PIANOFORTE.
" 5. SECULAR VOCAL MUSIC.
" 6. SACRED MUSIC WITH LATIN WORDS.
Sent gratis and post-free.

London: NOVELLO, EWER and Co.

EIGHTY-FIRST EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.***COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.**

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Diss."Every page shows that Mr. Hemstock is master of his subject."—*Musical Standard.*"Contains much useful information."—*Musical Times.*"A practical and useful book."—*Musical Trade Review.***TO PIANOFORTE STUDENTS, TEACHERS,**
and SCHOOLS.—THE NEW GRADUATED METHOD
for the PIANOFORTE. By JOSEPH GODDARD. Price 3s. net. "A most comprehensive work, dealing thoroughly with touch, fingering, and technique generally."—*The Girls' Own Paper.* "In advance of all others."—*Standard.* "So thoroughly carries out what its title professes, that the pupil advances almost imperceptibly step by step."—*Graphic.***A WRIST AND FINGER EXERCISE** for the
PIANOFORTE in a single study. A new method, requiring only 15 minutes' daily practice, for developing thorough flexibility, strength, and independence of the wrists and fingers. By A. BUHL. Price 2s. net. "One feels after playing this study such a freedom and precision as conduces materially to the playing of any piece of music with real pleasure and advantage."—*Richard Dressel.***LINDSAY SLOPER'S SCHOOL.** In 80 Numbers.
A series of the best works of the past and present, fingered systematically. Lists sent.

GODDARD and Co., 4, Argyll Place, Regent Street, W.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIRTRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

A COLLECTION

OF

TWO-PART SOLFEGGI

In the principal major keys, designed for the practice of Chorists and Vocal Classes generally,

SELECTED FROM

DURANTE, HANDEL, LEO, SCARLATTI, STEFFANI,
NARES, WEBBE, &c.

BY

JAMES HIGGS,

Mus. Bac., Oxon.

ONE SHILLING.

London: NOVELLO, EWER and Co.

MUSIC FOR THE NEW CODE.—"THE SINGING-CLASS MANUAL," by the late WILLIAM JACKSON (Masham), is admirably suited for use in the Public Elementary Schools. Price (with Appendix, containing eight pieces of music in different keys) 2s.

London: NOVELLO, EWER and Co.; and all Musicsellers and Booksellers.

FOR SCHOOLS AND SINGING CLASSES.

Now Ready, 17th Edition, 1s. 6d.

SIXTY MELODIES FOR YOUTH, for two, three, and four equal voices. Composed by SILCHER. Arranged to English words by FRANCIS L. SOPER. "One of the best publications of its kind."—*Athenaeum.*

London: NOVELLO, EWER and Co., and SIMPKIN and Co.

THE EPIKLEIS! or Musical Domino (Pooley's Patent), an aid to Pianists for the Slow Shake or other Exercises. This useful invention guards against the bad habit of secondary motion of the fingers. Highest testimonials. By post, 4s.; Handbook, 1s. John Pooley, 3, The Terrace, Clapham Park Road, S.W. Agents wanted everywhere.

TO SINGERS, TEACHERS, AND PUBLIC.

A SINGING LESSON,**AND HOW TO TEACH IT.** New book, by CH. J. BISHENDEN (the celebrated Bass, author of "How to Sing," &c.). 13d. Contains: Remarks on the Impositions of self-called Singing Masters, showing the wide-spread misery they cause their victims—A few Facts—Qualifications of a Teacher—How to test a Pupil's Voice—The first Song—The word Ah—Books of Words—Musical Drones—A good Pupil—Musical Academies—English-Italian names of Singers—Deceptive Advertisements—A curious Fact—Harps and Guitars—Tailors' Fashions—Influence of Weather on Voices—Phrenological delineations of Mr. Bishenden—Valuable Hints, &c. All Booksellers, or Mr. Bishenden, 20, Duke Street, Portland Place, London, W.

Now ready, No. 50, 44 pp., 2d.; post-free, 3d.

MUSICAL OPINION AND MUSIC TRADE

REVIEW. PITMAN; and to order of all Book and Musicsellers.

THE CLERGY AND CHURCH MUSIC. By

JAMES SWINBURNE. Price 6d.

London: MASTERS and Co., 78, New Bond Street.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

THE ORCHESTRA AND THE CHOIR.

(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A Monthly Review; Musical, Dramatic, and Literary.

Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

VIOLIN.—"Facts about Fiddles, Violins, Old andNew." Post-free, 64d. "Violin Manufacture in Italy and its German Origin," by DR. E. SCHEBEK. Post-free, 2s. "Technics of Violin-Playing," by K. COURVOISIER, with illustration. Recommended for publication by Joachim, in *The Orchestra and the Choir*, Nos. 82-85. Post-free, 2s. 4d. REEVES, Fleet Street, London.**26 FAVOURITE SONGS and PIANO SOLOS**, by eminent composers. Best editions. Clean. Cost £3 18s. Price 5s. for the lot. Mrs. H. Newman, 31, Nursery Terrace, Villa Street, Birmingham.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.			s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges ...	24mo. ...	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges ...	24mo. ...	0 6
3.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth ...	24mo. ...	0 4
4.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover ...	24mo. ...	0 3
5.	Hymns with Tunes. Demy 8vo. Cloth ...	8vo. ...	4 0
6.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	8vo. ...	5 0
7.	Tunes only. Demy 8vo. Cloth ...	8vo. ...	3 0
8.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	8vo. ...	4 0
9.	Hymns with Tunes. Treble part only. Royal 24mo ...	24mo. ...	1 6
10.	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges ...	24mo. ...	2 0
11.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth ...	8vo. ...	2 6
12.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges ...	8vo. ...	3 0
13.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	8vo. ...	10 6
Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.			
A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.			
Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.			

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.
TO MATCH EITHER EDITION.

No. 9.	The complete work, containing 751 Tunes and Chants.	s. d.
10.	Limp cloth ...	4 0
11.	Cloth boards ...	5 0
12.	Small edition ...	3 0
13.	Tonic Sol-fa ...	3 0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),
With Canticles and Anthems,

Pointed for Chanting for Congregational use ... 1 3
(Offered in quantity at reduced price per dozen.)

The Pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; BRISTOL: W. AND F. MORGAN;
And all Booksellers and Musiciansellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 44d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

THE CREED OF ST. ATHANASIUS, as sung at All Saints' Church, Kensington Park. Composed by EDWARD H. BIRCH, Mus. Bac., Oxon. 8vo, price 4d.

LONDON: NOVELLO, EWER AND CO.

TE DEUM LAUDAMUS. Set to music with special regard to the poetical structure of the hymn, by the Rev. V. W. POPHAM, M.A. Price 4d.

LONDON: NOVELLO, EWER AND CO.

NEW ANTHEM for ALL SAINTS' DAY and ordinary use: THE LORD REDEEMETH THE SOUL OF HIS SERVANTS. Composed by J. C. B. TIRBUTT. Easy and effective. 8vo, 4d.

LONDON: NOVELLO, EWER AND CO. Reading: HICKIE and SON.

TE DEUM LAUDAMUS (IN F)

In Festal Form.
Octavo, price Fourpence.

JUBILATE DEO (IN F)

In Festal Form.
Octavo, price Threepence.

COMPOSED BY R. DAWRE.

LONDON: NOVELLO, EWER AND CO.

THE ENTRY INTO JERUSALEM (One Shilling). By FRANCIS WM. HUMBERSTONE, A.K.C.

"I think there is much talent and originality in the composition, and the whole work does you very great credit indeed."—CHARLES SEVERN.

HART and Co., 54, Paternoster Row.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 53 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, PATERNOSTER ROW.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.
TONIC SOL-FA EDITION: Limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

THE UNION PSALTER, for Nonconformists.

Second Edition. Psalms (Bible version) and portions of Scripture, selected for Chanting by the Rev. A. Maclaren, D.D., Manchester, and pointed by William Lockett, Organist of Union Chapel. Strongly bound in cloth, red edges, 1s. 6d. Messrs. WEEKES and Co., 16, Hanover Street, London, W.; HODDER and STOUGHTON, Paternoster Row; or Messrs. FORSYTH BROS., Deansgate, Manchester.

HERRING'S METRICAL TUNES, &c.
8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d.
LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.
ALFRED J. DYE'S TE DEUM in E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d.
LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION of KYRIES, &c. Compiled, &c., by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1 to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.
LONDON: NOVELLO, EWER AND CO.

TWELVE KYRIES. By G. BAKER. Price 6d. 12 or more copies, 4d. each, post free. G. BAKER, Musicseller, Wakefield.

OUT OF THE DEEP

New Anthem.

Composed expressly for and presented to the Choir Benevolent Fund by Dr. F. E. GLADSTONE.

Octavo, 3d.

LONDON: NOVELLO, EWER AND CO.

I WILL LAY ME DOWN IN PEACE

Short Full Anthem.

Composed expressly for and presented to the Choir Benevolent Fund by HENRY GADSBY.

Octavo, 2d.

LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and G. DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use. LONDON: NOVELLO, EWER AND CO.

LET NOT YOUR HEART BE TROUBLED.

5th edition. Arranged by CHARLES SWAIN.

By the same Composer,
THE LORD IS MY SHEPHERD. 3rd edition. Each 4d.
LONDON: NOVELLO, EWER AND CO.

Easy and effective.

ANTHEM

GOD IS OUR HOPE AND STRENGTH

Written expressly for Parish Choirs by FRANK BATES, Mus. Bac.

This Anthem has been sung at several Choral Festivals.

"Just the thing for village choirs."—Church Times.

Price Threepence.

LONDON: NOVELLO, EWER AND CO.

Reduced price, Five Shillings.

THE VILLAGE ORGANIST. New Edition, complete in One Volume. 142 Pages. Containing SEVENTY-EIGHT VOLUNTARIES, all of which, except four, were composed expressly for the work by eminent English musicians.

Bound in cloth, Five Shillings.

Suitable for a Christmas Present or School Prize.

LONDON: NOVELLO, EWER AND CO.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a collection of Kyrie Eleisons, old and new. London: NOVELLO, EWER and Co.

Fourth Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note. London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY and MONK'S PSALTER and CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1½d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

Just published.

A MORNING SERVICE, consisting of the Te Deum laudamus, Benedictus, Jubilate Deo, Sanctus, Kyrie, and Credo. By M. OULTON. Price 1s. London: NOVELLO, EWER and Co.

Used in many Churches, and rapidly becoming known. Post-free, 6½d. Of all Music-sellers.

A FULL HARMONISED ORGAN ACCOMPANIMENT to the APOSTLES' CREED, in G, by THOMAS E. LEETE, Organist, Parish Church, Sutton Bridge, Wisbeach.

WILFORD MORGAN'S GRAND MARCHES. "CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kuhe's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI
MARCIA JOYEUSE
MARCIA MILITAIRE
MARCH IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS of CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN's semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN's popular semi-sacred March, "CHRISTIAN THE PILGRIM," for Organ, with pedal obligato. Post-free, 18 stamps.

MORGAN and Co., 27, Charles Street, St. James's, S.W.

The Cathedral Psalter

POINTED FOR CHANTING.

Imperial 32mo, cloth	s. d.
Ditto, with Proper Psalms, cloth	0 9
Demy 8vo, large type, with Proper Psalms, cloth	1 0
Proper Psalms, separately. Paper cover. 32mo	2 6
Canticles, 32mo	0 3
Ditto, 8vo	0 1
Ditto, 8vo	0 3

The Psalter, with Chants, Post 4to, cloth	5 0
Canticles, 4to, with Chants	0 6

THE

CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2 0
Ditto, cloth	3 0
Foolscap 4to, paper cover	1 0
Ditto, cloth	1 6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

COMPOSITIONS by DR. ROBERTS.

Third Thousand.

JONAH. A Sacred Cantata.

Vocal Score, octavo	s. d.
Chorus Parts	3 0
Strings	3 2
Wind, &c. (full orchestra)	6 0
	10 0

Second Thousand.

A MORNING, COMMUNION, and EVENING SERVICE in D. Vocal score, 8vo, 1s. 6d.; or separately, No. 1, Morning, 6d. No. 2, Communion, 9d.; No. 3, Evening, 6d.

Second Thousand.

AN EVENING SERVICE in F: Magnificat and Nunc dimittis, 8vo, price 6d. Written specially for the Festival of Church Choirs held in the Parish Church, Halifax, in 1880.

London: NOVELLO, EWER and Co.

COMPOSITIONS by JOHN BULMER, B.D., Mus. Bac. MUSIC IN PUBLIC WORSHIP (Sermon). 6d. Cambridge: JONES (late Rivingtons).

DIAL OF AHAB. Sacred Cantata. 1s. "A valuable addition to the list of works suitable for the use of choral societies."—*The Rock*. "The work is one of considerable ambition and importance, and deserves some attention."—*Newcastle Chronicle*. J. BATH, Berners Street, W.

PRAYER OF JONAH. Anthem (Tenor Solo and Chorus), printed for the Anthem Book of St. Patrick's Cathedral, Dublin. 6d. Favourable notice in *Musical Standard*, September, 1880. Dublin: PIGOTT and Co.

SWEET DAY, SO COOL. Quartet (S.A.T.B.). 4d. "If well sung would undoubtedly prove effective."—*Musical Times*. London: NOVELLO, EWER and Co.

BY REV. H. H. WOODWARD, M.A., Mus. Bac., Minor Canon of Worcester. **BENEDICTUS** in E flat, 3d. (to complete the Morning Service, Te Deum No. 37, Novello's Parish Choir Book, and Communion Service in E flat, Tenth Edition). Communion Service in A (Unison), 4d.; score, 1s. Fourth Edition. Anthem (Quartet and Chorus), "The Souls of the Righteous," inscribed to Sir Fred. Ouseley, Bart., 4d.

London: NOVELLO, EWER and Co.

NEW HYMN, by C. V. STANFORD, "Awake, my heart." For Baritone Solo, Chorus, and Organ, the words translated from Klopstock, by H. F. WILSON. Performed at the Festival of the London Church Choirs Association. Price One Shilling. BOOSEY and Co., 295, Regent Street.

BISHOP'S WORDS OF ANTHEMS. Fourth Edition. Price 1s. 6d. This book contains much interesting information, and is in congregational use at many London Churches; also at Almondsbury, Bolton, Folkestone, Huddersfield, Liverpool, Stockport, Wigan, &c.

London: NOVELLO, EWER and Co.

REVISED EDITION (with directions for pedalling, &c.) of **JERUSALEM THE GOLDEN**, with Introduction, Variations, Fugue, and Finale, for the Organ, by IRVINE DEARNLEY. 3s. net.

London: NOVELLO, EWER and Co.

THE RITUAL MARCH. For Organ, Piano, or Harmonium. Four minutes' Voluntary. Post-paid, 1s. 6d. R. SCHEURMAN, Twyford, Berks.

NAZARETH

A SACRED SONG

WITH ACCOMPANIMENT FOR PIANOFORTE, HARMONIUM, & CHORUS,
AD LIB.

WORDS BY

MUSIC BY

HENRY F. CHORLEY. CHARLES GOUNOD.

No. 1, in F, for Tenor or Soprano	4s.
2 " E flat, for Baritone	4s.
3 " C, for Bass	4s.
4 " E flat, for Mezzo-Soprano or Contralto	4s.
5 " D, for Bass	4s.

WORDS AND MELODY,
Without Accompaniment (in 8vo).

No. 1, in F, for Tenor or Soprano	net	2d.
2 and 4, in E flat, for Baritone or Mezzo-Soprano	"	2d.
3, in C, for Bass	"	2d.
5 " D, " Contralto or Bass	"	2d.

CHORUS PART, IN UNISON.

No. 1, in F, for Tenor or Soprano	net	2d.
2 " E flat, for Baritone	"	2d.
3 " C, for Bass	"	2d.
4 " E flat, for Mezzo-Soprano or Contralto	"	2d.
5 " D, for Bass	"	2d.

Adapted for a

CHORUS FOR SOPRANO, CONTRALTO, TENOR AND BASS,
With Accompaniment for Organ or Piano, by W. J. WESTBROOK.

In 8vo score ... 2s. | Set of Parts ... 2s.

Separate Vocal Parts ... each 6d.

ARRANGED FOR FOUR VOICES, without Accompaniment,
by W. J. WESTBROOK.

In 8vo ... net 4d.

FOR BARITONE OR CONTRALTO (in E flat),
With Accompaniment of Orchestra.

Score ... 6s. | Parts ... 7s. 6d.

WORDS ONLY (in small 8vo).

ARRANGEMENTS.

PIANOFORTE SOLOS—Transcription par J. Rummel	3	0
" Illustration Poétique par A. Lebeau	4	0
PIANOFORTE DUET—Transcription par J. Rummel	4	0
HARMONIUM—Transcription par W. J. Westbrook	3	6
HARMONIUM AND PIANOFORTE—Transcription par J. Bertram	4	0
ORGAN—Transcription par W. J. Westbrook	2	6
VIOLIN AND PIANOFORTE—Arrangement par B. Tours	4	0
VIOLONCELLO AND PIANOFORTE—Arrangement par B. Tours	4	0

LONDON: SCHOTT & CO., 159, REGENT STREET, W.

NEW CHORAL MUSIC by ALFRED R. GAUL.

OLD NEPTUNE. (Second Thousand.) Words by Edward Oxenford. Price 3d.

"Its vigorous and thoroughly English style makes it suitable for renderings by numerous assemblies of vocalists."—*Birmingham Daily Gazette*.

JACK FROST. (Fourth Thousand.) Words by Edward Oxenford. Price 3d.

"Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham."

THE ERL-KING. (Second Thousand.) Price 3d.

"A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*.

THE SHIPWRECK, Birmingham Prize Glee. Fourth Edition, reduced price, 4d.

THE POTTER. (Fourth Thousand.) Price 3d.

"Thoroughly deserves all the popularity it is certain to obtain."—*Musical Times*.

THE THIRTY-FOURTH PSALM, "The Lord is my Shepherd." (Fourth Thousand.) Sung by large choirs on six occasions in the Birmingham Town Hall. Price 4d.

"Written upon a theme of great beauty, and the harmonies are rich."—*Birmingham Daily Gazette*.

LONDON: NOVELLO, EWER and Co.

NEW COMPOSITIONS by ALFRED J. CALDICOTT,

Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—Out on the Waters ... 4d.
The Haymakers ... 4d.
Yule ... 4d.
Jack and Jill ... 4d.
Little Jack Horner ... 6d.
Humpty Dumpty ... 6d.
Winter Days ... 4d.

Songs—The New Curate and Two Spoons ... each 2s.

Post-free of the Composer, Worcester. Special terms to Societies.

POPULAR FOUR-PART SONGS BY GABRIEL DAVIS.

THE THREE STARS ... 2d.
THE KNIGHT'S RETURN (4th Edition) ... 2d.
GOD SAVE THE PRINCE (17th) ... 2d.
THE DISTANT SEA ... (6th) " ... 2d.
TO THE WOODS ... (6th) " ... 2d.
HARK! 'TIS MUSIC ... (5th) " ... 2d.
THE HOUR OF REST ... (4th) " ... 2d.
DAME WIGGINS OF LEE (Humorous). (5th Edition) ... 2d.
DAME TROT ... (3rd) " ... 2d.
WHO'S FOR THE QUEEN? ... 3d.

LONDON: NOVELLO, EWER and Co.

NOTICE TO THE TRADE AND PROFESSION.

MESSRS. J. B. CRAMER & CO.

Begin to intimate that on and after October 1 the following

Standard Works on Harmony

Will be reduced to a uniform rate of Four Shillings net, in paper cover; and in cloth, Five Shillings net.

GOSS, SIR JOHN.—Introduction to Harmony and Thorough-Bass, with Examples and Exercises.

MACFARREN, DR. G. A.—Rudiments of Harmony, with Progressive Exercises.

RICHTER, E. F.—Treatise on Harmony (translated from the German by W. Franklin Taylor).

—Treatise on Counterpoint (translated from the German by W. Franklin Taylor).

—Treatise on Canon and Fugue (translated from the German by W. Franklin Taylor).

LONDON: J. B. CRAMER and Co., and all Musicsellers.

Just published.

A NEW EDITION OF HENRY LESLIE'S

Original PART - SONGS and ARRANGEMENTS OF NATIONAL SONGS at reduced prices:—

	Voices	Net
1. Auld lang syne	S.A.T.B.	4d.
2. Believe me if all	S.A.T.B.	4d.
3. Bridal Song	S.A.T.B.	4d.
4. God save the Queen	S.A.T.B.	4d.
5. O gentle sleep	S.A.T.B.	4d.
6. Resurgam	S.A.T.B.	4d.
7. Rule, Britannia	S.A.T.B.	4d.
8. Song of the Flax-spinner	S.A.T.B.	4d.
9. Rejected lover, The	A.T.B.B.	4d.
10. Welcome, Spring	S.C.T.B.	4d.
11. When the shades of eve	S.A.T.B.	4d.
12. Ye mariners of England	S.A.T.B.	4d.
13. Dunois the brave (Partant pour la Syrie)	S.A.T.B.	4d.
14. A dream of calm	S.C.T.B.	4d.
15. Ditto	S.C.T.B.B.	4d.

J. B. CRAMER and Co., 201, Regent Street, London, W.

FOUR-PART SONGS. Price 3d. each.

"I wish you a merry Christmas." "The Holly Tree and Mistletoe." "Give me the lusty winter-time."

Cantata, "The Fates," 3s. net. Cantatina, "Excelsior," 2s. net. Te Deum, 3d.; Jubilate, 1½d.; Kyries and Doxology, 1½d.

To be had of DR. BELCHER, Hamstead Road, Handsworth, Birmingham.

CANTATAS FOR AMATEURS.—HENRY HOLMES'S CHRISTMAS DAY. Words by Keble. 2s. 6d.

ARTHUR SULLIVAN'S PRODIGAL SON. 2s. 6d.

ARTHUR SULLIVAN'S ON SHORE AND SEA. 2s. 6d.

F. H. COWEN'S ROSE MAIDEN. 2s. 6d.

F. H. COWEN'S CORSAIR. 3s. 6d.

F. HOWELL'S LAND OF PROMISE. 2s. 6d.

F. HOWELL'S SONG OF THE MONTHS. 2s. 6d.

KAPPEY'S PER MARE, PER TERRAM. 3s.

Boosey and Co., 295, Regent Street.

WILLIAM J. YOUNG'S Popular Part-Songs for S.A.T.B.

	s. d.
1. I love the merry springtime	21st thousand net 0 2
2. Gaily through the greenwood	38th do. " 0 2
3. O welcome, merry May	6th do. " 0 2
4. The mountain maid	6th do. " 0 2
5. Come o'er the mountain	8th do. " 0 2
6. Hail, merry, merry Christmas	17th do. " 0 2
7. Songs of praise the angels sang	6th do. " 0 3
8. Blow, ye balmy breezes, blow	8th do. " 0 3
9. Fairy revels	10th do. " 0 3
10. Oh! peaceful vale of rest	5th do. " 0 3
11. The merry bird	5th do. " 0 3
12. Come, let us be merry and gay	5th do. " 0 3
13. Forest echoes	8th do. " 0 3
14. Haste, ye merry elves	5th do. " 0 3
15. The streamlet (with soprano solo)	3rd do. " 0 3
16. Sunshine and shadow	3rd do. " 0 3
17. Sunny rays (with soprano solo)	3rd do. " 0 3
18. A happy New Year	3rd do. " 0 3
19. The coming of Spring	5th do. " 0 3
20. England's glory	5th do. " 0 3
21. A merry Christmas to you all	3rd do. " 0 3
22. The air resounds with music sweet	1st do. " 0 2
23. To a sleeping child	2nd do. " 0 2
24. Our National Church	1st do. " 0 3
Ditto (Organ copy)	1st do. " 1 6

LONDON: NOVELLO, EWER and Co.

SIX TRANSCRIPTIONS for the ORGAN, with

Pedal Obligato. By G. SHINN, Mus. Bac., Cantab. 2s. 6d. net. Sixth Series now ready. Each Series contains six pieces from the works of the great masters. Are of moderate difficulty, and will be found very useful for Voluntaries.

MARCH OF THE JEWISH WARRIORS. Composed by G. SHINN. Arranged both for Organ and Pianoforte. 1s. 6d. net.

LONDON: NOVELLO, EWER and Co.

L'ADIEU. Rhapsody for Pianoforte. 2nd edition.

4s. By CHARLES SWAIN. LONDON: ROBERT COCKS and Co., 6, New Burlington Street.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obligato, by ARTHUR HENRY BROWN.

- No. 40. *Aria*, by Gluck, 1767.
 41. "Sanctus" and "Hosanna," from André's Mass. Op. 43.
 42. Last Chorus, from Beethoven's "Mount of Olives."
 43. "He shall feed His flock," from Handel's "Messiah."
 44. "Quoniam Tu solus," by Vincenzo Righini. 1738.
 45. "Hallelujah" Chorus, from Handel's "Messiah."
 46. "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
 47. "The heavens are telling," from Haydn's "Creation."
 48. Andante and Allegretto, from Handel's Violin Sonata in A major.
 49. Slow Movement from Symphony 36, by Haydn.
 50. Andante con Variazioni, from Spohr's Notturmo. Op. 34.
 51. "Wie nahte mir der Schlummer," by C. M. von Weber. *Aria* by the Comte de St. Germain, 1760.
 52. "Marche Solennelle," by Franz Schubert.
 53. Adagio, from the Notturmo (Op. 34), by Louis Spohr.
 54. "Ave Maria," from the "Evening Service," Book 7, by Cherubini.
 55. Overture and Minuet to "Samson," Handel, 1742.
 56. "The arm of the Lord," by Haydn.
 57. "Dei l'ascia o Core," from "Astianatte," by G. Buononcini, 1727.
 58. "Gloria in excelsis," from Schubert's Mass (No. 2), in C.
 59. "Il pensier sta negli oggetti," *Aria*, by Haydn, 1792.
 60. "Gloria in excelsis," from Mozart's 12th Mass.
 61. "How lovely are the messengers," by Mendelssohn.
 62. Notturmo, by Kalkbrenner.
 63. "Che farò," by Chr. Gluck, 1769.
 64. *Aria* in A flat, by Louis Spohr.
 65. "Cujus animam," from Rossini's "Stabat Mater."
 66. Air and Gavotte, from the Suite for Orchestra in D, by J. S. Bach.

[Continuing.]
 Price Three Shillings each.
 Volumes I., II., and III., bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.
 A list of the preceding numbers post-free on application.
 London: B. WILLIAMS, 60, Paternoster Row, E.C.

GEORGE FREDERICK WEST'S SUCCESSFUL PIANOFORTE ARRANGEMENTS, &c., as much in demand as ever.

	s.	d.
Schubert's Waltzes. Books 1 to 3	each	4 0
Mozart's Favourite Waltzes. Nos. 1 to 3	"	3 0
Beethoven's Waltzes. Books 1 to 6	"	3 0
Ditto, as Duet	"	4 0
Angels ever bright and fair (Handel)	"	3 0
Der Lustige Bauer (Schumann)	"	4 0
Ditto, Duet	"	4 0
Nazareth (Gounod)	"	4 0
Silver bells of memory (Dale)	"	3 0
The lark now leaves his watery nest (Hatton)	"	4 0
As pants the hart (Spohr)	"	3 0
Benedictus, 12th Service (Mozart)	"	3 0
But the Lord is mindful (Mendelssohn)	"	3 0
Cujus animam. Stabat Mater	"	3 0
Gloria in excelsis, 12th Service (Mozart)	"	3 0
Chansonnette de Bohême	"	3 0
Gavotte in B flat (Handel)	"	4 0
Jerusalem the golden	"	3 0
Lieber Augustin	"	3 0
Nelson's Victory (Braham)	"	4 0
The Harmonious Blacksmith (Handel)	"	3 0
With verdure clad (Haydn)	"	3 0
Caller Herrin'	"	3 0
Freischütz	"	4 0
Le Rayon de Soleil	"	4 0
Kyrie eleison, 12th Service (Mozart)	"	3 0
He shall feed His flock (Handel)	"	3 0
In native worth (Haydn)	"	3 0
Hallelujah Chorus (Handel)	"	3 0
Carnaval de Venise	"	4 0
The heavens are telling (Haydn)	"	3 0
The Bridal March from "Lohengrin"	"	4 0

Each of the above post-free for half-price, in stamps.
 Also a complete list of Mr. West's compositions gratis and post-free.
 London: ROBERT COCKS and Co., New Burlington Street.

HOW TO LEARN TO PLAY THE PIANO WELL. By ONE WHO HAS TAUGHT HIMSELF.

"Here, in the compass of fourteen pages, is matter calculated to produce better results than half-a-dozen years' teaching."

THE ART OF PLAYING AT SIGHT. By ONE WHO HAS TAUGHT HIMSELF. Price 1s.

"The author believes his system to be infallible; after a fair trial, we must say we believe so too."

HOW TO FORM AND TRAIN A VILLAGE CHOIR. By AN ORGANISING CHORMASTER. Price 1s.

THE HARMONIUM, AND HOW TO PLAY IT. Price 1s.

Bury St. Edmunds: THOS. SMITH, Music Warehouse, Angel Hill.

HEAVE HO! New Sea Song, for Bass and Baritone, with chorus *ad libitum*. Words and music by EDWIN ALLWRIGHT. "A stirring sea song."—Graphic. Price 1s. 6d. net.

London: F. PITMAN, 20, Paternoster Row.

TWO NEW SONGS by L. HORSLEY: "THE MEN THAT MAN THE LIFE BOAT"; "MY LADY." 1s. 6d. each net. London: NOVELLO, EWER and Co.

POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (10th thousand)	3d.
The Stormy Petrel (soprano or tenor and bass solos)	3d.
The Coral Grove	3d.
Pibroch of Donuil Dhu (Sir Walter Scott)	3d.
Sweet Spring (madrigal)	3d.
The Ocean (Barry Cornwall)	3d.
Over the mountain-side (four-part serenade)	3d.
Soul of Living Music (soprano solo and chorus)	3d.
The Jäger Chorus (5th thousand)	3d.
The River	3d.
Departed Joys (Thomas Moore)	2d.
Summer and Winter	2d.
The Anglers (6th thousand)	2d.
Sweet to live amid the mountains (10th thousand)	2d.
The Dream of Home (Thomas Moore)	2d.
There's beauty in the deep (6th thousand)	1d.
Soldier, rest! (Sir Walter Scott)	1d.
Woods in Winter (Longfellow)	1d.
Autumn (Montgomery)	1d.
The sombre shadows of the night (trio for S.A.B.)	1d.

London: NOVELLO, EWER and Co.

THE VOICE OF SPRING. New work for Chorus and Full Orchestra. By C. SWINNERTON HEAP. 8vo Edition. With arrangement for pianoforte. Price 1s. 6d. net.

STANLEY LUCAS, WEBER and Co., New Bond Street, W.

SPECIAL TERMS TO CHORAL SOCIETIES.

Large octavo, price 4s.

ISRAEL RESTORED. An Oratorio. By W. R. BEXFIELD, Mus. Doc., Cantab.

"Not a few among both airs and choruses evince exceptional and remarkable power."—Daily Telegraph.

"A work which is an honour to its author and his countrymen."—Orchestra.

London: NOVELLO, EWER and Co.

SUITABLE FOR CHORAL SOCIETIES AND CHOIRS.

THE VICTORIES OF JUDAH AFTER THE CAPTIVITY. Sacred Cantata, with Historical Readings. Composed by G. SHINN, Mus. Bac., Cantab. Price 6d.

London: HAUGHTON and Co., 10, Paternoster Row.

MY LADY BARBARA'S GAVOTTE

BY

GABRIEL DAVIS.

Price 2s.

Band parts can be had on hire.

Brighton: HARPER BROS., Ship Street.

NEW SONG FOR BASS OR BARITONE.

O MISTRESS MINE

By DR. F. E. GLADSTONE.

Price 4s.

London: NOVELLO, EWER and Co.

NEW SACRED SONG.

THE PILGRIMS

(AGNUS DEI)

By J. T. FIELD.

Words by ADELAIDE A. PROCTER.

Price 4s.

London: NOVELLO, EWER and Co.

SUNG BY MR. FRANK BOYLE.

NEW SONG.

THE LOVE HELD DEAR

By J. T. FIELD.

Words by EDWARD OXENFORD.

Price 4s.

London: PATEY and WILLIS, 39, Great Marlborough Street, W.

Composed expressly for the

NORFOLK AND NORWICH MUSICAL FESTIVAL, 1881.

THE

SUN-WORSHIPPERS

(Les Adorateurs du Soleil),

A CHORAL ODE.

The English words adapted from the French of CASIMIR DELAVIGNE by CHARLES NEWTON SCOTT

The Music composed by

A. GORING THOMAS

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO, EWER and Co.

REDUCED PRICES OF HOUSELEY AND MONK'S POINTED PSALTER.

					s.	d.
4to Edition, with Chants in Short Score	....	....	....	....	4	0
12mo Edition. Vocal parts	....	....	....	<i>Each</i>	1	6
32mo Edition. Words only	....	....	....	....	0	9
Ditto ditto with Proper Psalms	....	....	....	....	1	0

This pointing of the Psalter is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—“CHRIST AND HIS SOLDIERS.”

Cloth, 4s.; paper cover, 3s. Book of Words, 2d. Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. 1 & 2, 1s. 6d. each, paper cover.

GLEES AND SONGS FOR HIGH SCHOOLS. Paper cover, 1s. 6d.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—“Jack and Jill,” &c. 1s. | 3rd Set—Hunting Quadrilles: “John Peel,” &c. 1s.
2nd Set—“Humpty Dumpty.” Duet, 3s.; Solo 1s. | 4th Set—Singing Quadrilles: “Girls and Boys,” &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School. London: NOVELLO, EWER & CO.

Second Edition.

THE WIDOW OF NAIN

SACRED CANTATA

FOR SOLI VOICES AND CHORUS

BY

ALFRED J. CALDICOTT, Mus. Bac., Cantab.

Performed with great success at the Worcester Musical Festival.

Band parts on application. Piano Score, paper, 3s.; boards, 4s.

London: NOVELLO, EWER and Co.

Post-free of the Composer, Worcester.

TO CHORAL SOCIETIES.

NARCISSUS AND ECHO

Cantata for Mixed Voices. Price 3s.

GOD IS OUR REFUGE (Ps. xlv.)

Soli and Chorus. Price 1s.

COMPOSED BY

EDWIN C. SUCH, Mus. Bac., CANTAB.

London: NOVELLO, EWER and Co.

Third Edition.

JACK & THE BEANSTALK

COMIC CANTATA FOR FOUR SOLO VOICES AND CHORUS, BY

EDMUND ROGERS.

Price 3s. net.

“Will doubtless prove very popular.”—*Society*.

For special terms to Choral Societies apply to the Composer,
4, Melrose Gardens, West Kensington Park, W.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER AND CO.

PERFORMED WITH GREAT SUCCESS AT THE WORCESTER FESTIVAL.

THE BRIDE

A CANTATA

TRANSLATED FROM THE GERMAN OF R. HAMERLING

AND SET TO MUSIC BY

A. C. MACKENZIE.

Op. 25.

PRICE ONE SHILLING AND SIXPENCE.

"The Cantata begins with a short instrumental introduction in the key of F minor. The movements suggest the rhythm of a solemn march, and the orchestration, with its effective use of the trombone, tends to support that character. We are thus prepared for tragic events that are to follow, in spite of the gentle and joyous strains of the opening chorus, in which a lady is serenaded on the eve of her wedding day: 'Sweet lady, thy lover awaits thee,' the singers are heard to chant to a melody which might have been written by Mendelssohn in his happiest mood. . . . The next number is a Wedding March and Chorus, the most popular, but by no means the best section of the score. Infinitely more worthy of distinction, and, indeed, very fine, was the final chorus, in which we are informed that, for reasons unknown, the bride, instead of being at the altar, 'lies 'neath the tide, down, down in the sea's chilly bosom.' Mr. Mackenzie's chorus is essentially founded on the prelude, other melodic materials also being reintroduced with excellent effect. From a musical point of view this piece is very interesting, but still more remarkable is the intensity of feeling sustained throughout."—*Times*.

"Mr. Mackenzie scores for the orchestra like one to whom all its resources are familiar. He lays on colour deftly, and, better than deftly, with truth, leaving, indeed, hardly anything to be desired. . . . Taking the work as a whole, I am bound to see in it not only a praiseworthy achievement, but an earnest of far better things to come. . . . The music (of the duet) shows a power of intense and, at the same time, beautiful expression, such as may ultimately expand into something deserving special homage."—*Daily Telegraph*.

"Mr. Mackenzie's instrumentation is singularly graceful and effective, he has an unflinching fount of melody, and he writes for the voices with skill and knowledge. . . . The chorus, 'Sweet lady, thy lover awaits thee,' is full of delicacy and charm, a pleasing figure pervading the accompaniment (principally in the strings), and the entire number being wrought out with an absence of effort, though there is variety in abundance. . . . In a work of this character a march of some sort is a *sine qua non*, and the composer has provided a bright, animated, and tuneful bridal chorus, *tempo di marcia*, 'Now dawneth the bright wedding morning.' . . . There is revealed in the Cantata so much power, and such a command over the means of musical expression, that 'The Bride' will endure, not only for its own sake, but as an earnest of the able work which we may confidently look forward to from the same pen. . . . The brightly scored and spirited bridal march and chorus were immensely encored."—*Standard*.

"The bright chorus, 'Sweet lady,' is melodious and graceful in the vocal part, and comprises some characteristic orchestral writing, with delicate and fanciful varieties of instrumental effects. The love duet which follows, 'Why droops thy head?' is graceful and expressive, and is especially well written for vocal effect, in the contrasts and combinations of the voices. This duet—without plagiarism—is strongly reminiscent of the style of Gounod, both in its melodic structure and the delicate orchestral surroundings. . . . The music is evidently the production of genuine thought and skilful workmanship."—*Daily News*.

LONDON: NOVELLO, EWER AND CO.

INSTRUMENTS AND MUSIC

FOR THE PERFORMANCE OF

TOY SYMPHONIES, &c.

A SET OF INSTRUMENTS

Of greatly improved manufacture, for the performance of any one of the following pieces, including a copy of the music (Lachner excepted),

ONE GUINEA AND A HALF.

INSTRUMENTS SEPARATELY.

Cymbals, 3s.; Cuckoo, 5s.; Drum, 10s.; Nightingale, 6d.; Rattle, 1s.; Tambourine, 6s. 6d.; Triangle, 3s.; Trumpet, 4s.; Turkish Music, 8s. 6d.; Whistle, 2s.

J. ANDRÉ.

Op. 41.—Amusement en forme de Rondeau for piano (six hands),	NET.
two violins, violoncello, drum, cymbals, and triangle,	s. d.
ad lib.	4 6

K. J. BISCHOFF.

Toy Symphony for pianoforte, two violins, violoncello,	NET.
trumpet, two cuckoos, whistle, rattle, and drum . . .	6 6
Conductor's part	1 6

E. GRENZEBACH.

Op. 5.—Waltz for pianoforte, cuckoo, nightingale, whistle,	NET.
trumpet, drum, triangle, Turkish music, and rattle. . .	2 0
Op. 6.—Ländler for pianoforte and the same instruments . .	1 6

HAYDN.

Toy Symphony for two violins and violoncello, or	NET.
Pianoforte Solo, with trumpet, whistle, cuckoo, drum,	s. d.
Turkish music, nightingale, and rattle.	3 0
Ditto for two violins and violoncello, or Pianoforte	
Duet, with the same instruments	4 0

MOZART.

Turkish March, arranged by Burchard for Pianoforte	NET.
Duet, for cymbals, rattle, drum, triangle, and Turkish	s. d.
music	3 0

J. LACHNER.

Op. 85.—Toy Symphony for Pianoforte Solo and String Quartet,	NET.
with trumpet, cuckoo, whistle, nightingale, drum,	s. d.
tambourine, triangle, and cymbals	10 0
Ditto for Pianoforte Duet, with String Quartet and the	
same instruments	12 0

H. MEYER.

Op. 5.—Carnival March, for Pianoforte Solo, two violins, and	NET.
violoncello, with cuckoo, nightingale, rattle, drum,	s. d.
trumpet, and whistle	6 6
Ditto for Pianoforte Duet, two violins, violoncello, and	
the same instruments	7 0

A. ROMBERG.

Toy Symphony for Pianoforte Solo, two violins, and	NET.
violoncello, with seven instruments (see Haydn) . . .	s. d.
Ditto for Pianoforte Duet, two violins, and violoncello,	
with the same instruments	5 0

M. WALLENSTEIN.

Op. 4.—Toy Symphony for pianoforte, two violins, and violon-	NET.
cello, with cuckoo, whistle, nightingale, rattle, tri-	s. d.
angle, drum, and trumpet	5 0

LONDON: NOVELLO, EWER & CO.

NOVELLO, EWER AND CO.'S

LIST OF WORKS SUITABLE FOR

PRESENTS AND SCHOOL PRIZES

PIANOFORTE CLASSICS.

BACH.—FORTY-EIGHT PRELUDES AND FUGUES Folio	s. d. 6 0	MENDELSSOHN.—LIEDER OHNE WORTE. Cheap edition. Containing Books 7 and 8. 8vo, 102 pages. Cloth, gilt, 4s. 6d.; paper cover	s. d. 2 6
BEETHOVEN.—SONATAS. New and complete edition. Edited by Agnes Zimmermann. Folio, cloth, gilt	21 0	MENDELSSOHN.—OVERTURES (SOLO). The only complete edition .. Folio, cloth, gilt	12 0
BEETHOVEN.—SONATAS. New and complete edition. Edited by Agnes Zimmermann. 8vo, cloth, gilt, 7s. 6d.; paper cover	5 0	MENDELSSOHN.—OVERTURES (DUET). The only complete edition .. Folio, cloth, gilt	15 0
HANDEL.—"MESSIAH." Arranged for Pianoforte Solo by Berthold Tours	3 0	MENDELSSOHN.—SYMPHONIES (SOLO). The only complete edition .. Folio, cloth, gilt	12 0
MENDELSSOHN.—PIANOFORTE WORKS (including the Lieder ohne Worte). An entirely new and carefully revised edition. Folio, 518 pages. Handsomely bound .. Cloth, gilt	21 0	MENDELSSOHN.—SYMPHONIES (DUET). The only complete edition .. Folio, cloth, gilt	15 0
MENDELSSOHN.—PIANOFORTE WORKS (including the Lieder ohne Worte). An entirely new and carefully revised edition. 8vo, 518 pages. Cloth, gilt, 10s. 6d.; paper cover	7 6	MENDELSSOHN.—"ELIJAH." Arranged for Pianoforte Solo by Berthold Tours	5 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 and 8. Elegantly bound. Folio, 145 pages (with Portrait of the Composer)	12 0	MOZART.—SONATAS. New and complete edition. Edited by Agnes Zimmermann. Folio, cloth, gilt	18 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 and 8. Elegantly bound. Folio, 102 pages. Cloth, gilt, 8s.; paper cover	5 0	MOZART.—SONATAS. New and complete edition. Edited by Agnes Zimmermann. 8vo, cloth, gilt, 5s.; paper cover	3 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 and 8. 8vo, 155 pages. Cloth, gilt, 6s.; paper cover	4 0	PIANOFORTE ALBUMS.—Edited by Berthold Tours. Vol. I., Bach; Vol. II., Handel. Cloth, each	4 0
		PIANOFORTE ALBUMS.—Edited by Berthold Tours. Nos. 1, 2, and 3, Compositions by Bach; Nos. 4, 5, and 6, Compositions by Handel each	1 0
		SCHUMANN.—FOREST SCENES. Paper cover	1 0
		SCHUMANN.—PIANOFORTE ALBUM. Op. 68 and 15 (56 pieces). 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6

VOCAL ALBUMS.

BENNETT (Sir W. Sterndale).—TWELVE SONGS. Op. 23 and 35 (English and German Words). 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6	MENDELSSOHN.—THIRTEEN TWO-PART SONGS. German and English words. 8vo, cloth, gilt, 4s.; paper cover	2 0
FRANZ.—FOURTEEN SONGS. Set to poems of Robert Burns Paper cover	2 6	MOORE.—IRISH MELODIES. Edited by M. W. Balfe Folio, cloth, gilt	21 0
MENDELSSOHN.—SONGS. The only complete edition. With Portrait of Composer. Folio, cloth, gilt	21 0	MOORE.—IRISH MELODIES. Edited by M. W. Balfe .. 8vo, cloth, gilt, 4s.; paper cover	2 6
MENDELSSOHN.—SONGS. The only complete edition. German and English words. 8vo, cloth, gilt, 6s.; paper cover	4 0	RUBINSTEIN.—EIGHTEEN TWO-PART SONGS Cloth, 4s. 6d.; paper cover	2 6
MENDELSSOHN.—SONGS (for Deep Voice). German and English words. 8vo, cloth, gilt, 8s.; paper cover	6 0	SCHUBERT.—SONGS. (In the press)	
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. The only complete edition .. Folio	2 6	SCHUMANN.—SONGS. Vol. I., containing Op. 24, 25, 27, and 30. Edited by N. Macfarren. Folio, cloth, gilt	10 6
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. With the original words. 8vo, cloth, gilt, 2s.; paper cover	1 0	SCHUMANN.—VOCAL ALBUM. Containing Thirty of his most celebrated Songs. 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6
		VOLKSLIEDER ALBUM.—Forty Songs, with the original words and an English Version by John Oxenford .. Cloth, gilt, 4s. 6d.; paper cover	2 6

CHRISTMAS BOOKS.

CHRISTMAS CAROLS—NEW AND OLD. Edited by Rev. H. R. Bramley, M.A., and J. Stainer Post 8vo, cloth, gilt	5 0	SACRED SONGS FOR LITTLE SINGERS. Words by F. R. Havergal. Music by A. Randegger. Illustrated. Cloth, gilt, 5s.; paper cover	2 6
CHRISTMAS CAROLS—NEW AND OLD. Library Edition, with Historical Preface, Roxburgh binding	7 6	THE CHRISTMAS BOOK OF LITTLE SONGS FOR YOUNG SINGERS. By J. F. Lorraine. Cloth, gilt	5 0
CHRISTMAS CAROLS—NEW AND OLD. Super-royal 8vo (Series 1 & 2), beautifully illustrated and elegantly bound Cloth, gilt	7 6	THE SUNLIGHT OF SONG. A Collection of Sacred and Moral Songs, with original Music by the most eminent English Composers. With forty-six Illustrations. Handsomely bound. Cloth, gilt edges	7 6
NATIONAL NURSERY RHYMES AND SONGS. By J. W. Elliott. With sixty-five illustrations, and elegantly bound Cloth, gilt	7 6		

DOMINION ORGAN COMPANY,

BOWMANVILLE, ONTARIO, CANADA.

FORSYTH BROTHERS

Beg to announce that they have accepted the **SOLE AGENCY** for the United Kingdom for the **Sale of the celebrated ORGANS** manufactured by the **DOMINION ORGAN COMPANY.**

The points of superiority claimed for these Organs are—

- | | |
|---|---|
| 1. SUPERIORITY OF TONE. | 8. SMOOTHNESS AND PERFECTION OF ACTION. |
| 2. POWER AND VOLUME OF TONE. | 9. STYLE AND GENERAL APPEARANCE OF CASE. |
| 3. CAPACITY FOR VARIETY OF EFFECT. | 10. BELLOWS AND ACTION ARE ALL TESTED BY A MECHANICAL ARRANGEMENT BEFORE BEING PUT INTO THE CASE. |
| 4. CAPACITY FOR EXPRESSION. | |
| 5. QUICKNESS OF TOUCH. | |
| 6. UNIFORMITY AND EQUALITY OF TONE. | |
| 7. THE QUALITY OF KEEPING IN GOOD TUNE. | |

CHURCH OR CHAPEL ORGANS

WITH SCRIBNER'S PATENT QUALIFYING TUBES.

The effect of the Qualifying Tubes is to largely increase the quantity or volume of tone, and to render it equal to that of the best Pipe Organs.

FIVE SETS OF REEDS, Twelve Stops, 42 GUINEAS.

EIGHT SETS OF REEDS, Seventeen Stops, 52 GUINEAS.

“PRINCESS LOUISE.”

NEW ORGAN, SPECIALLY MANUFACTURED FOR THE UNITED KINGDOM.

TWO SETS OF REEDS, Ten Stops, 25 GUINEAS.

The Best and Cheapest Organ in the Trade. Illustrated Catalogues post-free.

FORSYTH BROTHERS,

272A, Regent Circus, Oxford Street, London, and 122 & 124, Deansgate, Manchester.

Just Published.

SCHOOL EXERCISES

BY

FREDERIC N. LÖHR.

Book 1. **ELEMENTARY MUSIC.**

„ 2. **SIGHT-SINGING.**

„ 3. **SOLFEGGI IN TWO PARTS (Concone).**

Price One Shilling each.

Paper Boards, One Shilling and Sixpence each.

CHARLES HALLÉ'S PRACTICAL PIANOFORTE SCHOOL.

Section I., No. 1.—PIANOFORTE TUTOR.

FORSYTH BROTHERS,

272A, REGENT CIRCUS, OXFORD STREET, LONDON,

AND

122 & 124, DEANS_GATE, MANCHESTER

(Late Cross Street, South King Street).

MELBOURNE EXHIBITION, 1881.

CHALLEN & SON

HAVE BEEN ADJUDGED THE

GOLD MEDAL

FOR UPRIGHT IRON-FRAME PIANOS.

MELBOURNE, March, 1881.

We, the undersigned Jurors for Musical Instruments at the Melbourne International Exhibition, have no hesitation in certifying that Messrs. Challen & Son, of London, have obtained the highest number of points for Cottage Pianos, in the British Court.

The award was based on the excellence of the quality, combined with the cheapness and solidity of the instruments exhibited, which we consider to be well adapted to the requirements of the Colonies.

LÉON CARON,

Chairman,

L. MOONEN,

Vice-Chairman,

ANTONIO GIAMMONA,

WILLIAM ANDERSON,

THOMAS MORANT,

GUSTAV GERLACH,

C. T. PLUNKET,

JULIUS LIEDE.

May be obtained from all Musicsellers. Illustrated Lists and Testimonials forwarded free.

Sole Wholesale Agents for WARD'S PATENT ROYAL PIANOFORTE LAMP.

"A very ingenious application of lamp-light on the desk of the Pianoforte, Harmonium, or Organ."—Vide Illustrated London News.

CHALLEN & SON, 46, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.



HOPKINSON'S PIANOFORTES.

PRIZE MEDALS—1851, 1855, 1862, 1865, 1866, 1872, 1875, 1877, 1879, AND AT THE PARIS EXHIBITION, 1878,

the highest distinction was conferred upon Messrs. HOPKINSON by the Musical Jurors—viz., the only Gold Medal awarded to any British Manufacturer.

MESSRS. HOPKINSON, therefore, feel fairly entitled to repeat the opinions expressed in the year 1845, by the most celebrated Pianists and Musicians then living—viz., THALBERG, Sir JULIUS BENEDICT, Madame DULCKEN, Sir HENRY BISHOP, and others, as still being correct—that their Pianofortes are "*unsurpassed in tone and touch by those of any other maker.*"

Since these opinions were expressed, the leading musical judges in all parts of the world have confirmed them.

Messrs. H. having also, after carefully conducted experiments, introduced improvements of great value, with confidence invite the Trade, Professors, and the Musical Public, specially to inspect and judge of their Metal-framed Grand and Cottage Pianofortes, which they believe to deserve the eulogium passed upon them by the President of the Musical Jurors at Paris, 1878, that—

"THEY ARE FAULTLESS."

WAREROOMS—235, REGENT STREET, LONDON, W.
MANUFACTORY—FITZROY ROAD, PRIMROSE HILL, N.W.

NOTE.—As many persons are not aware at how moderate a price they can obtain Instruments of such proved and undoubted excellence, they are invited to apply for Illustrated Lists.

CHAPPELL AND CO.'S

IRON-FRAMED PIANOFORTES,

OBLIQUE, AND SINGLE AND DOUBLE OVERSTRUNG.
35 TO 150 GUINEAS.

CLOUGH & WARREN'S AMERICAN ORGANS,

A COMBINATION OF PIPES AND REEDS.
18 TO 225 GUINEAS.

ALEXANDRE ORGAN HARMONIUMS,

6 TO 150 GUINEAS.

Show Rooms—50, NEW BOND STREET, W.
City Branch—15, POULTRY, E.C.
Steam Pianoforte Works—CHALK FARM ROAD, N.W.

TO ORGANISTS, CHOIRMASTERS, AND THE CLERGY.

PEDAL ORGANS. CHANCEL ORGANS.

NEW AND SECOND-HAND.

PEDAL ORGAN, with 2 manuals, 23 stops, full pedal compass, 30 notes and accessories (style 800).

Price 160 Guineas.

Suitable for a congregation of 500 people.

PEDAL ORGAN, with 1 manual, 17 stops, and full pedal compass, 30 notes and accessories (style 432).

Price 80 Guineas.

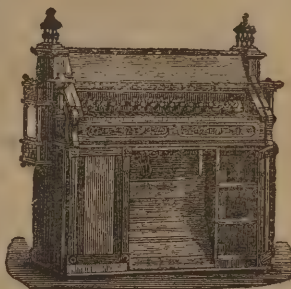
Suitable for organ practice.

PEDAL ORGAN, with 1 manual, 9 stops, and pedal compass, 27 notes and accessories (style 410).

Price 60 Guineas.

Suitable for a congregation of 300 people.

LIBERAL DISCOUNT
FOR CASH.



New Illustrated Catalogue
Post-free.

CHANCEL ORGAN, with 1 manual, 15 stops, and ventrillo chest (style 501).

Price 110 Guineas.

The most powerful organ with 1 manual.

CHANCEL ORGAN, with 1 manual, 13 stops, and accessories (style 431).

Price 50 Guineas.

Suitable for a congregation of 300 people. Used by Moody and Sankey.

CHANCEL ORGAN, with 12 stops and Venetian organ swell (style 350).

Price 38 Guineas.

Suitable for a congregation of 200 people.

CHANCEL ORGAN, with 8 stops, including 2 couplers (style 108).

Price 23 Guineas.

Suitable for a congregation of 100 people.

MASON & HAMLIN ORGAN COMPANY, 37, Great Marlborough Street, London, W.

MADAME PATEY'S VOCAL TUTOR

FOR SOPRANO, M.-SOPRANO, & CONTRALTO. PRICE 4s. NET.

"Madame Patey writes so clearly and sensibly, avoiding technical jargon, that her 'Tutor' can be recommended in the strongest terms to the notice of teachers."—*Music Trades Review*.

TO CHORAL SOCIETIES.

THE BUILDING OF THE SHIP. Cantata. Words by LONG-FELLOW. Composed for the Leeds Festival, 1880, by JOHN FRANCIS BARNETT. Price, Paper, 6s. net; Cloth, 8s.

"There can be no doubt as to the popularity of Mr. Barnett's Cantata. It contains all the elements of success."—*Daily Telegraph*, October 14, 1880.

LORD LOVELL. Humorous Cantata. For Four Solo Voices and Chorus. By GEORGE FOX. Price, Vocal Score, 2s. 6d. net.

THREE JOVIAL HUNTMEN. Words by R. CALDECOTT. Music by THOMAS ANDERTON. Performed at Birmingham, April 29, 1881. Price 2s. net.

MARY STUART. Dramatic Cantata. For Four Solo Voices and Chorus. Words by F. E. WEATHERLY. Music by JOSEPH L. ROECKEL. Performed at Bristol, June 1, 1881. Price, Vocal Score, Paper, 4s. net; Cloth, 6s. Orchestral and Chorus Parts are ready.

IN THE PRESS.

THE HARVEST FESTIVAL. Symphonic Poem in four parts, composed for the Norwich Festival of 1881 by JOHN FRANCIS BARNETT.

IN THE PRESS.

RUTH. Sacred Cantata. By JOSEPH L. ROECKEL.

PATEY & WILLIS, PUBLISHERS, 39, GREAT MARLBOROUGH STREET, W.

PUBLISHED ON THE FIRST OF EVERY MONTH.

*Price 3d.; Post-free, 4d.
Annual Subscription, Postage-free, 4s.*

RESIDENT MUSICAL MISTRESS WANTED,
for the County Girls' School, Uffculme, Devon, after the Christmas holidays. Salary, £45-£50, with board and lodging. Apply to the Hon. Sec., Rev. C. S. Bere, Uploman, Tiverton, Devon.

PROFESSIONAL NOTICES.

MISS ELLEN ATKINS (Soprano).

Pupil of J. B. Welch, Esq., and late Student of National Training School for Music (Birmingham Scholarship). For Oratorios, Concerts, &c., 5, Knowle Road, Brixton, S.W.

MRS. BELLAMY (Soprano).

Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

MISS FANNY CHATFIELD (Soprano).

For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road, Brixton, London, S.W.

MISS CARINA CLELLAND.

All communications for Oratorios and Concerts can be addressed to her permanent address, 15, Athol Road, Manningham, Bradford.

MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MRS. CHARLES EDWARDS (Soprano).

(Pupil of Mr. Montem Smith.)

For Oratorios, &c., 12, Claude Villas, Grove Vale, East Dulwich.

MISS EVA FARBSTAIN (Soprano).

Pupil of Signor Ardit, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull; or, N. Vert, Esq., 50, New Bond Street, London, W.

MRS. FARRAR-HYDE (Soprano).

For Oratorios, Concerts, &c., address, Grafton Terrace, 58, Stamford Street, Ashton-under-Lyne.

MISS HARDMAN (Soprano)

Is open to engagements for Oratorios, Concerts, &c.

For terms and open dates, address, Bacup, Manchester.

MISS BESSIE HOLT, R.A.M. (Soprano).

For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

MISS JESSIE MILLS (Prima Donna)

Accepts engagements as Principal Soprano for Concerts and Oratorios. Address, Bryn Tesog Villa, Llanelly, Carmarthenshire.

MISS ADA MOORE (Soprano).

(Pupil of Signor Randegger.)

For Oratorios, Concerts, &c., address, 2, Balmoral Terrace, Old Trafford, Manchester.

MISS MAY MOON (Soprano).

(Medalist of the Royal Academy of Music.)

For Concerts, Soirées, and Lessons, address, 164, Regent Street, W.

MISS NELLY McEWEN (Soprano)

Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

MISS EVA NEATE (Soprano).

For Concerts, &c., address, care of Mr. J. A. Matthews, 9, North Place, Cheltenham.

MISS CATHERINE PICKERING (Soprano).

Hawthorn Cottage, Cheadle, Manchester.

MISS FANNY SELLERS (Soprano).

For Concerts, Oratorios, &c., York Place, Knaresborough.

MISS LAURA SMART (Soprano).

For Concerts, Oratorios, or Operatic Recitals, &c., address, 28, Church Street, Liverpool.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios. 54, Duchess Road, Edgbaston, Birmingham.

MRS. HORATIO TAYLOR (Soprano).

References: T. Mee Pattison, Esq., Seaford, Liverpool; George Marsden, Esq., Mus. Bac., Cantab., Fallowfield, Manchester. For Oratorios and Concerts, address, 6, Southbank Road, Southport.

THE MISSES YATES (Soprano and Contralto).

Pupils of Signor Randegger, London, and Mons. Wartel, Paris. Address, Dr. Yates, Newcastle, Staffordshire.

MISS LOUISA BOWMONT

(Principal Contralto of St. Peter's, Manchester).

For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester. Criticisms on application.

MISS EDITH CLELLAND (Contralto).

71, Hulton Street, Brooks' Bar, Manchester.

MISS SARA CRAGG (Contralto).

12, North Castle Street, Halifax.

MRS. SAML. WORTON FIELDING (Contralto).

For Concerts, Oratorios, &c., 21, Belgrave Road, Edgbaston, Birmingham, and 56, Hammersmith Road, London, W.

MISS ADA LEA.

Concerts, Dinners, Lessons, &c., 5, Park Place, Norwood Road, S.E.

MISS LEYLAND (Contralto).

For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MISS MARY TOMLINSON (Contralto).

For Oratorios, Concerts, &c., address, Primrose Bank, Newton Heath, Manchester.

MISS WOLSTENHOLME (Contralto).

For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MR. HENRY BEAUMONT

(Principal Tenor, Huddersfield Parish Church).

For Oratorios, Concerts, &c., address, William Street, Huddersfield.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. TOM BUCKLAND (Tenor).

New Bond Street, Halifax.

MR. W. MANN DYSON (Tenor).

For Concerts or Oratorios, address, Cathedral, Worcester.

MR. EDWARD HALL (Primo Tenore)

Is open to engagements for Oratorios, Concerts, Dinners, &c. Address, 75, Devonshire Road, Holloway, N.

MR. J. AUSTIN HERBERT (Tenor).

For Oratorios, Concerts, &c., address, 277, Brunswick Road, Poplar, E.

MR. EDWIN LONGMORE (Solo Tenor).**MR. HENRY SUNMAN (Solo Bass).**

For Oratorios, Concerts, &c., address, The Minster, Southwell.

MR. J. MELLOR

(Principal Tenor, Parish Church, Bradford, Yorkshire).

For Oratorios, Concerts, &c., address, Eccleshill, Leeds.

MR. EDWIN T. MORGAN (Tenor).

(Bristol Cathedral.)

For Oratorios, Concerts, &c., address, The Cathedral.

MR. THOMAS OLDROYD (Principal Tenor).

For Oratorios, Concerts, &c., address, N. Vert, Esq., 52, New Bond Street, London, W.; or Cathedral, Rochester.

MR. J. PERCY PALMER (Tenor)

(Of the Leeds Philharmonic Concerts). For Oratorios, Concerts, &c., address, Consort Terrace, Belle Vue Road, Leeds.

The *Era* says: "Mr. Peach has a tenor voice of very pure quality."

MR. FRANK PEACH (Tenor).

For Oratorios, Concerts, Church Solos, &c., address, 58, Foulden Road, Stoke Newington, N.

MR. JOHN JAS. SIMPSON

(Solo Tenor, Ripon Cathedral).

For Oratorios, Concerts, &c., address, The Cathedral.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. ALFRED H. WAREHAM (Counter-Tenor).

(Principal, The Minster, Wimborne.)

For Ballad and other Concerts, Banquets, Soirées, &c.

MR. MORIN DAYSON (Baritone).

For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

MR. J. F. NASH (Baritone).

Address, Cathedral, Bristol. Quartet or complete Concert Parties.

MR. WILLIAM BARTIN

(Principal Bass, Huddersfield Parish Church).

For Oratorios, Concerts, &c., address, Dalton, Huddersfield.

MR. J. H. BAYLEY

(Principal Bass, Ripon Cathedral).

For Oratorios, Concerts, &c., Quartet or Concert Parties. For terms, &c., address, Cathedral, Ripon.

MR. HENRY GREEN (Basso).

For Oratorios, Concerts, &c., address, 30, Allotment Street, Rochdale.

MR. EDWARD GRIME (Basso)

Can accept engagements for the ensuing Season. Address, St. Helen's, Lancashire.

MR. T. C. HOLLIDAY (Principal Bass).

For Oratorios, Concerts, &c., address, N. Vert, Esq., 52, New Bond Street, London, W.; or Cathedral, Rochester.

MR. HOWARD LEES (Bass).

For Concerts, Oratorios, &c., address, Delph, Manchester.

MR. J. BINGLEY SHAW

(Principal Bass, Southwell Minster).

For Oratorios, Concerts, &c., address, Market Place, Southwell.

MR. WM. THOMAS (Bass).

For Oratorios, Concerts, &c., address, The Cathedral, Bristol.

MR. EDWIN SMITH (Harpist).

For Concerts, &c., address, Hormes House, Hurstmonceaux, Sussex.
"Royal Pavilion.—Mr. Edwin Smith's harpsolo, 'March of the Men of Harlech' was enthusiastically encored."—*Brighton and Sussex Daily Post*, October, 1881.

"Royal Pavilion.—Mr. Edwin Smith, as the harpist, won great applause; he is undoubtedly the best local harpist we have."—*The Brightonian*, November, 1881.

MR. E. DUNKERTON (Tenor, Lincoln Cathedral), engaged: Melton Mowbray ("Country Life"), November 24; Matlock ("Hymn of Praise," "Rose Maiden"), December 1; Utoxeter ("Creation"), 2; Ilkeston (Selections), 5; Northampton ("Creation"), 8; Hyde ("Messiah"), 13; Ashton-under-Lyne ("Messiah"), 20; Newark ("Ode to Labour"), 22; Worksop ("Rebekah," Twelfth Mass), 21; Rotherham (Selections), 26; Grantham ("Messiah"), 28.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept engagements for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address), 21, Bonham Road, Brixton Rise, S.W.

MR. J. T. HUTCHINSON begs to announce that he has REMOVED to 25, BRUNSWICK SQUARE, W.C., where all communications should be addressed.

VIOLIN.—MISS ALICE IVIMY, Solo Violinist, is open to ENGAGEMENTS for Concerts in town or country. Press testimonials forwarded. Address, Sutton, Surrey.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

THE HARP.—Miss LOCKWOOD, Harpist to the Carl Rosa Opera Company, and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

THE GUITAR.—Madame SIDNEY PRATTEN, Instructress to Her Royal Highness the Princess Louise, is in town for the season. 22A, Dorset Street, Portman Square, W., where may be had her Second Book of Instructions, "Learning the Guitar Simplified," 10s. 6d.

NOTICE OF REMOVAL.—Mr. A. HUNTER, Organ Builder, 379, Kennington Road, begs to inform the clergy and profession that he will remove from the above address at Christmas to larger premises situated 65A, High Street, Clapham, S.W.

INTERNATIONAL COLLEGE OF MUSIC.—Established 1865. Principal, the Rev. F. SCOTSON CLARK, Mus.B. Practical Examinations in Instrumental and Vocal Music are held throughout the kingdom in connection with this College. Visiting Examiner, Edwin M. Lott. For particulars, apply to the Local Secretaries, or to the Secretary, Practical Examination Department, International College of Music, Princes Street, Cavendish Square, W.

MUSICAL VACANCIES for TALENT.—The Directors of the London Conservatoire grant Free Tuition to young musicians preparatory for various introductions and for the higher encouragement of solo, oratorio, operatic, piano, and violin study. Address, Hon. Sec., 37, Abbey Road, N.W.

DECEMBER 6, LONDON CONSERVATOIRE SOIREE. Conductor, Mr. Lansdowne Cottell. The Conservatoire offers direct facilities to young artists studying for the profession. Reports of the public press upon past and present movements, one stamp. Address, Hon. Sec., 37, Abbey Road, N.W.

LONDON ORGAN SCHOOL and COLLEGE of MUSIC (established 1865), 3, Princes Street, Cavendish Square, W. Piano, singing, violin, flute, organ lessons, and practice, £2 2s. per course. Lessons day and evening. Prospectus for one stamp. SCOTSON CLARK, Mus.B., Principal.

MUSIC SCHOOL.—CHURCH of ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. Examinations for Scholarships will be held at Easter by Professor Macfarren. F. J. HOLLAND, Chairman.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Also "Passed with Honours" Royal Academy of Music Local Examinations, University Senior Local, F.C.O., and every other Musical Examination open to the public. Dr. Allison will prepare Candidates by Post for *Licentiate* of the Royal Academy of Music, and for the Local Examinations in Subject I., or personally in Subjects I., II., and III. Harmony, Acoustics, Form, Plan or Design, History of Music, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte-playing. Preparation (personally or by Post) in Languages, &c., by F. ALLISON, F.R.S.L., 55, Victoria Road, Kilburn, London. Dr. Allison, 68, Nelson Street, Manchester.

DR. BENTLEY (St. Ann's Street, Manchester). Lessons per post in Harmony, Counterpoint, Orchestration, Form, Acoustics, and Analysis; also Correction of Musical MSS.

DR. CORBETT gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgenorth, Salop.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in HARMONY, COUNTERPOINT, &c., by post.

LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. CHARLES W. PEARCE, Mus. Bac., Cantab. (1881), F.C.O., L. Mus. T.C.L., gives LESSONS per post in HARMONY, COUNTERPOINT, FORM, &c. 50, Blomfield Road, Maida Vale, W.

PIANO, HARMONY.—A Young Lady, pupil of Sir Julius Benedict, gives PIANOFORTE and HARMONY LESSONS in schools or families. Address, Miss Lucille, 15, Dover Street, Piccadilly.

HARMONY, COUNTERPOINT, &c., by post, or personally, 1s. 6d. per lesson. Schools and classes attended. Terms moderate. Musicus, 73, Spenser Road, South Hornsey, N.

WANTED, immediately, an ARTICLED PUPIL, who can take an easy Service. Present pupil taking an appointment. Address, Mus. Bac., 44, High Street, Stamford.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN PRACTICE.—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.
 Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyl Street, Regent Circus, W.

ORGAN LESSONS or PRACTICE.—Fine three-manual, blown by engine. Twenty-four hours, one guinea. Terms inclusive. Entwistle's, 1, Charles Street, Camberwell New Road.

TO CHORAL SOCIETIES, &c.—The LONDON ORATORIO and CONCERT PARTY is open to ENGAGEMENTS for Oratorios, and Miscellaneous and Ballad Concerts: Soprano, Madame Worrell, A.R.A.M.; Contralto, Miss Amy Ronayne, R.A.M.; Tenor, Mr. Edward Dalzell, Westminster Abbey; Bass, Mr. Robert De Lacy, St. Paul's Cathedral. Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

THE BRISTOL CATHEDRAL QUARTET.—For Concerts, Banquets, &c., address, Mr. J. F. Nash, The Cathedral, Bristol.

TO CHORAL SOCIETIES and MANAGERS of CONCERTS.—Mr. T. Harper's Concert Party for Oratorios, Ballad Concerts, &c. For vacant dates, 25, Brecknock Crescent, N.W.

MR. JOSEF CANTOR'S CONCERT COMPANY are now arranging dates for ensuing season. List embraces the principal artists in the North of England. Secretaries and Managers of Musical Societies, send for prospectus. Oratorio, Ballad Concert, or Operatic Recital. Address, Church Street, Liverpool.

A MATEUR INSTRUMENTALISTS WANTED, to increase band to 30 members. Concert (15 performers), December 17, when "Sadova Grand March," "Turkish Patrol," &c., will be performed. Violin Classes (beginners and practice, 5 and 7 p.m.), Saturdays. Fees, 5s. per quarter. Address, T. R. J. Ames, 77, Green Street, E.

A GENTLEMAN, an Amateur VIOLINIST, would be glad to hear of three other gentlemen (Amateurs) who would join with him in forming a String Quartet Party. Address, H. Pullen, 2, Linden Grove, Peckham Rye, S.E.

WANTED, a First-class QUADRILLE PIANIST, one who knows something of Bookkeeping, or is a good Tuner. Must be ready to enter upon duties at once. Apply, stating wages expected and all particulars, to Alderson and Brentnall, 125, Northumberland Street, Newcastle-on-Tyne.

MUSIC legibly copied, 4d. per page. Transposed, 6d. per page. A Young Lady of neglected education can be received as RESIDENT PUPIL. Address, prepaid, to Professional, care of Messrs. Cocks and Co., 6, New Burlington Street, London.

TO CONDUCTORS and SECRETARIES of CHORAL SOCIETIES.—For SALE, in lots, several hundred Part-Songs and other compositions, recently used by the Morecambe Choral Society. For list and prices, address, Conductor, 6, Towmley Terrace, Morecambe.

WANTED, an experienced **CHOIRMASTER** for St. Saviour's, South Hampstead. Attendance required morning and evening on Sunday, on the evenings of Saints' days, on Wednesday evenings in Advent and Lent, and for practice as needful. Residence in the neighbourhood essential. Must be a communicant, and a thoroughly competent choirtrainer. Address, stating salary required, and previous appointments, inclosing copies only of testimonials, to the Vicar, St. Saviour's Vicarage, South Hampstead, N.W.

WANTED, ORGANIST and CHOIRMASTER. Must be communicant, and thoroughly able to train a large choir. £50 per annum. Address, Rev. Hon. M. Ponsonby, Vicarage, New Swindon.

WANTED, ORGANIST and CHOIRMASTER for the Parish Church, Wellington, Salop. Three services on Sunday, and one on Wednesday, with choir practice. Salary about £40. Apply, by letter, to the Vicar.

AN ORGANIST WANTED for West Street Chapel, Rochdale. Applications, with testimonials, and stating salary required, to be made by letter only, to Mr. Richard Watson, Thrum Hall, Rochdale, on or before Wednesday, December 7, 1881.

ORGANIST WANTED, for St. Augustine's Church, Londonderry, capable of training and directing a choir. Salary not large, but a good teacher would have fair scope for tuition in the city. Apply, with references, to Rev. J. P. Tegart, A.B., St. Augustine's, Londonderry.

ORGANIST and CHOIRMASTER desires a RE-ENGAGEMENT. Has had twelve years' experience with boys; six in training them for church choir. M. S., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, Cheapside, E.C.

ORGANIST and CHOIRMASTER, professional man (26), can be DISENGAGED at Christmas. Particulars, early as possible, to Organist, care of Mr. Duncan Callow, Godwin Road, Forest Gate, E.

ORGANIST desires RE-ENGAGEMENT. Accustomed to choral service. Would deputise. A. F. A., 41, Clarendon Street, Pimlico, S.W.

ORGANIST (Lady) desires RE-ENGAGEMENT. Would act as Deputy or Choirleader. Excellent testimonials. L., 6, Stanton Terrace, Barnes.

AN ORGANIST desires an APPOINTMENT. Held present post four years. Elvey's Service preferred. Address, W. Wellshead, Organist, Winterbourn Kingston, Blandford, Dorset.

ORGANIST, with good references, wanting an ENGAGEMENT. W. S., Woodland House, Whitehall Road, Woodford, Essex.

MR. EDWARD R. TERRY, Organist of St. Peter's, Paddington, will be DISENGAGED after Christmas, and is open to a Re-engagement in a West-end Church. Good organ and choral service (Anglican) indispensable. Address, 50, New Bond Street.

WANTED, RE-ENGAGEMENT, in or near London, as **ORGANIST and CHOIRMASTER**. Two years' experience in large Parish Church. German. Eight years in England. Best references and testimonials. Address, Mr. Moebius, Gresford, Wrexham.

WANTED, by Young Man, **SITUATION** as **ORGANIST**, in or near Lytham. Salary not so much an object as practice. Apply, J., 2, Hastings Place, Lytham.

A GENTLEMAN is desirous of securing a post as **ORGANIST and CHOIRMASTER**, in or near London. Eight years' experience at a musical service. Excellent testimonials. Address, S. A. R., 17, Viceroy Road, Wandsworth Road, S.W.

ORGANIST.—A Gentleman, thoroughly competent for the position, desires an ENGAGEMENT as **ORGANIST and CHOIRMASTER** for a Church in London or neighbourhood. First-class references, but no testimonials. Well known as Solo Pianist, Organ Virtuoso, and Composer. Willing to offer his services for the first three months free. 36 years of age. Address, Organist, T., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

ORGANIST, in a fashionable town in the South of Scotland, will exchange his APPOINTMENT and PRACTICE (annual income, £300) for a good Church on the South or West Coast of England. Address, H. H., Messrs. Aird and Thomson, 139, Buchanan Street, Glasgow.

TO ORGANISTS.—The Organist of a London Church seeks an APPOINTMENT as DEPUTY or CHOIRMASTER in London or Suburbs. Week evenings only. Address, E. M. S., 5, Barforth Road, Nunhead, S.E.

ORGANIST.—Advertiser desires an ENGAGEMENT in Church or Chapel within two miles from Northern District Post Office, Islington (Salary not material); or he would deputise. Address, Volens, 24, Arlington Square, N.

ORGANIST (20), trained under very eminent master, and who has held appointment at a leading Parish Church in the country, desires RE-ENGAGEMENT in London. Highest testimonials, A., 7, Charterhouse Square, E.C.

WANTED, by an experienced **ORGANIST and CHOIRMASTER**, an APPOINTMENT in London or Suburbs (West preferred). Can offer most satisfactory testimonials. Salary moderate. Could also introduce a lady with good soprano voice who would be willing to assist in a choir gratuitously. Apply, by letter, to Lambert, 56, Kennington Oval, S.E.

AS ASSISTANT PUPIL (near London).—Required for a YOUTH, who has been well trained from childhood, and is a brilliant Pianist; very good Organist. Can take a plain service. One year's experience in teaching. A comfortable home indispensable, with small stipend, and finishing instruction in harmony, &c. Address, only, Musica, care of Madame West, The Studio, Bexley Heath, Kent.

MUSIC GOVERNANCE.—WANTED in a first-class Ladies' School, near London, a Lady of experience as **RESIDENT TEACHER** of the **PIANOFORTE**. She must be a good performer, and well versed in classical music. Age preferred, between 25 and 30. Liberal stipend. Apply by letter only, giving references and stating age, salary, and qualifications, to Franklin Taylor, Esq., National Training School, Kensington Gore.

TO SCHOOLS.—A **MUSICMASTER** of great experience and success in teaching, who formerly studied under the most eminent professors, will shortly be open to another ENGAGEMENT in or near town. Address, C. A., care of Messrs. Weekes, 14, Hanover Street, W.

WANTED, by a Young Man (23) a **SITUATION** as **MUSICMASTER**. Reference given. W. S. J., Banks and Son, 2, Stonegate, York.

SITUATION WANTED by a Lady as **PIANIST** in Music Warehouse. B. L., 34, Bradford Street, Walsall.

WANTED, an Experienced **PIANOFORTE TUNER** (Outdoor). Testimonials as to ability and character, with amount of salary required, to Mr. C. Hobday, Music Warehouse, Faversham.

TUNER.—WANTED, an Experienced and reliable **PIANOFORTE and HARMONIUM TUNER and REPAIRER**, outdoors, and permanent if suitable. Address, inclosing carte and references, and stating age and salary, to N. E. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ADVERTISER seeks an ENGAGEMENT as **TUNER**, &c. Four years' experience. Address, W. Spicer, Warmby, Bristol.

PIANOFORTE TUNER (Outdoor). One accustomed to country work; is steady and trusty, and has been taught in one of the leading London factories. Good wages, and a permanency is offered. Must be able to come at once. Walch and Pohl, Barrow-in-Furness.

MANAGER or TUNER, by a Gentleman (38). Is a competent repairer. Married, without family. Wife good business woman. Could take entire charge of an establishment. References unexceptionable. A. B., care of J. K. Barwick, Music Dealer, East Parade, Keighley, Yorks.

A VERY Experienced **PIANOFORTE and HARMONIUM TUNER**, with first-class testimonials, is in want of a really good permanent APPOINTMENT in any healthy town. Middle-age and married. Advertiser would like, if possible, to combine an organist's appointment. Particulars to H. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED by Advertiser, a **SITUATION** as **PIANOFORTE TUNER**. Thoroughly competent; also well up in American Organs, Harmoniums, and small goods. First-class references. Address, E. S., 13, Clarke Terrace, Llanberis Road, Carnarvon.

WANTED, RE-ENGAGEMENT by a thoroughly experienced **REPAIRER, REGULATOR, and TUNER**, from London, of Pianofortes, Harmoniums, and American Organs. F. W. S., 38, Wynford Street, Eccles New Road, Salford.

AN Experienced TUNER and REPAIRER seeks RE-ENGAGEMENT. Salary, 50s. per week. T. R., 2, Woolcott Cottages, Lower Redland, Bristol.

PIANOFORTE Factory TUNER and REPAIRER, can recover hammers, &c., seeks ENGAGEMENT. Address, A. D., 34, Alfred Street, Colebrooke Row, Islington.

CAPITAL OPENING for a well-educated musical youth. Advertiser, a thorough practical Pianoforte Repairer and Tuner, has a VACANCY for an Indoor APPRENTICE. For further particulars, apply, Mr. Whomes, Organist, Bexley Heath.

TO PIANOFORTE MAKERS or TUNERS.—WANTED, to APPRENTICE (indoor) a respectable LAD (16) under a good Tuner, &c. Address, Organist, Post-office, Hitchin.

WANTED to APPRENTICE, intelligent YOUTH (16) to Music Trade with Tuning, where he will have good instruction on organ. Comfortable home required. Fairly clever at music. Address, W., care of Mr. Bell, Music Warehouse, Redditch.

APPRENTICE.—WANTED to APPRENTICE a tall, genteel YOUTH to the tuning, stringing, &c., of the pianoforte. Address, L. I., 4, Albany Street, Regent's Park.

GENTLEMANLY OCCUPATION (£150 a year made easily). Pianoforte tuning and repairing taught. Twenty years' factory experience. Reference to pupils in situations. Tuner, 246, High Street, Camden Town, N.W.

PIANO TUNING.—A Young Man, who has studied Music as a Profession for three years, wishes to meet with some one who will TEACH him TUNING and REPAIRING of PIANOS, &c. Premium and time according to advantages. Student, 4, Duke Street, Manchester Square, W.

WANTED, in a Music Warehouse in the West of England, a YOUNG MAN of good address, and able to try over music and show off Pianos and American Organs; also to superintend business during the manager's occasional absence. Apply by letter, addressed F. M., care of Robert Cocks and Co., New Burlington Street.

ASSISTANT REQUIRED in a PIANOFORTE and MUSIC BUSINESS, situated about 30 miles from London. Preference will be given to an experienced Tuner. For further particulars, apply to Messrs. F. Lucas, Son and Co., 20, Great Marlborough Street, London, W.

COUNTER ASSISTANT.—WANTED, a Young Man, of good address, in a London Music Warehouse. A good knowledge of the trade catalogues necessary. Address, with references, A. B., care of Robert Cocks and Co., 6, New Burlington Street, London.

WANTED, an ASSISTANT in a General Music Warehouse in the country. State age and wages required, and inclose carte to J. C. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, ASSISTANT accustomed to Music Library. Apply, in own handwriting, stating salary required, and inclosing carte and references, to Thompson and Shackell, Pianoforte Dealers, Cardiff.

ADVERTISER (aged 22) is open to a RE-ENGAGEMENT as Assistant in a Music Warehouse. Good knowledge of the catalogues, &c. Address, Max, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a RE-ENGAGEMENT in Sheet-Music Department. Long experience in town and country. Thorough knowledge of catalogues. No objection to go abroad. H. B., 47, Half Moon Street, London, W.

PIANOFORTE and MUSIC BUSINESS for DISPOSAL, in one of the principal towns in the West of England. The business has been established for over fourteen years, and there is a very large Tuning and Repairing Connection attached to the same. The stock consists of about 50 instruments and a small stock of sheet music which can be taken at a valuation. The business altogether is of a first-class character, and offers a splendid opportunity for an energetic man. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, Regent Street, W.

PIANOFORTE and MUSIC BUSINESS for DISPOSAL. The Stock and Goodwill of a well-established Business in a fashionable watering-place on the North-West Coast. There is a good Tuning and School Connection attached thereto. The stock consists of about 29 pianofortes and harmoniums by the best makers, and sheet music. Purchase-money £2,000, a third of which can remain on good security for a short time at a small interest. For further particulars, apply to Messrs. F. Lucas, Son and Co., Chartered Accountants, 20, Great Marlborough Street, Regent Street, W.

MUSIC BUSINESS in Lancashire, with first-class Tuning Connection (about 300), for SALE. There is a small stock of pianos, &c., principally out on hire. Well worthy the attention of an active tuner with moderate capital. Apply to Messrs. F. Lucas, Son and Co., 20, Great Marlborough Street, London, W.

RE JOHN CHAPMAN, Pianoforte Manufacturer and Music-seller, 37, John William Street, Huddersfield, deceased. This valuable PIANOFORTE and MUSIC BUSINESS is now for DISPOSAL. The business has been established for over 30 years, and affords a good opportunity for anybody wishing to start in trade. There is a good Tuning and Hiring Connection attached to the business. The Stock and Goodwill can be had at a valuation, which would come to about £1,700. Apply at the above address, where all particulars can be obtained.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glees, Madrigals, Organ Music. Full value and cash payments. Reeves's Depôt for Old Music, Fleet Street, London.

MARRIOTT and WILLIAMS, Music Publishers, Academy House, 313, Oxford Street, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake Revising, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.

Auction Rooms, specially for the Sale of Musical Property, Books and Works of Art, 47, Leicester Square, W.C.

MESSRS. PUTTICK and SIMPSON beg to announce that they will hold their MONTHLY SALE of MUSICAL PROPERTY on—

Tuesday, December 20.

* * Instruments (or particulars of same) intended for insertion in any of the above should reach us ten days prior to the date mentioned. Sales of Trade Stocks, Manufacturing Plant, Music Plates, Copyrights, &c., effected on the premises of the owners, or otherwise, as required.

Valuations for Probate or Legacy Duty, or for Public or Private Sale. 47, Leicester Square, London, W.C. [Established 1704.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions. Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas. The Trade, Merchants, and Shippers supplied.

Monthly Sale of Musical Property.—16, Mortimer Street, London, W. Important to the Trade, Profession, and public in general. About Forty Pianofortes (new and second-hand), by Broadwood, Collard, Kirkman, Erard, and Allison. Harmoniums and Organs by Christophe, Alexandre, Trayser, and Mason and Hamlin. Harps by Erard, &c. Violins, Pianoforte Small Work, Music Stools, Sundries, &c.

MESSRS. KELLY & CO. beg to announce that they will Sell by Auction, at their Mart, 16, Mortimer Street, London, W., on WEDNESDAY, December 7, 1881, the important and valuable property as stated above. The Sale will commence at One o'clock precisely. Catalogues may be had post-free, and goods viewed the day prior and morning of Sale.

IMPORTANT TO MUSICSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

MELBOURNE EXHIBITION, 1881.—FIRST PRIZE to BORD'S PIANOS on SALE, with 25 per cent. discount for cash, or on the three-years hire system, 15s. per month. Illustrated Lists free, of CHAS. STILES and CO., 42, Southampton Row, Holborn, London, W.C. Second-hand Pianos on the three-years system, 10s. 6d. per month. Pianos exchanged.

Price 1s. per pair.

NEW SPRING LEAF HOLDER (Registered) for Music and Reading Desks. Easily fixed; noiseless in action; does not become loose; insensible to wear. Drawings are not permitted in this advertisement, but may be had from the Inventor, J. STUTTAFOED, 47, Rathbone Place, W. Trade supplied.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minories, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London. PRACTICE can be had on a complete Instrument.

A. MONK, ORGAN BUILDER.—Organs built to any specification or size, and to suit any position or limited space, in any part of the kingdom or for foreign climates. All Organs guaranteed to be of best materials and workmanship, and constructed on the most improved principles, at moderate prices. Organs in Stock for Sale or Hire, or on easy terms. Price List, Specifications, Estimates, and Testimonials sent free. Old Organs taken in exchange or rebuilt. Additions, Repairs, Tunings, &c. Inspection solicited. 6, Sussex Terrace (top of Great College Street), Camden Town, London, N.W.

EUSTACE INGRAM, Church Organ Builder, combines excellence of tone and workmanship with economy. Inspection invited. Organ Works, Burnard Place, Eden Grove, Holloway Road, London, N.

W. J. HAYWOOD (established 1872), practical Organ-Builders and Tuners. Old organs carefully restored, reconstructed, and enlarged. Drummond Street, Hampstead Rd., N.W.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Clauses Tutor, 12th edition, 6d. each. D. Scholefield, Trinity Street, Huddersfield.

BRISTOL.

MR. J. HAMILTON,
6, CHESTERTON TERRACE, CITY ROAD,
MANUFACTURER OF

Pedals and Action for Pianofortes,

Begs to inform Organists, Organ Students, and others that his invention for attaching PEDALS to PIANOFORTES is so useful that it has earned the approbation of over a thousand members of the musical profession. For a small outlay the great pleasure of playing organ music (from Bach's Grand Fugues to the late Henry Smart's beautiful movements) at home can be obtained. This action is easily attached to any kind of Pianoforte in a short time, as it is all sent complete with printed instructions "How to attach."

A Set of Straight Pedals (CC to F, 30 notes), with action and printed instructions, price £4 4s.

Or Radiating and Concave Pedal Board (CC to F, 30 notes), with action and printed instructions, price £5 5s.

Agents are required for every town and district.

Send for prices to the profession and trade; also for testimonials. Orders accompanied with cheque or P.O. Order will receive immediate attention.

Address, J. HAMILTON, 6, Chesterton Terrace, City Road, Bristol.

ORGAN PEDALS TO PIANOFORTES

To ORGAN STUDENTS AND ORGANISTS
RUMMENS'S

Attachment (Patented)

Is entirely different to, and supersedes, all others (vide testimonials from the most eminent organists), while the mode of attachment is simplicity itself. There is no string, gut, or other similarly inefficient material employed, so that after being properly attached it gives no further trouble, neither is it affected by atmospheric change. Full particulars, also prices, &c., of the Inventor, Patentee, and Manufacturer, Henry J. Rummens, 102, Railton Road, Brixton, London.

NEW MUSIC-ENGRAVING
(STEAM PRINTING)

EXHIBITED IN

PARIS, VIENNA, and PHILADELPHIA.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SPECIMENS and ESTIMATE

will be sent post-free on receipt of manuscript.

SONG, PIANO PIECE, &c. Engraving, Printing, and Paper:—
4 Pages, including Title, 100 Copies (Folio) ... £1 8 0

The following 100 Copies 0 4 0

ANTHEM, PART-SONG, KYRIE, HYMN, &c.:—
4 Pages, including Heading, 100 Copies (Octavo) ... 1 2 0

The following 100 Copies 0 2 0

OPERA, CHORUS, BAND-PART, &c.; Sacred Music of any kind; BOOK with ILLUSTRATIONS; TITLES with Views, in colours, highly ornamental; COPYING old Books, Manuscripts, Drawings, &c., by Photography and Patent Processes.

Reprint supplied.

The most perfect Machinery and a large well-trained Musical Staff enable us to supply even the largest orders within the shortest time.

PATENT PAPER TYPE COMPANY,

62, HATTON GARDEN, LONDON, E.C.

CHURCH ORGAN for SALE, cheap. 15 stops, 2 manuals, speaking front pipes, solid mahogany case, with black mouldings; powerful tone. John Hoyland, American Organ and Harmonium Manufacturer, Pianoforte Repairer, &c., 23 and 25, Bow Street, Sheffield.

TWENTY GUINEAS.—Walnut PIANO, panel front, 7 octaves; Harmonium, four rows of reeds, £18. Great bargain. J. Hoyland, 23, Bow Street, Sheffield.

AMERICAN ORGANS, from 10 guineas; American Organs tuned and repaired. J. Hoyland's Show Rooms, 23, Bow Street, Sheffield.

FROM a Penny Jew's Harp to a Church Organ, the cheapest house in Sheffield is J. Hoyland's, 23, Bow Street, Sheffield.

MUSICAL BOXES, all sizes, from 4s.; Concertinas, Accordions, Guitars, Drums, Flutes, Organ Accordions, Strings, and Fittings. John Hoyland, 23, Bow Street, Sheffield.

HOYLAND'S Organ-toned HARMONIUMS, from 7 guineas, or 7s. per month for two years. Show Rooms, 23 and 25, Bow Street, Sheffield.

ORGAN-TONED HARMONIUMS, made to order from 7 guineas; American Organs from 10 guineas. J. Hoyland, the Manufacturer, 23, Bow Street, Sheffield. Lists free.

CHAMBER ORGAN for SALE, 2 manuals, 8 stops, full compass pedals. May be viewed by appointment. Apply, by letter, to J. W. Ellis, 42, Yerbury Road, Upper Holloway, N.

VIOLIN AND BOW
MAKERS AND REPAIRERS,
GEORGE WITHERS & CO.
(Late of Coventry Street),
WHOLESALE IMPORTERS OF
MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

95, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

BUTLER'S MUSICAL INSTRUMENTS.

Viols, Guitars, and Banjos.
Flutes, Clarinets, and Flageolets.
Concertinas, Accordions, and Flutinas.
Harmoniums, Pianos, and Organs.
Cornets, Drums, and Band Instruments.

Musical Boxes and Musical Instruments of every description.
The largest and most varied assortment in the Kingdom.

G. BUTLER'S, 29, Haymarket, London.

Illustrated Catalogue, fifty pages, sent post-free.

MALEY, YOUNG & OLDKNOW,
ORGAN BUILDERS,
KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first-class.

Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

JAMES CONACHER AND SONS,
ORGAN BUILDERS,
BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

CARPENTER'S IMPROVED AMERICAN
ORGANS AND REED ACTIONS.

WORKS—WORCESTER, MASS., U.S.A.

Agents throughout the United Kingdom.

THE CONCERT SEASON.—The Grand Orchestral Action, 17 stops (11 sets of reeds), in new patent chapel case, is a splendid organ for concert or church use. It is the best and cheapest organ manufactured.

Pedal Organs, with one or two manuals and accessories.

The Professor's Organ, 15 stops, 7 sets of reeds, from 35 guineas.

School Organs, in elegant cases, from 12 guineas.

The PATENT "AERO-DYNAMIC EXPRESSION INDICATOR" and "VOX-HUMANA" may be had in any style of action. Organs for India and tropical countries.

N.B.—All organs warranted for six years. See that all actions have the "Carpenter" Trade Mark.

Catalogues post-free.

The NEW PATENT ORGANETTE will be found a useful little instrument for the festive season. It is capable of playing sacred and secular music of any kind. Any one can play it without difficulty. The case is of walnut, nicely finished with gilt trimming. A set of tunes and a complete catalogue are given with each instrument.

Price £1 11s. 6d. Carriage paid to any Railway Station in Great Britain. The Trade supplied. Sole Importers—Carpenter and Co. Address, John A. Matthews, Wholesale Manager, 9, North Place, Cheltenham.

ORGANS, for small Chapel or Chamber, of 4 stops.

In general swell, stained case, with decorated front pipes; one of 7 stops, with German pedals of 20 keys, with separate unison pedal notes, in painted case, with decorated front pipes speaking; also a small Cabinet Organ of 6 stops, in black walnut case, with gilt pipes at each side, German pedals of 2½ octaves, to be SOLD. Bargain. Apply to Costloe and Son, Isleworth, Middlesex.

A BARGAIN.—ORGAN for SALE, now in the Rectory Place Congregational Church, Woolwich, contains 8 stops in great organ; 6 stops in swell organ; 1 on the pedals; and the usual couplers and composition pedals. Is being parted with to make room for a much larger instrument. For further particulars and orders to view, &c., apply to The Organist, care of Mrs. Smith, 16, Rectory Grove, Woolwich.

ORGAN for SALE, full compass, 2 manuals, 14 stops, pedals, &c. Excellent modern instrument. Price, £150, or offer. Mr. Dolman, 8, High Street, Hampstead, London, N.W.

Mr. Stedman's Musical Agency*(Established for the transaction of all Musical Business, Professional and General),*

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a **REGISTRY OF ORGANISTS, CHOIRMEN, and CHORISTERS** seeking **APPOINTMENTS**, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good **SOLO CHOIR-BOYS** for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide **CHOIRS and ORCHESTRAS** for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

CHAMBER ORGAN, 1 manual, 2½ octaves of pedals, 6 stops. Perfect order. Mahogany case. About 240 pipes. Black naturals. Price £48, or will exchange for first-class piano. Address, by post, J. G. Morley, 2, Beaconsfield Terrace, Hammersmith, W.

CC ORGAN for SALE. Very low price. Three manuals, 31 stops. Rebuilt. Can be ready by Christmas. Can be seen and tried at T. S. Jones', 25, Pentonville Road, Islington, N.

CC ORGAN for SALE. Now on hire at Wesleyan Chapel, Seven Sisters Road, Finsbury Park. Two manuals and 17 stops. Price low. Quite new. For cards to view, apply to Maley and Co., Organ Builders, King's Road, N.W.

CC ORGAN, 1 manual, 6 stops, 1½ octave of pedals, illuminated speaking pipes, £25. C. Lloyd and Co., Brighton Street, Nottingham.

ORGAN, 2 manuals, 16 stops, oak case, illuminated speaking pipes, pedal organ, &c.; suitable for Church or Chapel, £120. C. Lloyd and Co., Organ Builders, Brighton Street, Nottingham.

FOR SALE, a splendid CHAMBER ORGAN, by GRAY and DAVIDSON. Two manuals, 9 stops; in handsome rosewood case. J. M., 34, Penn Road, N.

FOR SALE, immediately, as premises are required for public improvements, a fine CHURCH ORGAN. 3 manuals, 30 stops (6 couplers), 8 composition pedals. Handsome decorated front. Price very moderate. A smaller organ would be taken in part payment. S. Collins, Music-seller, Bromley, Kent.

CC ORGAN, pedals, seven stops. Sweet tone. Suit Church or Room. Bargain, £25. Apply, A. B., London House, Chapel Road, Watford.

ORGAN for SALE, now standing in St. Matthew's Church, Ipswich. Contains 2 manuals, 22 stops; bourdon pedals. Price £100. Full particulars on application to Mr. T. Palmer, Mus. Bac., London Road, Ipswich.

FOR SALE, a BARREL ORGAN, playing forty tunes, with 89 metal and 31 wood pipes, in oak case, by Robson. Address, The Rector, Biddenden, Staplehurst.

AMERICAN ORGANS (genuine) at half usual London prices. Coupler and sub-bass. 3 and 4, New Inn Yard, Great Eastern Street, E.C.

TO ORGAN STUDENTS.—Good second-hand CC ORGAN for SALE, in mahogany case. Two manuals, bourdon pedal pipes, 29 notes. Address, Mr. Marsh, 16, Featherstone Buildings, High Holborn, W.C.

RUDALL, CARTE & CO.

ORCHESTRAL AND MILITARY

Musical Instrument Makers.

FLUTES.

OLD SYSTEM. IMPROVED OLD SYSTEM, RADCLIFF'S MODEL. CARTE'S SYSTEM.

BOEHM'S SYSTEM. DITTO, ROCKSTRO'S MODEL.

CLARINETS.

ORDINARY, BOEHM, OR CARTE'S PATENT.

The latter retaining the Ordinary Fingering, but doing away with the difficulty caused by the back thumb-hole, &c.

OBOES.

ORDINARY, BOEHM, OR BARRET'S SYSTEM.

Rudall, Carte and Co. formerly supplied Barret's System Oboes made by the house of Triebert, and since the recent failure they have arranged to have them made by the late foreman of that firm.

BASSOONS, CORNETS,

CONCERT HORNS (The New Drawing-Room Instrument, in C, fingered like the Cornet). It has a charming tone, similar to the French Horn in quality.

HARPER'S MODEL TRUMPETS.

RAOUX MODEL FRENCH HORNS.

TENOR HORNS, BARITONES, EUPHONIUMS,

BOMBARDONS, DRUMS, &c.

Complete Illustrated Catalogue of the Orchestral and Military Instruments on application at the manufactory.

RUDALL, CARTE & CO.,

23, Berners Street, Oxford Street,
LONDON, W.

THE

**AUTHORS' WORKS
MUTUAL
PUBLICITY AGENCY**

(REGISTERED).

This Agency has been formed for the purpose of collecting into one Catalogue all musical works published by composers on the **AUTHOR'S PROPERTY SYSTEM**, and to work their sale throughout the musical profession by means of the advantages to be obtained from combination and co-operation as opposed to single-handed efforts.

The Thematic Catalogue of Authors' Works, giving thematic extracts, and full information as to marked price, net price to profession, degree of difficulty, general style of composition, &c., &c., of every work entered, is now being engraved and printed, and will have a First Edition of Four Thousand Copies, as can be verified by the Printers, The Patent Paper-Type Company, 62, Hatton Garden, London, E.C.; and a copy of the Catalogue will be forwarded, gratis and post-free, to every professor and teacher of the pianoforte, organ, and singing, in the United Kingdom, whose name appears in the "Musical Directory" (there being about four thousand).

Purchases and Sales are executed through the Agency.

The First Part of the Catalogue will be ready in December, and will contain Authors' Works of every description, such as Pianoforte and Organ Compositions, Anthems, Church Services, Songs, Part-Songs, &c., &c.

Composers, Professors, and Teachers generally, who may have published any of their compositions on the Author's Property System, and wish to avail themselves of the extensive publicity given to their works by this Agency, should write at once for particulars.

THE AUTHORS' WORKS MUTUAL PUBLICITY AGENCY.

Manager, FELIX SOMMER,

Cambridge Road, Gunnersbury,

Middlesex.

TO ADVERTISERS.—Advertisements of a suitable nature will be inserted. Scale of charges on application.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS IN MUSIC.

JANUARY 9 to 14, 1882.

The LAST DAY of ENTRY for the following is December 23, 1881. Previous Exercises must be sent in by December 9, 1881.

1. Diplomas of Licentiate and Associate, and the Certificate of Student in Music.
2. Higher Musical Certificates for Women (Harmony, Counterpoint, General Musical Knowledge, Solo Singing, Pianoforte, Organ, &c.).
3. Special Certificates for Technical Skill in the same subjects.
4. Musical Examinations for Clergy and Candidates for Holy Orders.
5. Matriculation Examination.

Candidates may enter for any one or more subjects in Nos. 2 and 3 at their option. The whole of the Examinations will be held in London.

Nos. 2 and 3 will include the Examinations for admission to the respective Classes of Associate-Pianist, Organ-Associate, and Associate-Vocalist.

The revised Regulations and Lists of selected Subjects may be seen in the COLLEGE CALENDAR for 1881-2 (now ready, price 3s. 6d.), or may be had separately on application to the Secretary, Trinity College, London, W.

CLASSES AND LECTURES.

LENT TERM will commence on JANUARY 16, 1882.

SUBJECTS: Harmony, Counterpoint, Canon and Fugue, Form, Orchestration, Musical Acoustics, Organ, Pianoforte, Harmonium, Solo Singing, Violin, Violoncello, Flute, Oboe, Clarinet, Harp, Choral Singing, Figured-Bass-Playing, Sight Singing and Elements of Music, Physiology of the Vocal and Aural Organs, Musical History, Choral Service Class for Clergy, Orchestral Practice.

Separate Classes are formed in each Subject for Ladies.

Prospectuses, containing full particulars as to fees and names of Professors and Lecturers, as well as Forms of Application for Students, may be obtained from the Secretary, Trinity College, Mandeville Place, Manchester Square, W.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

In response to a desire very generally expressed throughout the country for a system of Local Examinations in Pianoforte-Playing and Singing, the Academical Board, in the year 1875, originated such a System of Practical Musical Examinations, and appointed a Visiting Examiner, on whose report Certificates (Honours or Pass) are granted to efficient Candidates.

Local Centres and Schools may be visited by the Examiner at any time, by special arrangement with the Academical Board. Application should be made through the Local Secretary for the District at least three months before the proposed date of the Examination. The Subjects of Examination are as follows:—1. Pianoforte, Organ, or Harmonium Playing. 2. Pianoforte Duet Playing. 3. Solo Singing. 4. Performance on any Orchestral Instrument.

The Regulations, with the Official List of approved Pieces, may be had of the Secretary, Trinity College, London, W.

BY ORDER OF THE ACADEMICAL BOARD.

Just published.

JOHANNES BRAHMS'S HUNGARIAN DANCES

NEW AND COMPLETE EDITION.

Pianoforte Solo.	4 Books, in 1 Vol.	net 7 6
Pianoforte Duet.	4 Books, in 1 Vol.	„ 10 0

London: NOVELLO, EWER and Co.

NOW READY.

SCHUBERT'S SONGS

VOLUME I.

TWENTY SONGS

FOR A

MEZZO-SOPRANO VOICE

The English Version by NATALIA MACFARREN.

PRICE ONE SHILLING AND SIXPENCE.

CONTENTS.

Praise of Tears.	Huntsman, rest (Ellen's second song in "The Lady of the Lake.")
Knowest thou the land? (Mignon's first song in "Wilhelm Meister.")	Thro' the pine-wood.
The Message of Flowers.	The summer waves.
Nought may'st thou ask me (Mignon's second song in "Wilhelm Meister.")	Wanderer's Night-song.
Oh, let me dream till I awaken (Mignon's third song in "Wilhelm Meister.")	Trust in Spring.
The greenwood calls (Slumber Song.)	The Maiden's Lament.
The full-orbed moon (Romance from "Rosamunde.")	To Mignon.
Hallow'd night, descend.	The Passing-Bell.
	Alinda.
	Ave Maria (Ellen's third song in "The Lady of the Lake.")
	The Fisherman.
	On the water.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

(PUBLISHED ON THE FIRST OF EVERY MONTH)

Price Threepence.

Annual subscription, including postage, 4s.

Subscriptions will also be received by all Book and Music-sellers (not including postage), 3s.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

To insure insertion in their proper places, Advertisements should reach the Office not later than the 24th of each month. It cannot be guaranteed that those received after this date will appear among the classified announcements; they will, however, be inserted in the space allotted to Advertisements arriving late.

SPECIAL NOTICE.

Advertisements for the January Number should reach the Office not later than December 20, as in consequence of the Christmas Holidays it will be necessary to go to press considerably earlier than usual.

New Edition of Bach's Organ Works

THE ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE AND JAMES HIGGS,

Mus. Doc., Oxon.

Mus. Bac., Oxon.

BOOK I.—EIGHT SHORT PRELUDES AND FUGUES.

PRICE 2s. 6d.

In this edition much help is offered toward a correct and effective rendering of Bach's Organ Music. The distribution of the parts between the two hands is clearly shown. The notes most conveniently played by the right hand are printed on the *upper*, and those best taken by the left hand on the *lower*, of the two manual staves. The pedalling is indicated where necessary. Marks of expression and phrasing are added occasionally, and suggestions for the effective use of the organ are given throughout. The preface contains many useful hints.

London: NOVELLO, EWER and Co.

FULL ORCHESTRAL SCORES

PUBLISHED BY

NOVELLO, EWER AND CO.

SPOHR

THE LAST JUDGMENT. English and German words ... £1 11 6
GOD, THOU ART GREAT. ditto ... 0 10 6

HANDEL

MESSIAH I 10 0

HANDEL AND MOZART

ACIS AND GALATEA. English and German words.
(Mozart's Accompaniments) I 11 6

HAYDN

CREATION I 10 0

MENDELSSOHN.

ELIJAH. English and German words I 5 0
ST. PAUL. ditto 1 5 0
HEAR MY PRAYER. ditto 0 6 0

SIR W. S. BENNETT

THE MAY QUEEN. New Edition (In the press).

London: NOVELLO, EWER AND CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1881.

THE BIRMINGHAM FESTIVAL, 1882.

ON the 10th ult. the Orchestral Committee of the Birmingham Festival met the members of the General Committee, and, for the first time, revealed the upshot of their labours in view of next year's solemnity. That those labours have been arduous and prolonged no one can doubt. That they have been zealous also is easy of credit, for particular reasons. We disclose no secret when we say that there were features in the proceedings of 1879 which gave alarm to many minds lest the Birmingham Festival should lose somewhat of its artistic supremacy. We need not revert more particularly to the matter. Every reader of contemporary musical record knows enough about it to spare us a rekindling of extinct fires, and to make unnecessary a setting forth of reasons why a change of management became advisable. That change effected, the normal responsibility of office was increased by a sense of obligation to justify what had been done. The "new blood" in the management could not but feel that it was on its trial, and we may well believe in a resolve to spare no effort likely to secure a triumphant issue.

The matter specially in hand at the meeting to which we refer was that of new works, and none more important could occupy the attention of a Birmingham Committee. In this case, it may emphatically be said *noblesse oblige*. The Midland Festival has, throughout its whole course, been honourably distinguished by a desire to encourage composers, while, in the particular instance before us, the policy is as justifiable as the obligation is onerous. A century of judicious management in the midst of an enterprising and wealthy community has lifted the institution to a place of national—nay, of universal importance. Its public are, to some extent, the connoisseurs of both worlds, and its duty is higher and larger than any defined by local exigencies. Herein lies the special gravity of the subject discussed on the 10th ult.; and by the Committee's handling of it, as every member knew, the forthcoming Festival stands or falls.

The Report of the Orchestral Committee set out with an acknowledgment of the obligation resting upon them to encourage native composers. In the discharge of this they applied to Mr. Arthur Sullivan for a new work. They could hardly have overlooked him with justice to their constituents. Mr. Sullivan's position is such that he cannot be left out of account. On the other hand, the position of the Birmingham Festival and the greatness of the honour implied by its patronage, made Mr. Sullivan's co-operation almost a matter of warrant. Yet that co-operation was refused; the Committee observing that "owing to numerous engagements Dr. Sullivan found self unable to accept a commission this time for a vocal or an instrumental work." In "numerous engagements" of our English composers we thoroughly believe, but that they were all of greater pith and moment than the provision of a novelty for Birmingham is a proposition wanting definite particulars, we regard as too doubtful. The Committee applied also to Mr. Barnby, who, after some preliminary correspondence, accepted a commission to write a cantata. But it likewise came to naught, under circumstances which, judging from the tone of the Report, were not quite

satisfactory. "Unfortunately, on the 15th of June last, some months after the commission had been placed in his hands, Mr. Barnby wrote to say that he found himself quite unable to complete the cantata in time for the Festival, and that he must reluctantly relinquish the engagement. The late period at which this decision was made known to your Committee necessarily restricted very much their field of choice in looking about for another composer to fill the gap caused by Mr. Barnby's defection." It seems to us that the lateness of his decision proves the reluctance with which the composer of "Rebekah" arrived at it, and affords conclusive evidence against caprice. It should not be overlooked, in cases of this kind, that a musical work is prepared under conditions very different from those that regulate the manufacture of a stove or a rifle. Mr. Jaffray, the chairman of the Orchestral Committee, speaking without special reference to Mr. Barnby, laid the fact down with clearness and force when he said, "Genius is not subject to the ordinary commercial rules of business men. The Roman centurion of old could say to his servant 'Do this' and he would do it. He 'saith to one go and he goeth, and to another come and he cometh,' but inspiration was not subject to any of those exact rules and commands." Bearing this in mind, we may take for granted that Mr. Barnby had sufficient reason for returning his commission and declining an honour the very offer of which constituted something like a patent of musical nobility.

Failing Mr. Sullivan and Mr. Barnby, the Committee applied to Mr. Alfred R. Gaul, a local professor of more than local repute, and that gentleman is now engaged upon a Cantata entitled "The Holy City." Mr. Gaul, however, is not the sole representative of English art, Mr. Villiers Stanford having undertaken to furnish an orchestral "Serenade" in three movements. As to this, the chairman of the Orchestral Committee remarked, "Mr. Stanford's productions are not much known in Birmingham, but he is a professor of music at Cambridge, and he has recently produced an opera, received with great acclamation in Germany, called 'The Veiled Prophet of Khorassan,' founded upon Moore's 'Lalla Rookh.' I think you will find Mr. Stanford is a man of the future, whose fame is gradually reaching its meridian." We have no doubt whatever as to the wisdom of the Committee in engaging Mr. Stanford's pen. The Cambridge composer will produce a clever and scholarly work, certain, at least, of commanding respect. At the same time English amateurs can hardly feel satisfied with the representation of their national art in the scheme of the Festival. Whatever may be its quality, it is undeniably meagre in quantity, and lacks the recommendation of names generally known and esteemed. Yet we decline to argue therefrom a wilful neglect of native talent. The real fact is that but little native talent exists, either for neglect or encouragement. A man may count English composers of Festival rank upon the fingers of one hand; and Birmingham cannot, if expected, failing these, to draw liberally and of a haphazard from the ranks of men who are only known. Sir Julius Benedict's cantata "The Holy City," a work originally intended for the Festival at Norwich in October, has been deferred for the Midland solemnity, and will occupy an intermediate place between the novelties of native and purely foreign origin. Mr. Stanford's cantata is of the poem as "dramatic" and "full of life" regarding the cantata generally as a novelty to the interest of the Festival. We are ready to believe. Sir Julius is advanced in years, it is true, but there is no proof that his

powers have decayed. Evidence rather inclines the other way, and we should not be in any measure surprised to find "Graziella" marked by almost youthful vivacity.

The works obtained from foreign composers are two in number, of which one is written by Niels Gade. It will be remembered that the Danish master contributed his Cantatas, the "Crusaders" and "Zion," to the programme of 1876, and by their means obtained no mean share of the honours then awarded. Under such circumstances, renewed application to Mr. Gade was the most natural thing in the world, while the composer as naturally accepted an engagement which even he was bound to regard in the light of a distinguished compliment. His new work, entitled "Psyche," will soon be completed and forwarded to England. The composer of the second and principal novelty is M. Gounod, who has, moreover, engaged to conduct its performance in person. Upon the subject of this important addition to the Festival programme and to sacred art we cannot do better than quote from the speech of Mr. Jaffray:—

They were fortunate in approaching M. Gounod just when his great work was within what it was now the fashion to call a measurable distance of completion. They were fortunate also in finding a spirited firm of publishers who would enter with spirit and liberality into negotiations with M. Gounod; and he must also add that to the tact and ability of a member of the orchestral committee, Mr. Milward, they were greatly indebted for the successful result of the negotiations with M. Gounod. He should like to say a word or two about the character of the great work which it would be the honour of the Committee to submit for public criticism in August next. M. Gounod was naturally in love with his own child, and he wrote upon the score when he gave it into the hands of Mr. Milward, in Paris, *Opus vite mee* ("the work of my life"). It was a work of high dramatic character, full of effects, some of them novel and many of them grand, and, so far as they could judge, they believed that it was destined to live, if not side by side with some of the greatest works of former ages, yet it would be one which the musical world would not willingly let die. A good deal of gossip had taken place in reference to the terms upon which the committee obtained the work. He might state, however, what the terms were. The composer desired to rid himself of all business transactions in reference to the property in the work, and he treated with the committee upon the basis of an absolute sale of the copyright and of representation and performance all the world over, and he asked for that £4,000. The committee paid him the £4,000 on the 1st of November, but of course they could not stand such a drain as that on their resources, and they entered into negotiations with Messrs. Novello, who, for the copyright and right of performance all the world over, paid them £3,250. So that it would only cost the Festival authorities £750, and those who knew the difference between a half-filled Town Hall on a Wednesday morning and a crammed hall on that morning, could easily understand they would make a considerable amount of money, besides *éclat*, by the transaction. Not only would it fill the hall in all probability on that occasion, but it would draw strangers from, he ventured to say, every part of the Continent, and certainly from every part of England, to the whole Festival; and they could not estimate the financial results which would be produced by what he considered not only a spirited, but a good honest business transaction. They had made arrangements also with M. Gounod to conduct his own oratorio. A certain monetary penalty was attached to his not conducting the oratorio himself, but they earnestly hoped that he would be able to do so. He intended to come on the Wednesday before the Festival, so as to conduct some of the private rehearsals by the choir of his great work. All who remembered that great occasion in the history of the Birmingham Festivals, when Mendelssohn conducted his own "Elijah," would never forget the charm of mind and manner of that great and immortal composer; and they hoped to have the benefit, therefore, of M. Gounod's attendance here to give perfection to the performance of the work of his life.

There is no need of addition to this statement, nor could further remarks be made without anticipating criticism, for which the time has not yet arrived. Enough that in M. Gounod's "Redemption" we have a work of high pretensions and singular interest, such as would alone confer distinction upon the greatest Festival. In presence of the French master's oratorio, there is really no need to be much exercised in mind about anything else.

Turning to the general arrangements of the Festival as far as they were determined on the 10th ult. a few words will suffice. The performances will probably begin on Tuesday, August 29, and end on Friday, September 1. Sir M. Costa is again appointed conductor, and the various sub-committees are duly nominated, with power to act in their respective departments. One point alone remains undecided, namely, whether M. Gounod's oratorio

shall be performed a second time on the Friday evening for the benefit of those necessarily excluded from its *début*. On this question, we think, there ought not to be two opinions. Considering the immense interest attached to the work, even three public representations would find abundance of witnesses. The Committee will, indeed, be unwise if they reject an idea that commends itself alike to prudence and artistic enthusiasm. But we have entire faith in their judgment, and already feel assured that the Birmingham Festival of 1882 must prove a brilliant success.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. X.—BERLIOZ (*concluded from page 562*).

ALTHOUGH the fate of "Les Troyens à Carthage" profoundly disappointed Berlioz, twenty-one representations put him in a position to snap the chains which bound him to the *Débats* and its hated *feuilletons*. At this the master rejoiced with joy inexpressible. As we have seen, he always detested the journalist's work, for which, indeed, he was in some important respects unfitted, and now he threw away the critical pen with a wild shriek of liberty. Hear him:—

"At last! at last! at last! After thirty years of bondage, I am free! I have no more *feuilletons* to write, no more platitudes to justify, no more mediocrities to praise, no more indignation to repress, no more deceptions, no more comedies, no more cowardly complaisance. I am free! I am no longer obliged to enter opera-houses, or to speak of them, or to hear them spoken of. . . . Gloria in excelsis Deo, et in terra pax hominibus voluntatis!!"

Referring to the same subject in a letter, he says:—

"I have left the *Journal des Débats*. Nothing can be more comical than the disappointment and wrath of the men who, for three months, have been paying court to me. They have lost their trouble, they are robbed," &c.

Berlioz thoroughly enjoyed his freedom:—

"I have not put my foot inside a lyric theatre for two months. I have seen neither 'Moïse' nor 'La Fiancée du Roi de Garbe,' nor the marvels of the Italians, nor the new ballet, nor anything."

But with leisure came *ennui*, heightened by the lassitude attendant upon disease. In truth Berlioz was at this time an object of pity. His second wife had followed Henrietta Smithson to the grave, dying suddenly of heart-rupture; and perhaps there is not in all literature a more terrible description than that given by the master of the scene at Montmartre, when the remains of the Irish actress were disinterred in order to be placed in a family grave purchased for and presented to Berlioz by his friend, M. Alexandre, the manufacturer of harmoniums. We forbear to reproduce a picture that could only have been drawn at a moment of morbid excess. It would shock the most callous reader. Enough that Berlioz saw his wives laid in the same tomb, and remarked that they rested tranquilly, awaiting the hour when he should join them.

In August, 1864, the master, a chevalier of the Legion of Honour since 1839, was created an officer of that order, and soon after, being unable to bear longer the solitude of a city from which all his friends had temporarily departed, he set out for his native South. The expedition may have been vaguely entertained upon, but was soon controlled by a purpose of the most characteristic description—none other than that of seeking out a lady ("Estelle") to whom, as a boy, he had been warmly attached, and who was,

indeed, his first love. Some years earlier he had endeavoured to renew the acquaintance at Meylan, but the lady, now known as Madame F., discouraged his advances, acting throughout with great judgment and feeling. Free once more, and in the neighbourhood of her new residence (Lyons), Berlioz resolved upon another effort. At Lyons, therefore, he wrote, begging an interview, and delivered the letter himself, waiting at the door for an answer. The reply being favourable, our master soon stood in the presence of his early love, who received him with a "sweet dignity," holding the letter, apparently unread, in her hand:—

"She. We are old acquaintances, M. Berlioz! . . . (Silence.) We were two children! . . . (Silence.)

"He. Will you read my letter, Madame? It will explain to you my visit.

(Madame F. reads the letter and places it on the mantel-shelf.)

"She. So you have been again to Meylan; but, no doubt, it was by accident that you were there? You have not travelled expressly?

"He. Oh! Madame, can you think that? Do I want an accident to see again . . .? No, no, I had long desired to return. (Silence.)

"She. You have had a very exciting life, M. Berlioz.

"He. How do you know that, Madame?

"She. I have read your biography.

"He. Which?

"She. A volume by Méro; I think I bought it some years ago.

"He. Oh! do not attribute to Méro, one of my friends, an artist, and a man of *esprit*, that collection of fables and absurdities, the true author of which I suspect. I shall have a genuine biography—that which I have written myself.

"She. Oh! no doubt. You write so well.

"He. It is not the worth of my style to which I made reference, Madame, but to the truth and sincerity of my story. As for my sentiments towards you, I have spoken without restraint in that book, but without naming you. (Silence.)

"She. I have obtained also, some particulars respecting you from one of your friends, who married a niece of my husband's.

* * * * *

"She. As for my life it has been very simple and very sad. I have lost several of my children; I have brought up others. My husband died when they were still young. I am much touched by, and very thankful for the sentiments you have preserved towards me.

"He. Give me your hand, Madame."

Profoundly agitated Berlioz kissed the hand extended to him and left the house, to walk about the streets as feverishly as he had roamed the streets of Paris when smitten with his Ophelia. Doing so, he met M. Strakosch, the brother-in-law, and then manager of Mdle. Adelina Patti, from whom he received and conditionally accepted an invitation to dine, in the evening, with the *prima donna*. This, however, did not abate the fever raging in his blood. He could neither read, write, nor sit still. His legs took him mechanically to the neighbourhood of Madame F.'s house, and, when there, he bethought him to invite her to share his box at the opera. But the lady was out. He went again and met her on the stairs, in company with two German friends. She had a letter of polite refusal in her hand, and was on her road to the master's hotel. Again despair for Berlioz, but he carried off the letter, accounting it an "inestimable treasure." Then he went to dine with Patti, and "the ravishing *diva*, according to her custom, ran and offered to my lips her virginal forehead." More, she accompanied him

to the railway station, with her brother-in-law, and there flung herself upon his neck and embraced him. But what was all this to the mature lover of a mature woman?

"How much would I have given to receive these marks of affection from Madame F. and to be treated with cold politeness by Mdle. Patti. During all the prattling of that melodious Hebe, it seemed to me that a marvellous bird with diamond eyes fluttered about my head, perching on my shoulder, thrusting its beak in my hair, and, with fluttering wings, singing the most joyous of songs. I was ravished, but not moved. . . . The aged woman, sad and obscure, to whom art was unknown, possessed my soul, as she did formerly, and as she will to my dying day."

Paris, whither he now returned, could not, any more than Patti, charm away the master's agitation. His thoughts remained with Madame F., and to her he wrote (September 26, 1864) a passionate letter, from which the subjoined is an extract:—

"Oh! Madame, Madame, I have only one object in this world—to gain your affection. Let me try to win it. I will be submissive and reserved; our correspondence shall be as infrequent as you desire, and it need never become to you a fatiguing task; a few lines from your hand will suffice. My visits to you can be but rare, but I shall know that our thoughts are no longer separated, and that, after so many sad years, during which I have been nothing to you, I have at last the hope of becoming your friend. And a friend so devoted as I shall be is rare. I will surround you with tenderness so profound and so sweet, and with an affection so perfect, as that the feelings of the man may be mistaken for the naïve emotions of a child. Perhaps you will find in this a charm; perhaps at last you will say to me 'I am your friend.'"

Madame F. promptly replied with, as she expressed it, her hand upon her heart, and in terms that inspire the most profound respect. Her letter was, in fact, a touching appeal to be let alone, such as even Berlioz, with all his strange passion, could not have read unmoved. A short extract will suffice as an indication of its character:—

"I am nothing but an old, very old, woman (for, Monsieur, I am six years your senior), with a heart shattered by days passed in anguish, with physical and moral pains of all kinds, which leave to me, as regards the joys and feelings of this life, no more illusions. I lost my best friend twenty years ago, and since then I have not sought another. . . . Since the fatal hour when I became a widow, I have broken all ties, and said adieu to pleasures and distractions in order to devote myself entirely to my home and my children. This has been my life for twenty years. It is to me a habit the charm of which nothing can destroy; for in that heart-intimacy I find the only peace possible during the days I have yet to pass on earth."

This pitiful entreaty had not the desired effect. Berlioz returned to the charge, professing to be satisfied with the assurance of "affectionate sentiments," but asking for the lady's address in Geneva, whither she was about to remove:—

"But your address! Your address! As soon as you know it yourself, send it to me, for mercy's sake. If your silence indicates a pitiless refusal and a formal purpose to interdict the most distant relation between us; if you thus put me rudely on one side, as one does dangerous or unworthy creatures, you will bring to a climax unhappiness which it would have been so easy for you to assuage. Then, Madame, may God and your conscience pardon you! I shall remain in the cold night, where you will have plunged me, suffering and desolate."

The answer to this was a short note promising the address, and subsequently one or two letters passed, announcing, on Madame F.'s part, the marriage of her son, but containing, on the part of Berlioz, passionate acknowledgments of something lying behind such an act of ordinary politeness. Presently the bride and bridegroom called on the master in Paris, and received from him so much attention, that the mother's heart was touched, and the correspondence continued; calm friendship on the one side; on the other, passion not always restrained. So it remained; but almost the last words in the master's memoirs are words of hope for more intimate relations:—

"Little by little, perhaps, despite her fear of new friendships, she will find her affectionate sentiments growing slowly. Already I am able to appreciate an amelioration of my life. The past has not entirely passed. My heaven is not yet empty. With an expectant eye I contemplate my star, that, in the distance, appears to smile upon me."

From the tone of his letters, it appears that Berlioz soon lost the comfort that had come to him thus. We see again the poor nervous, disappointed, broken-down man, shutting himself up in his room in Paris, refusing solace, and railing at the world. To Madame Ernst he writes:—

"I am passing one of those days when I wish that the world were a bomb full of powder, to which I might put a light for amusement."

He had many such days, and, like Job among the ashes, refused to be comforted. From time to time, moreover, his son was a cause of renewed trouble. In 1865 Louis wished to marry without adequate means, and his father wrote:—

"Thou art thirty-two, and at that age a man ought to know the realities of life or he will never know them. Thou needest money, and it is not I who am able to give thee any. I have enough to make both ends meet, and that is all. I was like thee when I married thy mother, but with more to complain of, since I had not the salary thou hast, and my parents, with whom I had broken, would give me nothing. I will leave thee that which my father left me, and something more; but I cannot tell thee when I shall die. . . . Believe that if, at this moment, thou wert married and hadst children, thou wouldst be a hundred times more unhappy than thou art. Profit as much as thou canst by my example. It was a series of miracles (Paganini's present; my Russian tour, &c.) which took me out of the most horrible misery. But miracles are rare, or, indeed, they would be miracles no longer. To live alone, money is needed; to live with a wife requires three times more; to live with a wife and family requires eight times more. That is as certain as that two and two make four."

In August, 1865, Berlioz travelled to Geneva, in hope of seeing Madame F., and was kindly received by that lady and her family, who, however, acted with discretion. Hereupon the master wrote to a friend:—

"I have not for one instant found myself alone with her; I have only been able to speak of *other things*; and that gives me an agitation of the heart which kills me. What can I do? I have not the shadow of a reason; I am unjust, stupid. . . . I tremble even now in thinking of the moment when I must go away. The country is charming; the lake is very pure, beautiful, and profound, but I know something more profound still, more pure, and more beautiful."

All this while the health of Berlioz was in a wretched state, and his letters contain frequent reference to nervous sufferings. His feelings on musical subjects remained, nevertheless, as strong as

ever, and he was as ready as ever to express them. *À propos*, a letter addressed (December 1, 1865) to M. Asger Hamerik—a young Norwegian composer, with whom he had been intimate in Paris—deserves quotation.

"Your musical passion touches me deeply, and although I no longer interest myself in art, so much is it insulted by our horrible world, I cannot see without warm sympathy a young artist having noble illusions such as yours. You remind me of what I was forty years ago, especially by your ardent love of music, your belief in the beautiful, your energetic will, and your indomitable perseverance. Live, believe, love, and work. Despise the vulgar, but act as though you despised them not, leaving them to believe that you are of their friends, of their flatterers even. They are so stupid that they will not doubt you. Then, when you have become strong, powerful, a master, and they see themselves subdued, they will applaud you, crying, 'I always said so.' I am continually tortured by my neuralgia. . . . Death is very slow, the capricious old fellow! They perform some parts of my symphony, 'Roméo et Juliette' at the next concerts of the Conservatoire. How will the insolent and idiotic public receive them?"

In September, 1866, Berlioz was engaged at the Opéra, superintending the studies of Gluck's "Alceste," and in December of the same year we find him in Vienna, whence he writes to M. Reyher:—

"'La Damnation de Faust' was performed yesterday in the vast hall of the Redoute, before an immense audience, and with astonishing success. To tell you of the recalls, encores, tears, flowers, and applause of that *matinée* would be ridiculous on my part. . . . To-morrow I am invited by the Conservatoire, who wish me to hear my 'Harold' Symphony, under the direction of Helmesberger. What can I say to you? It is the greatest musical joy of my life, and you must pardon me if I dwell upon it so long."

On returning to Paris, the master formed plans for other tours, ill as he was, and often obliged to keep his bed. He made arrangements with Ferdinand Hiller to conduct a concert at Cologne, observing in his letter:—

"I shall go to the Royal Hotel, where I have several times stayed. I shall thus be more free to rest in bed as long as I please, for I am one of the most bedridden men alive. It is true that I live very little. Despite the musical delights of my stay in Vienna, the journey thither and the numerous rehearsals which I found necessary almost killed me."

In a subsequent letter to Hiller we read:—

"You speak like the doctors. 'Tis neuralgia! In like manner, when Madame Sand spoke to her gardener about a wall that had given way, she was answered. 'Oh! that's nothing, Madame, the frost has caused it.' 'Yes, but we must rebuild it.' 'Oh! it's nothing; it's the frost.' 'I don't deny that, but the wall is down.' 'Don't torment yourself, Madame, 'tis the frost.'"

In September, 1867, Berlioz went to Nérès for bathing. He took five baths, and at the fifth the doctor hearing him speak, felt his pulse, saying, "Go away at once, the waters are not good for you. You are about to have laryngitis, and you must go to a place where care can be taken of your throat. It is no light thing." The master started the same evening for Vienne, and put himself in charge of some relatives there, remaining nearly always in bed. Thence he wrote:—

"At last my natural voice has, in part, come back; the throat affection has gone; but my neuralgia has returned more ferocious than ever."

On his return to Paris, the Grand Duchess Helena of Russia, always an admirer of Berlioz' music, in-

vited him to St. Petersburg to conduct six concerts, promising to pay all expenses, lodge him at the Michael Palace, and pay him 15,000 francs. So good an offer was not to be lost, even by a man with one foot in the grave; and on November 15 the master started for the northern capital, previously declining the proposition of an American, who wished to engage him for the United States the next year, at a charge of 100,000 francs. Of his fortune in Russia we gather something from a letter addressed (December 15, 1867) to M. Edouard Alexandre:—

"I am overwhelmed with attentions, from the Grand Duchess to the least member of the orchestra. . . . The public and the press show extreme ardour. At the second concert I was recalled six times after the *Symphonie Fantastique*, which was executed in an astonishing manner, the fourth movement being encored. What an orchestra! What precision! What an ensemble! I do not know if Beethoven ever heard his music performed in such a way. I am bound to tell you that, despite my sufferings, when I reached my desk and saw myself surrounded by so sympathetic a throng, I felt reanimated, and conducted, perhaps, as never before."

Writing later to Madame Massart, he said:—

"They have come from Moscow to seek me, and I shall go there after the fifth concert here, the Grand Duchess having given permission. Those people of the mezzo-Asiatic capital have irresistible arguments."

Berlioz was in Moscow on the last day of the year, and thence wrote to his friend Damcke:—

"I have accepted an engagement to conduct two concerts. Not finding a hall large enough for the first, they resolved to give it in the Riding School, a place as large as the central hall of the Palais d'Industrie in the Champs Elysées. The idea, which seemed to me foolish, has resulted in the most incredible success. There were five hundred executants and, according to the police, twelve thousand five hundred auditors. I will not attempt to describe to you the applause for the Fête in 'Roméo et Juliette' and the Offertory of the 'Requiem.' I experienced mortal anguish when this last piece—which they would have on account of its effect at St. Petersburg—began. In hearing that choir of three hundred voices always repeating its two notes, I pictured to myself the crowd becoming bored, and I feared that they would not allow me to finish. But the audience understood my idea; attention was redoubled; the expression of resigned humility had seized them. At the last bar, immense acclamation burst from all parts, and I was four times recalled. This was the grandest impression that I had produced in my life."

On returning to St. Petersburg, Berlioz appears to have suffered much from the climate, and felt a longing for the day when he should set out for Paris. In a letter to Madame Massart we read:—

"After having seen you in Paris, I will go to St. Symphorien and thence to Monaco, to bathe myself in the violets and sleep in the sun. I suffer so much, dear Madame, and my troubles are so constant that I know not what will happen. I would not die, however; I have wherewith to live."

Nevertheless, sentence of death was passed upon Berlioz soon after his return to Paris. The reaction from his Russian excitement was terrible, while grief for the loss of his son (Louis had died abroad some time before) became intensified as his weakness increased. At last he was persuaded to consult Dr. Nélaton, who, after examining him, said, "Are you a philosopher?" "Yes." "Well, call to your aid the courage of philosophy, for you will never be cured." Accepting this as the decree of fate, Berlioz turned

again towards his beloved South—towards the flowers and the sun. Even there, dying as he was, a harsh fate pursued him. For a little while something of youthful animation filled his soul. The glorious scenery, the blue waters of the tideless sea, recollections of former days spent amid the same surroundings, made the mind of the master young again, and he essayed to wander once more amongst the rocks and terraces, regardless of a feeble body. Let the consequences be told in his own words:—

"I went to Monaco to seek the sun, and, three days after my arrival, I walked among the rocks running down to the sea, and was cruelly punished for my temerity. I fell among the stones, head first, upon my face, and lost much blood; so much that I remained alone stretched upon the earth, and was not able to return to the hotel, all bloody, till a long time after. I had taken a place in the omnibus for Nice, and resolved, nevertheless, to go on the morrow. I set out, and, scarcely arrived, wished to behold again the terrace on the border of the sea, of which I had always cherished a lively remembrance. I went there; I could not command a good view of the water; I desired to change my seat for a better one; I rose, and in about three paces fell again on my face and my blood poured out. Two young men who passed raised me with difficulty, and conducted me to the Hôtel des Etrangers, hard by, where I lived. They undressed me, and put me to bed, and there I remained eight days without seeing either a doctor or anybody save the domestics. *Ah! ma foi!* I can write no more. Tomorrow—I have no more strength. *Bonsoir.* After eight days' retirement, I felt a little better, and, with my face all knocked about, I took the train for Paris. My mother-in-law and my servant cried out on seeing me. This time I went to a doctor, and he treated me so well that after a month and some days I could walk a little by holding on to the furniture."

A month later (May, 1868) he writes to Morel, excusing himself for not doing so earlier:—

"My *two* falls, one at Monaco, the other at Nice, have taken away all my strength. At present the marks are nearly effaced, but my malady has returned and I suffer more than ever. I have only cruel things to write to you."

Shortly afterwards Berlioz made his last journey—this time to Grenoble, for the purpose of assisting at an Orphéonic Festival. Thenceforward the sands of his life rapidly ran out, and on the morning of Monday, March 8, 1869, his troubled spirit passed away.

The master's obsequies were celebrated at the Church of the Trinity on the Thursday following, with much solemnity. The Institute sent a deputation; the pall-bearers were Doucet, Guillaume, Ambroise Thomas, Gounod, Saint Laurens, Perrin, and Baron Taylor; and the band of the National Guard played selections from the Symphony in honour of the victims of July. Upon the coffin were the crowns given by the Cecilian Society, the Hungarian youth, the Russian nobility, and the final laurels of Grenoble. So the body of Hector Berlioz passed to its rest in the tomb of his Ophelia; he himself supplying an epitaph—the words with which he began and ended his memoirs:—

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

His friends may have mourned for themselves, but hardly for him. Surely if ever a man needed rest it was this man, tried and torn; always at the mercy of life's tempests. Time after time he had called for death, for of the world his too sensitive soul was

a-weary; and, when death came, no doubt he found it—

A quiet haven, where his shattered bark
Harbours secure till the rough storm is past.
Perhaps a passage, overhung with clouds
But at its entrance; a few leagues beyond
Opening to kinder skies and milder suns,
And seas pacific as the souls that seek them.

WE are indebted to the kindness of Mr. Charles Hargitt for permission to give here a translation of the contract between Berlioz and Jullien, the original of which, in the handwriting of the composer, is now Mr. Hargitt's property:—

"Between M. Hector Berlioz, composer of music, living in Paris, 41, Rue de Provence, and Messrs. Jullien and Company, music publishers, resident in London, 210 Regent Street, has been agreed as follows:—

"M. H. Berlioz engages himself as orchestral conductor of the Theatre Royal Drury Lane, which will henceforth be called the Royal Academy of London, and of which Messrs. Jullien and Co. are the directors. This year the service of M. Berlioz will last for three months only, from the 1st December, 1847, to the 1st March, 1848. The salary allowed to M. H. Berlioz for these three months of service will be four hundred pounds sterling, which Messrs. Jullien and Co. will pay to him in the following manner: one-fourth eight days before the departure of M. Hector Berlioz for London, a fourth at the end of the first month of service, a fourth at the end of the second month, and the last fourth at the end of the third month.

"M. H. Berlioz will not be at liberty to conduct any orchestra in London or in the provinces of England without the consent of M. Jullien, during the whole duration of the present agreement, which is made for six years, terminable from year to year at the option of M. Jullien only. The salary of M. Berlioz for the following years will be £133 6s. per month, whatever may be the length of his service; if it be six months, for example, instead of three, the salary of M. Berlioz for those six months will be £800 sterling, and so on.

"A connected agreement is made between M. Berlioz and Messrs. Jullien and Co. for concerts under the following conditions:—

"M. Hector Berlioz engages to put his music at the service of M. Jullien, to give, during one month, concerts in London or in the English provinces; these concerts will be conducted by M. Berlioz. Of these concerts there cannot be given less than four or more than eight.

"The concert month shall be determined thus, at the option of M. Jullien: a fortnight before the entry upon his duties of M. Berlioz as orchestral conductor and a fortnight after the close of Drury Lane Theatre; or the whole of the month preceding the entry of M. Berlioz upon his duties as orchestral conductor, or yet again, the month of May, 1848."

"The salary of M. Berlioz is £400, one quarter of which will be paid to him each week. The travelling expenses from Paris to London and from London to Paris, and the expenses of board and lodging of M. Berlioz in London, will be at the charge of M. Jullien. The present agreement is made for six years, and is terminable only at the will of M. Jullien and Co. During the whole time that this agreement holds good, M. Berlioz will not be at liberty to give any concert in London or in the provinces of England, whether for himself or for others, without the consent of M. Jullien.

"Finally, a third treaty is made between M. H. Berlioz and Messrs. Jullien and Co. for the composition of an opera in three acts under the following conditions:—

"M. H. Berlioz engages to write a score in three acts on a poem written in French by MM. A. Royer and Vaës. This work will be performed at Drury Lane Theatre in the season of 1849. The libretto of MM. Royer and Vaës should be sent in entirety to M. Berlioz between this and the month of March, 1848, at the latest; and M. Berlioz engages to send the complete score to M. Jullien by, at latest, October 1, 1848. M. H. Berlioz engages to prepare his opera for public representation, that is to say, to direct the rehearsals and superintend the studies during the fortnight preceding the first performance. M. Jullien will have the sole right in England and her colonies of performing and publishing the music of the said opera, and for this right engages to pay to M. Berlioz the following sums:—

"1. One hundred pounds on receipt of the score.

"2. One hundred pounds at the first performance.

"3. One hundred pounds at the tenth performance.

"4. One hundred pounds at the fifteenth performance.

"5. One hundred pounds at the twenty-fifth performance.

"6. One hundred pounds at the thirty-fifth performance.

"7. One hundred pounds at the fiftieth performance.

"8. One hundred pounds at the seventieth performance.

"In all the sum of £800. M. Jullien will not have to pay any other fees to M. Berlioz for the performance of this opera in London or in the English provinces, but if he should give up his theatre, his successor will be bound to pay to M. Berlioz five pounds sterling for every performance, by way of author's rights. The same obligation will be imposed on the directors of the theatres in the provinces of England. Whichever of the parties shall contravene the clauses of the three agreements as above, shall be liable to the other for damages—to be fixed by competent judges, in London, should it be M. Jullien who does not fulfil his engagements; in Paris, should it be M. Berlioz.

"Drawn up in duplicate in Paris, the 19th of August, 1847.

"Signed, HECTOR BERLIOZ."

We are under obligation also to M. Prosper Sainton, who has, in the kindest manner, placed at our disposal three hitherto unpublished letters of Berlioz. The first, it will be observed, contains an interesting reference to "La Damnation de Faust," and proves that the favour now shown to that work was not withheld at the outset:—

"London, July 8, 1853.

"My dear Sainton,—I leave on Saturday next, and have so many things to do to-morrow, that it will be impossible to accept your kind invitation. Excuse me, therefore. I have written to Mr. Costa, begging him to convey my thanks to Messieurs the artists of the orchestra at Covent Garden for their gracious offer to assist in the performance at the concert which cannot now take place. I write also to Beale to thank the members of the Committee, of whom you are one, for their generous and charming idea to publish an English edition of my "Faust." It is impossible to be more delicately good and at the same time more artistic.—Your very devoted,

"HECTOR BERLIOZ."

In 1856 Miss Dolby desired to give an orchestral concert in Paris, and M. Sainton sought the counsel and co-operation of Berlioz to that end. In reply he received the following letters:—

"19, Rue de Bourtault, January 16, 1856.

"My dear Sainton,—At the end of this month I go to Germany, and do not exactly know how long I shall remain there. Moreover, several propositions have been made to me for Belgium in the month of March, and if the terms I have demanded for the Belgian concerts be met I shall accept the offers. It is therefore very probable that I shall not be in Paris during the month of March. Save for that, you cannot doubt the pleasure I should have had in putting myself entirely at Miss Dolby's disposal, and in organising and directing her concert. I have received much politeness and many marks of good fellowship from English artists, wherefore I should rejoice at the opportunity of being useful (but *without any terms whatever*) to a person so distinguished in all respects as Miss Dolby. I shall in any case secure the Salle Herz for the Thursday following March 9. Here is, almost exactly, the cost of a concert such as that Miss Dolby desires to give: the hall with lights, 300 francs; orchestra of 54 musicians, 800 francs; bills and tickets, 250 francs; *droit des pauvres*, 100 francs; care of instruments, 32 francs; M. Goffier or M. Belloni, organiser of the concert, 100 francs; Tilmant, conductor (the only one that I can advise you to take)—I know not his terms. I doubt whether Prudent will play, and whether the Director of the Opéra will allow Roger to sing. But when Miss Dolby is here to take measures herself she will obtain what she desires more easily. As for you, my dear Sainton, no doubt a great success awaits you, and your name will give much attraction to Miss Dolby's programme. Lefort is well enough liked by the public.

"I have given you the figure which the orchestra of my concerts cost me; among others, that which I give on the 25th of this month (for a repetition). I do not know if Tilmant can obtain at that price his Opéra-Comique orchestra. That will be perhaps a little dearer. . . . These, my dear Sainton, are all the details that I can give you upon the sad subject of concerts in Paris. I do not go to London this year. Beale has written to say that we have no chance of success, owing to the Lind fever, which makes all other musical enterprises impossible. I have heard nothing about the Philharmonic in Hanover Square. Whom have they engaged as conductor? *Tout à vous.* "HECTOR BERLIOZ."

"19, Rue de Bourtault.

"My dear Sainton,—Tilmant passes half his time in the country; it is better to write to him at the Opéra-Comique. (M. Tilmant, chef d'orchestre au Théâtre de l'Opéra-Comique.) The rehearsal is included in the 800 francs for cost of orchestra. For the rest I dare say you could diminish a little the number of stringed instruments for the Salle Herz—8 first violins, 8 seconds, 4 violas, 4 basses, and 4 double-basses, appear to me sufficient, unless you play some grand symphony (which I do not suppose). Belloni is not in Paris. He is managing Vieuxtemps' Concerts in the provinces, and will return at the end of the month. His address is 1, Rue Ribouté. He will tell you what you ought to do as regards the press. There must be a visit to Fiorentino, to M. de St. Victor, to Brandus, to Escudier, and that is all (and to Bowes, editor of *Galvani's Messenger*): this last is above all important, on account of the English in Paris. If I could be sure of finding myself in Paris, I would invite, at my rehearsal the day after to-morrow, all my orchestra on the part of Miss Dolby, and, without doubt, they would heartily promise their assistance. But, being uncertain, it is necessary to be sure of Tilmant, and leave him free to engage an orchestra as he thinks best. Let him know the composition of the programme as soon as

possible, and procure (if there be a piece of Handel's) the orchestral parts, for you will not easily find them in Paris. *Tout à vous.* "H. BERLIOZ."

CRITICAL EXCURSIONS

By FR. NIECKS.

SCHUMANN (concluded from page 554).

It must of course be admitted that Schumann's *technique* of composition was peculiar. This peculiarity, to some extent perhaps owing to the late commencement of his more serious musical studies, was indeed for the most part the product and reflex of the character of his mental constitution. But the differing of his *technique* from that of others does not prove it to be bad: and if it is really inferior to that of some, it may still have excellencies of its own which redeem its faults and justify its existence. One style does not suffice to exhaust the whole range of human thought and feeling. Shakespeare not only leaves room for Milton, but also for Wordsworth, Shelley, Byron, Burns, Tennyson, and R. Browning; and not only for them and poets like them, but even for men and women of less depth, height, and breadth. Although the fact of Schumann's intense subjectivity and consequent free indulgence in mannerisms weakens his claim to a place beside Palestrina, Bach, Mozart, and Beethoven, it does not disqualify him for one in the next rank below them. In passing I may remark that the reproach of untruthfulness and lack of naiveness brought against Schumann seems to me wholly unjust. On the contrary, I consider him one of the most sincere and earnest composers. Frequent and persistent syncopations and other singularities—melodic, harmonic and formal, as well as rhythmical—are not necessarily affectations or artificial trickeries; they may be also the natural and habitual expression of a peculiarly constituted individuality that loves to dwell on and recur to its favourite thoughts and feelings.

An artistic style is so complicated, so minute, and in part so impalpable an organism that a characterisation which should be at once adequate and unambiguous is an impossibility. I propose to point out the most striking and characteristic peculiarities of Schumann's style, and illustrate them by examples from his works. The reader will kindly endeavour to follow my imperfectly expressed observations; his familiarity with the music of our master will enable him to fill up the gaps in my description and light up its obscurities.

Schumann oftenest takes up a few short motives or phrases, not unfrequently only a single one, and out of this slight material he constructs a whole movement. He does this in his smaller pieces and also, though not in the same measure and manner, in the larger ones. *Melodies de longue haleine* and of a finely flowing sweep of outline, such as have the appearance of each of them being cast entirely from one mould, are comparatively rare in his instrumental works. He makes use with predilection of the rondo form, more especially of the simple kind wherein the constituent parts follow each other rather than lead into each other—are consecutive and even consequential rather than interpenetrative. But although his rondo forms are simpler in this respect they are sometimes complicated in another, namely, when the composer combines a series of rondos into a rondo of rondos, if I may say so. This tendency or habit of thought shows itself quite unreservedly in the pianoforte—*i.e.*, his early—works, but is also traceable in his symphonies and other later compositions.

In order to apprehend the nature of Schumann's style still better let us compare it with that of another master. Beethoven, too, bases many of his grandest movements on a few at first sight insignificant motives. But whilst he proceeds as it were argumentatively, Schumann proceeds rhetorically. The former attains his end by evolving out of the germs of thought with which he starts the most closely knit and convincing reasoning; the latter endeavours to produce the intended impression by exhibiting his first statements under different lights and amidst various surroundings, and by restating them repeatedly and in emphasised forms. The style of Beethoven is also more contrapuntal than that of Schumann, who confines himself more to the rich resources offered by harmonic combinations and juxtapositions of keys. Somebody, no disparager, in speaking of Schumann's symphonies described the composer's style as kaleidoscopic. The expression is suggestive, but on the whole inapplicable. There may be some similitude between the chromatic changes of a kaleidoscope and the transposed and otherwise varied recurrences of Schumann's themes, but similitude is not identity. This case presents indeed all the difference that exists between a mechanical contrivance and a life-breathing organism—between matter and spirit. And who would think of stigmatising the outcome of Schumann's genius with the reproach of being a mere playing with sounds? If there are any they must be few who, being acquainted with the master's works and free from prejudice, do not acknowledge that he is a true tone-poet, and knows how to impress imagination and heart. To escape the vagueness of generalities and the danger incident to it of being misled I shall now proceed to the examination of some of Schumann's compositions, beginning with the most simple ones.

No. 1 of the "Kinderscenen" (Scenes of Childhood), Op. 15, grows out of a motive contained in two bars and consisting of five notes. This motive is once literally repeated, once with a slight modification in the succession of intervals, and once in an abbreviated as well as modified form. Therewith ends the first part. The second part brings the same motive, partly inverted, in the bass, and at the seventh bar begins the repetition of the first eight bars. J. C. Lobe, the esteemed virtuoso and composer, and one of the most noteworthy teachers, theorists, and critics of this century, cites in one of his instructive books—among which the "Lehrbuch der Musikalischen Composition" stands foremost—this miniature piece as a pretty example of how an effective composition may be produced out of very limited material by means of a happy manner of treatment. All the other pieces of the series teach the same lesson. They are lovely flowers or flowerets springing from small germs. How charming is No. 4, "Bittendes Kind," with its *pianissimo* repetition of every two bars! No. 5, "Glückes Genug" may be pointed out as exemplifying the fine effectiveness of a simple transposition (see bar 17: the subject, originally in D major, appears there in F major). In No. 7, "Träumerei," variety is obtained solely by the interesting utilisation of the material, which, as usual, is very slight. The second part preserves the rhythmic scheme and direction of the melodic outline of the subject proposed in the first part, but changes of key and harmonic as well as melodic modifications intensify the expression of the latter and exhibit it in various aspects. No. 11 is richer as regards material; there are in it no less than five distinct phrases instead of the one of the other numbers. But loosely—mosaic-like—as they are placed together, the piece forms a whole, being held together by unity of feeling. To advance a step towards pieces of greater length and importance, let

us take up the "Fantasiestücke." That *ex nihilo nihil fit* is undoubtedly true, but that on the other hand out of little much can be made is strikingly exemplified by No. 1 of these pieces, "Des Abends" (In the Evening). On a vapoury accompaniment in duple time, uniform throughout the piece, floats an undulating melody in triple time, the generative motive of which undergoes but few changes, and recurs again and again in the same and in different positions. The means employed are simple; yet they sufficed the composer to create a most wonderful, delightfully mysterious tone-picture. What evening scenes, what thoughts, feelings and dreams, born of the dusky hours, does it not conjure up? Among the main causes of the bewitching effect which the piece produces may be mentioned, besides the simultaneous combination of duple and triple time, the delicious modulation from D flat to E major in the second part, which E major passage—to confess the awful truth—is a plain transposition of the D flat major passage; in short, a *rosalia*. But what's in a name? It cannot diminish the sweetness of the thing to which it is attached.

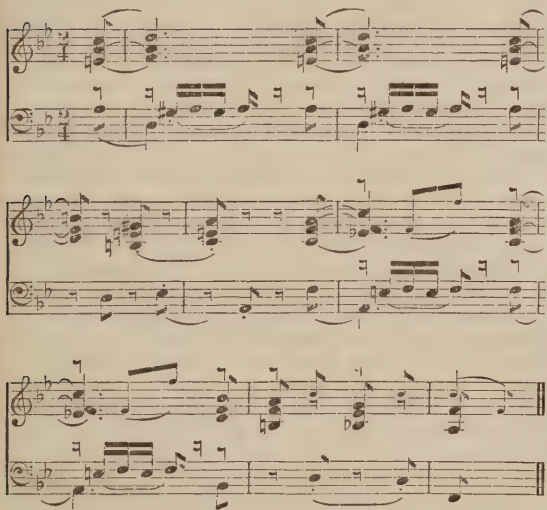
It is a curious fact that, unless all kinds of repetitions and transpositions—of which indeed Schumann is more lavish than most composers—come under the common designation of *rosalia*, there is after all not so much in his music that deserves the name. A free imitation, for instance, like the second four bars of the "Arabeske," which preserves only the direction of the melodic outline and the form of the accompaniment, but varies the intervals of the melodic progression and the positions and successions of the harmonies, is not a simple transposition a tone higher and, consequently, cannot be called a *rosalia*. Again the second part of the *Minore I.* begins in the same way in B minor as the first in E minor. But although the composer here and in the sequel often starts from the same point, he almost every time strikes out in a different direction, or at least makes a sudden turn at the last. What prevents the motive and counter-motive from becoming monotonous is the change from mode to mode and from key to key. The scheme of the *Minore II.* is as follows: Part I. consists of eight bars in A minor; Part II. brings new matter, beginning in F major and concluding in E minor; Part III. is a transposition of Part I. to E minor. After this the first division of the piece, which intervenes also between the *Minore I.* and *II.*, recurs once more; and a coda in the spirit of a transitional passage, leading up to the first return of the first division, brings the "Arabeske" to a close. The peculiar manner of Schumann is seen still more clearly in one of the best known of his pieces, namely, in No. 1 of the "Novelletten." Here we have two phrases of four bars each which alternate with each other, but on every recurrence appear in a different key—the first, three times; the second, twice. The trio is likewise full of repetitions, remouldings, and modulations. After it the opening portion of the piece is heard again. Although the part in D flat major which follows consists of twenty-one bars it is formed entirely by the interweaving of five notes. And then reappear the earlier parts of the piece in different keys: what was in D minor is now in B flat minor, what was in F major is now in A major, &c.

One more example, one of the worst *rosalias* to be found in Schumann's works, and I have done with his pianoforte pieces. In the second part of No. 5 of the "Kreisleriana" a phrase of four bars, which itself contains an iteration of one of its motives, is transposed, after appearing in E flat, to B flat major, E flat minor, and D flat major, not to mention partial and otherwise modified repetitions. If you coldly examine the structure of the passage you are sure to

condemn it. The judgment will be different if you enter into the spirit of the thing, and play the piece with all the passion and fire it demands. The significance and expressiveness as well as inoffensiveness of iteration and transposition may be studied in the Intermezzo II. of No. 2 of the "Kreisleriana," and No. 2 of the "Fantasiestücke." Works of art are created to be enjoyed, not to be analysed and theorised upon. The beauty of a flower is not seen best after it has been pulled to pieces; nor that of a Venus after she has been under the scalpel of the anatomist.

And now let us look for a moment at the quotations which Joseph Rubinstein brings forward to prove that Schumann wrote almost nothing else but series of rosalias in his symphonies. They are all taken from the first, the B flat major symphony. In quoting the first subject of the first Allegro Rubinstein complains that the eight opening bars are at once transposed from B flat to E flat major. Here I would again say: "Do not theorise, but go and hear the symphony well performed." Unless I am much mistaken the hearer will find that the repetition, so far from being productive of monotony, contributes to the liveliness of the movement. It is indeed one of the legitimate means by which the composer attained the end he had in view. Let us not judge the means by some *a priori* method.

The second subject, too, calls forth a sneer from Joseph Rubinstein on account of the symmetry between the first and second four bars, which, however, is purely rhythmical and sufficiently counterbalanced by the differences in the melodic progression, the harmonic sub-structure, and the cadences:—



There is in this strain something like the clink of Pope's rhymed couplets, which indeed we often hear in Schumann's themes. [The reader will remember the examples already quoted from Beethoven's and Schumann's works in which the first and the second half of the musical sentence differ from each other only in their cadences, showing a mode of procedure which might not inaptly be called antithetical.] But if we have here a kind of rosalia, and a rosalia is a vicious device practised by tyros and such as are no better than they, then thousands of musical thoughts which now are considered beautiful will have to be flung into the limbo of forgetfulness.

How ignorantly, carelessly, or maliciously, Joseph Rubinstein uses the term rosalia may be seen from the following quotations:—



But in his eagerness to ruin Schumann's reputation the critic misses his aim, and, instead of proving the reprehensibility and weakness of what he calls rosalias, he proves their commendableness and force. Indeed, what means more impressive than these repetitions, &c., could be imagined for the interpretation of the press and stress, the breathless precipitation pictured by the composer! It is a pity Joseph Rubinstein did not quote the two bars which in Schumann's score follow those given in illustration B; they strengthen the evidence in favour of the composer, and testify conclusively against the critic.

Why the following passage should be held up for the derision of the world is not quite apparent:—



The cumulation of the lively motive at the end of the first part, where the prevailing excitement boisterously culminates, does not seem to me to stand in need of justification.

In short, Joseph Rubinstein ignores so persistently the spirit and *tout ensemble* of the compositions, and, whilst loudly protesting that he proves everything, makes such unfounded and exaggerated charges that he deserves not only no confidence, but not even attention; indeed, if as a critic he deserves anything, it is either pity or contempt.

He exercises that destructive criticism which Goethe tells us is so easy, as you have only to set up in your mind some standard, some model, be it ever so narrow, assert boldly that the work of art in question does not tally with it, hence is worthless, and the matter is settled, and you are quit of all gratitude to the artist. Productive criticism, which

tries to discover not only the faults but also the virtues in a work of art—tries to understand, first of all, the individuality and the aims of the artist—is of course more honourable to the critic and more profitable to the public; but then the task is one of the greatest difficulty, and implies qualities of no less rarity than patience, self-negation, active sympathy, and an impartiality that eschews foregone conclusions, and judges irrespective of the teachings of any school and the promptings of personal inclination. However, there is some comfort in the thought that Schumann will suffer as little from the rude attacks he has latterly sustained as Schiller did, of whom more than half a century ago critics *à la* Rubinstein said that he was a poet of phrases—nay, worse still, that he was no poet at all. And supposing Schumann's works have before them a period of neglect and disparagement such as Pope's and Byron's had to pass through, they are sure to regain, like them, their proper place in the esteem and love of the world.

Since the publication of the first instalment of my "Critical Excursions" I have been told by a friend that in describing Schumann's fame as having during the last ten years lost nothing of its solidity and brilliance I misrepresented the actual state of matters, overlooking the fact that, owing to Wagner and his rising popularity, Schumann's works had considerably sunk in the estimation of the public. I admit I ought perhaps to have worded my statement thus: If Schumann's fame has lost anything of its brilliance, it has lost nothing of its solidity. However, I cannot help thinking that any brilliance which Schumann's fame may have lost was a sort of tinsel, and hardly worth having. As there are now people who devote themselves exclusively to the worship of Wagner, and glory in their monotheism; so there were formerly people who practised the same kind of idolatry with regard to Schumann. I have no high opinion of the class of professors, critics, and connoisseurs who are followers in a sheep-like fashion, *i.e.*, without thought and consideration. What genuine lustre can these fanatics, these poor in mind, add to the well-merited fame of either Schumann or Wagner?

I have made no attempt to deny the modicum of truth contained in Joseph Rubinstein's allegations, or to hide Schumann's weaknesses, and willingly concede that the many short phrases and clinking antithetical themes, and the frequent repetitions and transpositions, detract undoubtedly from the dignity, richness, and breadth of the composer's style. But the critic could never have arrived at the conclusions with which he astonished his readers if he had not, instead of looking at the things pictured on the tapestry, confined himself to examining and counting the loops of the web. The historian Ambros, in speaking of Schumann, says: "The Symphonies in B flat and C major [I wish he had added the one in E flat], the pianoforte quartet and quintet, the string quartets (especially the one in A minor), the pianoforte concerto in the same key, and 'Paradise and the Peri,' are, in the best sense of the word, classical—*i.e.*, valuable—works of art for all time." Of the two Allegri of the B flat major Symphony he remarks that they "rush along in the plenitude of youthful life"; and "the precise, short, hurrying rhythms in the first Allegro of the Second Symphony" remind him of "something similar in Beethoven (the first Allegro of the Fifth and Eighth Symphonies)." Whilst Ambros alludes so eulogistically to the first movement of the B flat major Symphony, and Mr. Prout, in his by no means indiscriminately laudatory analysis of Schumann's symphonies, calls it a "glorious movement," Joseph Rubinstein declares it to be a ridiculously childish concoction, and pretends to prove his assertion by showing us some odds

and ends torn from the whole. To judge the work aright, we must take into account the light-winged spirit which pervades it, and, if that is done, the embodiment will not be found altogether inadequate. But Joseph Rubinstein probably considers the spirit of the work objectionable; at any rate, he speaks disparagingly of the sprightly tripping first subject of the last movement as ballet music. Now, I think the symphony form is equally well adapted for the light as for the grave; it holds not only Beethoven's most thoughtful contents, but also Haydn's most playful. It is a pity Joseph Rubinstein stopped short in his examination with the B flat major Symphony; if he had proceeded a light might have dawned even upon him, and shown him that Schumann had not spoken his last word in the first of his larger works. I advise the reader to undertake an examination at least of the symphonies, and I rather think he will do better without such a guide. Here are a few points which struck me in going over the ground. The peculiarities which we studied in the pianoforte pieces are, as I have already stated, to be met with in the symphonies, but *not in the same measure and manner*. According to Joseph Rubinstein, *rosalias* abound most in Schumann's larger works; in reality, just the reverse is the case. In the B flat major Symphony repetitions at the same and at a different pitch occur still pretty frequently; indeed, many transpositions and sequences besides those quoted by the critic may be pointed out. For instance, in the lovely Larghetto the transposition of the *forte* passage in C major to A major, and further on a series of sequences; in the Menuetto, a transposition of the first eight bars a fifth higher; and in the last movement a considerable number of all kinds of repetitions. Transpositions, although not absent from the following symphonies (the introduction of the C major Symphony, to go no further, contains *rosalias*), present themselves with less and less frequency and plainness.* These maturer works, which are of a more serious cast than their predecessors, show also a different workmanship. Surveying the four symphonies from the first movement of the first to the last movement of the last we perceive a continuous progress, evidenced by the quality of the subject-matter and the handling of the form: longer cantilenas occur more frequently; the shorter motives are distinguished by greater significance; and closeness of connection takes the place of looseness, interpenetration of parts of mere sequence. A comparison of the slow movements illustrates perhaps the composer's development in the most striking manner. It has often and truly been observed that Schumann could not write Adagios such as Beethoven wrote, but these slow movements testify to the former's striving to attain, and his success in coming nearer, the wonderful and never-equalled breadth of the greater master. There is, however, one circumstance which it is important to keep in mind. The Symphony in D minor, No. 4, notwithstanding its great and many beauties the least perfect of the four, was composed before Nos. 2 and 3 (those in C and E flat major), being abandoned, and after many years taken up again.

And now I shall take leave of Joseph Rubinstein, and bring our Excursions to a close by referring to an article containing a discussion of that gentleman's estimate of the composer, which appeared in the *Deutsche Musiker Zeitung* on November 1, 1879. Dr. Langhans, the writer of this article, reproves, although too leniently, the critic's insensibility to Schumann's "exalted genius and pure ideality";

* A decreasing frequency of repetitions &c., is also noticeable in Beethoven's later works; indeed, the style of progressive masters tends always from the analytic to the synthetic.

and approves, but too absolutely, his denunciations of the composer's rosalia tendencies. One of Joseph Rubinstein's positions, however, Dr. Langhans attacks most valiantly. The former had declared that only a small portion of Schumann's songs might possibly induce him to modify and mitigate his judgment of the composer, as those of them which departed more and more from the character of the folk-song, so happily adhered to by Schubert, came under the baneful influence of a morbid *Weltschmerzlichkeit* and false sentimentality. Dr. Langhans comments on this as follows: "Though the 'ennobling power of beauty' which manifests itself in so many of Schumann's songs, and also here and there in his larger vocal works, remained unfelt by the incarnate Wagnerite, we should have expected that, as such, he would more fully have appreciated Schumann's high merit with regard to the re-establishment of a just relation between tone and word in vocal music; and that he would have shown how Schumann, by carefulness of declamation and subtlety of characterisation, made a great stride in advance even of his nearest predecessor, Mendelssohn, and thus immediately prepared the way for the principles of Wagner." This testimony is so much the more weighty as it comes from one who, in his "History of Music" and in his other writings, has proved himself an enthusiastic admirer of Wagner's works and a staunch upholder of his doctrines. What Dr. Langhans says about the contrast of principles existing between Schumann and Wagner is likewise so interesting and so well formulated that I cannot resist the temptation of quoting it in full and verbally: "As regards this contrast, we have to keep in sight two points of view: on the one hand, the contest of the 'Kunstwerk der Zukunft' (Art-Work of the Future) with the romanticism of the period previous to the March Revolution of 1848; on the other hand, that of vocal music with instrumental music. On both domains we see the two masters oppose each other rudely; for that Schumann carried to the highest point the *Weltschmerz*, the subjective burrowing in the personal spheres of thought—in short, all the peculiarities of the romantic epoch—even his warmest admirers will not deny. And as Wagner here opposes the lyric with the objective power of the dramatist, so he opposes there the instrumental composer as apostle of a vocal music which, although founded on ancient traditions, yet is new for our time, *i.e.*, of the monody, naturally developed from expressive speech."

DR. LANGHANS IN BRITAIN.

WHEN Robert Burns said—

Oh! wad some power the giftie gie us
To see oursels as others see us—

his prayer for accurate, or at any rate impartial, introspection may have arisen to some extent from our national curiosity as to the light in which we are regarded by outsiders. It is a fact beyond question that the inhabitants of this island are supremely addicted to self-criticism. No man abuses England more heartily than an Englishman, or is more ready to proclaim her shortcomings on the housetops. Yet we can hardly suppose that this indicates lack of patriotism, or want of pride in the citizenship of so great a country; and it may be that the phenomenon is explained by reference to a kind of instinctive anticipation of outside opinion—to the Englishman's projection of himself into the place of the foreigner, whose actual judgment he disarms by foreshadowing it. Be this as it may, we are all intensely interested in what our visitors say of us. If any man of note

wishes to sell a book in England let him write one about England, and the thing is done. It does not signify much whether the tone be one of praise or abuse. Too much praise, however, defeats its own purpose; the peculiarly English quality of common sense suspects and rejects it. As for abuse, our people take it with a quietness of spirit which the observer may attribute, as he pleases, either to the calm indifference of an imperial race or the callousness of an insensitive national temperament.

Among our latest visitors and censors has been Dr. W. Langhans, the distinguished German critic and *littérateur*, who came, as may be supposed, to spy out our artistic rather than our commercial, social, or any other condition, and to report his discoveries in the *Musikalisches Centralblatt*. Dr. Langhans made his way by sea to Edinburgh, and was fortunate enough, or the reverse, to reach the northern capital on the eve of the great volunteer review. Luckily for the tired traveller in a strange land, a brother in art, Mr. Mackenzie, was ready to do the honours of hospitality, but no good fate could avert from Dr. Langhans's ears the music of what he somewhat contemptuously calls our "holiday warriors." The interminable procession of brass bands past his window was no doubt a sore infliction, and we can hardly be surprised that Dr. Langhans, wincing under the torture—perhaps barely recovered from sea-sickness—thought some hard thoughts. He told his countrymen at home that the military music of the volunteers was as different from that of Germany as the bearing of the holiday warriors was from that of Kaiser Wilhelm's legions. Now, this was hardly right, because there are no points of just comparison. A volunteer band, in a thinly populated country like Scotland, is a "scratch" organisation made up of imperfectly taught amateurs, and under the circumstances it cannot possibly be anything else. To regard it as representative of English military music is, therefore, as unfair as to estimate German bands by the Teutonic immigrants who make our streets hideous with their discordant noises. However, the Scottish performers must have been very bad, since Dr. Langhans actually welcomed the bagpipes as a relief. He had read the story of Delhi, and knew all about "The Campbells are comin'." His poetic feeling, therefore, invested the bagpipes with a halo of romance, and he described to his German readers the nature and effect of the instrument with much curious interest. Let us fervently hope that he will take no steps to naturalise it in the Fatherland, since the result must be to augment tenfold the ever-swelling volume of emigrants therefrom.

From Edinburgh our traveller proceeded to Glasgow, and had, among other experiences, that of a garden concert, which he appears not to have liked at all. He compared the arrangements with those made under similar circumstances at home, and his soul was dissatisfied. Constant moving about on damp grass, with a damp sky overhead, the absence of seats, of refreshment places, and of illuminations, made the whole affair so uncomfortable that the programme was hurried through, and the audience dismissed with a few bars of "God save the Queen," the mutilation of which Dr. Langhans regarded as simply barbarous. All this is, no doubt, very true and very sad, but had Dr. Langhans any experience of the Glasgow climate he would, even now, be lost in admiration at the bold idea of attempting an out-of-door entertainment at all. The fact that that idea was carried out shows the elasticity of human nature, and its power of rising superior to circumstances, in a manner that might fitly engage the attention of a philosopher. At Oban Dr. Langhans met with a copy of *Chambers's Journal*, wherein a writer discussed, and

answered affirmatively, the question "Are we a musical nation?" Our visitor at once traversed both the argument and the conclusion, but we do not propose to follow his example *pro* or *con*. The subject is stale, and the real fact "is as it may be." We note, however, that Dr. Langhans points to the high artistic position of England under Elizabeth, and deduces therefrom that the muses were not originally harsh stepmothers to the island realm. Thence he goes on to find the cause of our musical decadence in an unhealthy striving after material good. Unquestionably he is to a large extent right. We have had scope for our energies, while the people of the Continent, held in leading-strings by their rulers, have been kept out of the larger fields of activity and driven to pursuits destitute of political and national significance. It was inevitable that the temptation of wealth and power should overcome artistic instinct. Only we ourselves could build up an empire and make the world our tributary, but we could import artists, as the Romans did before us; and, standing on our money-bags, we learned to look down on "fiddlers." Generations must pass ere the mischief be remedied, if ever; meanwhile it will be seen whether German art decays as liberty and power increase. Even now there are not wanting signs that history is about to repeat itself.

Dr. Langhans made his way from Scotland to Worcester, at the time the Festival was held there, and was struck by the interest it excited in the locality. He speaks of the crowded city, the many visitors and so on; but, looking with his German eyes, he noted the absence of German sociableness. Not that sociableness was entirely wanting. The Dean showed cordial hospitality, and there were moments when, beneath the roof of the "Crown" or "Star," Dr. Langhans could exchange greetings with London critics and musicians, among whom he specially mentions Mr. Davison, Mr. Bennett, and Mr. Prout. Still the genial hob-a-nob over a tall glass of amber liquid with a white "head"—the feast of reason and the flow of beer—was not of Teutonic frequency, and naturally called forth our visitor's regret. The doings in the Cathedral variously impressed Dr. Langhans. He saw, in the presence and co-operation of the clergy, a suggestion of the union between religion and art which the Greeks made so intimate. But while this pleased and interested him, he was shocked and offended by the choral responses to the prayers at the close of the oratorio. Dr. Langhans seemed to have an idea that these responses were given by the "dissonant voices" of the cathedral choir, whereas the entire chorus joined in them. We do not at all understand our critic's objection. Surely there can be nothing in the grand dominant and tonic of an "Amen" unworthy of the finest precedent music, nor can the use of those harmonies be reasonably advanced as proof that we are not a musical nation. Dr. Langhans is more just when he censures the audience for attending to their garments, &c., during the final chorus, instead of listening patiently to the end. No doubt the claims of luncheon are strong when the rule is "first come, first served," and when the appetites are healthy provincial ones, but the practice on which our visitor animadverts has no defence. It is of the Philistines most Philistine. We go with Dr. Langhans, furthermore, as he shows the absurdity of listening to certain "numbers" standing, in imitation of an observance once limited to the "Hallelujah" Chorus. Yet there is some excuse in a cathedral, where the oratorio nominally forms part of a religious service. Once more, Dr. Langhans does well to point out that the enormous mass of music given at an English festival has disadvantages. While admitting this, however, it is difficult to see

how, under present conditions, a change could be made.

The manner in which, when the Festival was over, artists and critics rushed away to other work reminded Dr. Langhans that he was in the native land of the proverb, "Time is money." He himself departed—more leisurely perhaps—towards Cornwall, bent upon seeing Tintagel and the scenes consecrated by Arthurian romance. Space does not allow us to follow him there, and it must suffice to say that he severely criticises Richard Wagner's topographical knowledge as exemplified in "Tristan und Isolde." From Cornwall Dr. Langhans proceeded to London, where he found no other music than operetta available. With a word of generous appreciation for "Patience," and some notice of the article that recently appeared in our columns upon Vincent Novello, the Doctor brings his interesting remarks to a close. We trust he will visit England again, and give us more of such kindly and instructive criticism.

THE publication of J. S. Bach's Suite in C minor, for the pianoforte, by Messrs. Breitkopf and Härtel, of Leipzig, again calls our attention to the danger of allowing a musical work to circulate in various arrangements without definitely announcing what instrument it was originally written for. It appears that several copies of this Suite exist in manuscript at Berlin and Leipzig; all, with one exception, describe the composition as "for the piano," but the copy in the Stadtbibliothek at Leipzig bears on its title "for the lute." Dr. Franz, who edits the work, says that only the discovery of an autograph can decide for which instrument the work was composed. This is assuredly true; but if all copies from the original had been made by persons who respected the composer's intention, no doubt on the subject could ever have arisen. We happen to know that many musical compositions are spread throughout this country which, although merely "arrangements," not only do not have this fact stated upon the title-page, but bear no indication at all that they are not in every respect precisely as the composer wrote them. Pieces composed for one instrument are adapted for another; solos are transformed into duets, and duets into solos; and, in some cases even imitations of the style of a composer are put forth as by the composer himself. A "Song by Beethoven," too, has often, on examination, proved to be an adaptation from a movement of one of his Symphonies, and vocal pieces by other great composers have frequently the same origin. Were all these alterations duly acknowledged, we should not have the same reason for complaint; but, apart from the fact that musicians themselves are sometimes deceived, we cannot too strongly protest against a system which fosters such false notions in the minds of young people; for if they are taught to believe that an adaptation is the original, they will most certainly conclude that the original is an adaptation.

WHEN a pupil asks her professor of singing to bring her a "sacred song," he perfectly well knows what to do, for the character of a vocal piece is determined by the words; and however secular therefore may be the music, if the text be of a religious nature, he can very easily select what will pass for a "sacred song." But when a pianoforte master is asked for a "sacred piece," the task is somewhat more difficult, for he can only choose an arrangement of a song or other vocal composition, unless he fix on the "Dead March" in "Saul," or some other piece with an equally distinctive title. By the following advertisement, which recently appeared in an Irish newspaper, however, we find that some persons can

not only define the two styles of music, but that a term is used for non-religious compositions which we may hope is peculiar to the locality from which it emanates: "Wanted immediately, a competent Bandmaster to teach sacred and profane music on a large brass band; army or navy pensioner. Catholic and teetotaler preferred. Address," &c. Now, without stopping to dwell upon the excessive difficulty of teaching "on a large brass band," we should much like the advertiser to inform us what he really means by "profane music." If the word is merely used to signify compositions that are not sacred, we should imagine that the term "secular" would have answered the purpose; and we can only therefore believe that the "profanity" must relate to the words with which the music is indissolubly united. It seems strange, however, that the duty of teaching these—probably some arrangements of rollicking Irish drinking songs—should devolve upon a "Catholic and teetotaler." The advertisement is indeed a puzzle; and we can only hope that, when properly trained, the "large brass band" will confine its performances of "profane music" to sympathetic audiences.

THERE can be no greater sign of the progress of music than the fact of journals circulating chiefly amongst the ladies of a family devoting articles to the elucidation of every branch of the art, and especially advocating the practice and study of high-class compositions. It may be said that this was also the custom in times gone by. "Eliza Cook's Journal," for example, had what was termed "Our Musical Corner"—music was always put in a corner in those days—but the tea-table kind of talk about pieces and songs which we should now scarcely bestow a thought upon was only suited for those who regarded music as an agreeable accompaniment to conversation and cards; and it was too evident that the praise bestowed upon these works was written by one who could not appreciate anything beyond them. In illustration of the change which has now taken place, we refer with pleasure to the volume recently forwarded to us, called "The Girls' Own Annual." In this we have not only several articles upon music, but the names of their authors are given, and these include some of our most accomplished artists. "What is a Correct Musical Taste?" by Professor Macfarren; "On Part-Singing," by Henry Leslie; "How to Play Mendelssohn's 'Songs Without Words,'" by Lady Benedict; "On Method in Teaching the Pianoforte," by Edwin M. Lott, may be cited as specimens of lectures delivered throughout the length and breadth of the land by competent authorities through our family journals; and that such preaching makes numerous converts to the true faith there can be no doubt, for it can scarcely be believed that the proprietors of "The Girls' Own Annual" would employ such eminent missionaries if the "Girls," upon whom they rely for support, were not ready to listen to them.

WE are glad to find that the desire so often expressed by music-lovers of disseminating a knowledge of the art amongst the poorer classes of the metropolis is now assuming a practical form. Of course "Cheap Concerts for the People" are all important in aiding this movement; but there are many around us who earnestly long for the opportunity of taking part in the rendering of musical works, and it is good, therefore, to provide facilities for the gratification of so laudable a wish. The idea of instituting "Choral Classes for the Poor," which emanates from the Kyrle Society, is an excellent one, and deserves every encouragement. It is proposed that these classes shall be open to all comers, men

and women (after inquiring as to their respectability) on the payment of a purely nominal fee. In every district there will be three classes—Elementary, Remove, and Advanced—the members of the last-named class becoming eligible, after fit preparation, for election to the public performing Kyrle Choir, the entrance to which, as members, will be free of charge. There are several details connected with the undertaking which can be known by application to the Honorary Treasurer of the Society, Miss Octavia Hill, 14, Nottingham Place, W.; but we may mention that many clergymen and others have already placed a number of schoolrooms and halls at the disposal of the Committee without any charge. There can be little doubt that, considering the low price at which the standard works in musical art are now published, the members of these classes need never be at a loss for copies of the compositions to be performed; and we sincerely hope that all who have the wish and power to do so will aid the good cause by forwarding liberal subscriptions and donations.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE eleventh season of this Society has commenced in a manner very favourable to its pretensions to rank as one of the leading musical institutions of the metropolis. The first Concert, on the 2nd ult., consisted of a performance of "Judas Maccabæus," in which, as on former occasions, the usual orchestra was supplemented by a military band. Whatever opinions may be held as to the taste or expediency of this addition to Handel's score, the increased effect in the more martial numbers of the oratorio cannot be gainsaid. The general performance of "Judas" was as near perfection as possible, the choruses being magnificently sung throughout, and the solos uniformly well rendered by Miss Anna Williams, Miss Orridge, Mr. Edward Lloyd, and Mr. Santley.

"Elijah" was selected for the second Concert, on the 23rd ult., and the unabated popularity of Mendelssohn's second Oratorio was amply proved on this occasion, even the Albert Hall being for once too small to accommodate all those who sought admission. It is not at all likely that any among the enormous audience went away disappointed, for a finer performance of "Elijah" has rarely, if ever, been heard in London. Mr. Barnby may be congratulated upon the admirable state of efficiency to which he has now brought his choir. The voices generally, but especially of the sopranos and tenors, are of splendid quality, and the careful training to which they are subjected was shown in this instance by the firmness and precision in attack, the clear enunciation of the words, and, where needed, the delicacy and expression which characterised the delivery of the choral numbers. The soloists gave almost unmixed satisfaction. Mr. Santley, as the Prophet, sang with all his accustomed intelligence and impressiveness, and with much of his old power and beauty of voice. Madame Marie Roze did not perhaps succeed in giving the fullest effect to the soprano music, but she was at least artistic and careful in all she did. The transition from the oratorio to the oratorio style is one that cannot be made in a day. The efforts of Madame Patey and of Mr. Edward Lloyd in "Elijah" are too familiar to need description. A good word must be said for Miss Damian, who gained hearty applause for her artistic delivery of the air "Woe unto them"; and efficient service was rendered in the concerted music by Miss Marianne Fenna, Mr. George Cox, and Mr. Stanley Smith. Dr. Stainer continues to preside at the organ in his well-known irreproachable style.

CRYSTAL PALACE.

THE record of the Saturday Concerts at the Crystal Palace during the past month must be chiefly occupied with an event of more than ordinary importance—the performance for the first time in England of Berlioz' "Lelio." The name of the French master has by this time attained a degree of popularity almost equal to that persistently

refused to him during his life, and lavished on his memory by his countrymen; and the very fact of his name being prominently represented in the programme was sufficient to fill the large concert-hall of the Palace almost to the last seat on two different occasions. The fact is of considerable significance, and should teach a lesson to those who, with more or less intentional blindness, refuse to see the enormous change which of late years has come over the taste of English amateurs, and—one is happy to add—of English composers, who seem at last determined to abandon the grooves of absolute Mendelssohn-worship, and to show that they also are moved by the powerful impulse of modern music. To return to the subject under discussion, we must briefly state the circumstances under which the first performance of "Lelio," and its repetition within the same month, took place. "Lelio," it should be understood, is a continuation of the "Symphonie Fantastique," performed last season at Mr. Ganz's Concerts, and fully commented upon by us on that occasion. In the last movement of that extraordinary work the artist, of whose life this symphony is an episode, is left in a sore plight. Betrayed by his loved one—represented musically by a melodious *idée fixe*—he determines on suicide, and takes a dose of opium, which, however, instead of killing him, only produces a horrible nightmare. In this condition he imagines that he has killed his mistress, and is condemned to die. The procession to the scaffold, where the last thought of his loved one is the embodiment of the *idée fixe* already mentioned, is cut short by the axe, and the orgies of mocking fiends at his burial are the subjects of the concluding tableau. In "Lelio" we witness the awakening of the artist from his dream. "Heavens! I still live," he exclaims, and forthwith commences a description of his sufferings in high-sounding phrases in which Shakespeare—or, as Mr. Grist, the English adapter, following the German version of the libretto, calls him, "thou Swan of Avon"—Moore, and other miscellaneous topics occur in kaleidoscopic disorder. Let us state here at once that this monologue, which interrupts rather than connects the various pieces of music, is an unqualified nuisance which at any future repetition of "Lelio" should be cut down as much as possible, or else omitted altogether. Its literary merit is below zero, and little more can be said of its dramatic purport, which is united to a description of how *Lelio*, after indulging in dreams of happiness, and, by way of change, joining (in imagination) a gang of ferocious brigands, assembles his "numerous pupils" and rehearses with them a choral fantasia on Shakespeare's "Tempest." The connection of the musical fragments of which the score consists with this meagre plot is established in this wise: the artist's imaginative flights above specified are echoed as soon as uttered by an ideal orchestra and chorus behind the curtain (the piece was originally designed for a theatre, and executed in that form at Weimar); when reality takes the place of fancy the curtain rises, and discloses a body of singers and instrumentalists to be conducted by *Lelio* in the ordinary manner. The score in its entirety consists of six numbers. The first of these is a pretty but somewhat conventional setting of Goethe's ballad, "The Fisher," for tenor, which even the admirable singing of Mr. Lloyd could not raise above the level of the ordinary drawing-room ballad. Next follows a "Spirit Chorus," in unison and octaves, which is effective and well-instrumented, although by no means equal to Berlioz' maturer work—it belonged in reality to a cantata written during his studentship at the Conservatoire. The "Brigand's Song" (bass, with chorus) which ensues is noisy rather than characteristic, and failed to make any profound impression, in spite of Mr. F. King's laudable efforts. No. 4, "A Song of Happiness," again for tenor, and again beautifully sung by Mr. Lloyd, is perhaps the most effective number of the score. Next follows a short orchestral piece entitled "Souvenirs," in which the effect of an æolian harp is cleverly imitated by the mysterious whirr of the united strings, accompanying a soft melody of the solo clarinet (Mr. Clinton); and this, after some more talking, leads to the *pièce de résistance* of the entertainment, the choral fantasia on Shakespeare's "Tempest," to Italian words, in which the characters of *Miranda* and *Caliban* are each indicated by the representative themes belonging to them. It will be seen that these various pieces

of music have nothing in common with each other; neither is their intrinsic merit such as to atone for this want of unity. In brief, Berlioz' "Lelio" is nothing more than a piece of daring eccentricity more likely to raise a laugh than to excite the feelings of terror and pity intended by the composer. As such it was recognised by musicians and critics at the first performance, and the impression was no doubt shared by the greater portion of the audience, who nevertheless acted wisely in voting for the repetition of the work, Mr. Manns having submitted the question to the decision of a plebiscite. Berlioz, even when he chooses to "desipere in loco"—in plain English, to play the fool—should not be condemned without mature consideration. This repetition accordingly took place on the 19th ult., this time in connection with the "Symphonie Fantastique," which on that occasion received a rendering as admirable and finished as the first had been perfunctory.

The remaining events of the month worth mentioning may be summed up in few words. They were, in the order of performance: Raff's beautiful Symphony, "Lenore," admirably played (the 5th ult.); a conscientious rendering by Mr. Walter Bache of Chopin's Concerto in F minor, with Klindworth's additional orchestration (the 12th ult.); and Schumann's Pianoforte Concerto (Mdlle. Janotha) and Wagner's "Faust" Overture (the 26th ult.).

MONDAY POPULAR CONCERTS.

WITH the commencement of the present season (1881-2) these sterling Concerts have reached the twenty-fourth anniversary of their existence, and the Directors may look back with just gratification upon the work hitherto accomplished by an institution which has long since become one of the leading features of London musical life. Nor can there be any doubt that the appreciation of abstract music of the highest type as here offered is still on the increase, as was proved by the more than usually crowded appearance of St. James's Hall during the four evenings of the proceedings of which we here give a brief record.

Two interesting novelties (in this country) were included in the programme of the opening Concert (October 31), both proceeding from the pen of the recognised chief representative of the modern German classical school, Johannes Brahms, and consisting of his String Quartet in A minor (the second of two, comprising his Op. 51) and a Rhapsodie in B minor for pianoforte. Although cast throughout in the orthodox mould, the quartet in question reflects in a marked manner the individuality of its author; and, while being less diffuse than the majority of Brahms's later compositions, there is a freedom and ease in the treatment of the various movements which at once betray the master hand. We shall have occasion to refer to this work again after a second hearing, which will doubtless soon be afforded, judging by the warm applause with which its admirable rendering on the part of MM. Straus, Ries, Zerbini, and Piatti was greeted. The Rhapsodie—an interesting work enough, but scarcely rhapsodical either in style or structure—derived additional attractiveness and charm by having been interpreted by Mdlle. Janotha; who also played in her best manner, although with a somewhat undue acceleration of *tempo*, Mendelssohn's ever-popular Andante and Rondo Capriccioso, in which the lady was excelled. Rubinstein's Three Pieces for Pianoforte and Violoncello, played by Mdlle. Janotha and Signor Piatti, and Haydn's String Quartet in D minor (Op. 42), by the quartet party already mentioned, completed the programme. Mr. E. Lloyd was the vocalist.

The second Concert under notice (the 7th ult.) introduced a violinist of considerable Continental reputation, Herr Rappoldi, whose brilliant *technique* and grand quality of tone became at once apparent—and consequently duly appreciated by an audience accustomed to listen to instrumental artists of the highest order—in his taking the lead in Beethoven's Quartet in C minor (Op. 18), and in his interpretation of Bach's Prelude and Fugue in G minor, for violin solo, which was enthusiastically applauded. Mdlle. Janotha's reading on this occasion of Beethoven's Sonata in F minor, known as the "Appassionata," will not soon be forgotten by those who had the privilege to hear it. It seems scarcely credible that after so grand and so ex-

haunting an effort a demand for an "encore" should be heard amongst the audience. Yet such was the case, and although persisted in for some time the gifted pianist very properly declined to accede to so unreasonable a request. The Concert closed with Haydn's Quartet in D major (Op. 64), the interpreters being MM. Rappoldi, L. Ries, Zerbini, and Piatti. Vocal solos were contributed during the evening by Miss Marian McKenzie.

At the third Concert of the season (the 14th ult.) Mdle. Janotha was again the pianist, and Herr Rappoldi the violinist, the two artists joining in the rendering of Schubert's Rondo Brillant in B minor (Op. 70) for pianoforte and violin. Their respective solo performances were Mendelssohn's Fantasia in F sharp minor (Op. 28) for pianoforte, and Bach's Prelude and Fugue from that master's third Violin Sonata, both of which have been previously—the fantasia indeed frequently—heard at these concerts. A novelty here was, however, the performance on the part of the lady just named and Signor Piatti of Schumann's "Märchenbilder" (Op. 113) for pianoforte and violoncello. The four pieces, or "pictures," of which the work consists are simple in structure, but suggestive of the mysterious character to which their title lays claim. It is unnecessary to add that the interpretation at the hands of two such artists left nothing to be desired. Mozart's Quartet in B flat, No. 9, opened the Concert, the executants being MM. Rappoldi, L. Ries, Hollander, and Piatti. Miss Santley was the vocalist, and gave with much refinement songs by Gounod, Chopin, and Schubert.

The fourth Concert (21st ult.) opened with Beethoven's String Quartet in E flat (Op. 74), known as the "Harfen" Quartet, owing to the *pizzicato* passages in the first movement, which was most admirably rendered by MM. Straus, L. Ries, Hollander, and Piatti. Owing to indisposition, Mdle. Janotha was compelled at the last moment to resign her place at the pianoforte to Miss Agnes Zimmermann, who played with her usual artistic grace and refinement Mendelssohn's Caprice in A minor (Op. 33), being also associated with MM. Straus and Piatti in a capital interpretation of Schumann's Pianoforte Trio in D minor (Op. 63). Mendelssohn's Andante and Scherzo for strings concluded a programme which was decidedly interesting, though presenting no novel feature. Miss Carlotta Elliot contributed vocal pieces by Handel, Eckert, and Schumann. Mr. Zerbini officiated as Conductor on each occasion.

Of the last Concert of the month (the 28th ult.) we must speak in our next number.

MR. WALTER BACHE'S RECITAL.

As in many previous years, the first Pianoforte Recital of the season was given by Mr. Walter Bache, the event taking place on Tuesday afternoon, the 1st ult., at St. James's Hall, in presence of a fairly numerous audience. Hostile criticism, openly expressed, or veiled in the guise of satire, has not induced Mr. Bache to relinquish his efforts to popularise the music of Liszt, and although the goal seems as far off as ever, he labours unfalteringly in the cause. On this occasion he introduced three of Liszt's compositions, not one of which, however, could be considered an actual novelty. The "Mephisto Walzer," played at the Richter Concerts last season, is not very interesting as music, even in its original form, and such effectiveness as it possesses is of course lessened in the pianoforte transcription. The *Légende*, "St. Francis Preaching to the Birds," is a trivial composition, not without a certain prettiness, but of no real art value. The *Rapsodie Hongroise* in A minor, No. 13, was the most commendable of the Liszt selections, because it aims at being nothing better than a brilliant show piece, and fairly hits its mark. To musicians the most interesting feature of the Recital was the performance of Beethoven's grand Sonata in B flat, Op. 106, a work that affords a crucial test of the abilities of a pianist. It would be incorrect to assert that Mr. Bache fully mastered the executive difficulties of this colossal Sonata, but his reading was marked by earnestness and intelligence; and in the two middle movements artistic intention and mechanical exactitude were equally noteworthy in the interpretation. It has

now become such a general practice with pianists to dispense with book that it is almost unnecessary to mention that Mr. Bache played the whole of his programme from memory.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE first Concert of the season was given at the Town Hall, Shoreditch, on the 14th ult., before a crowded audience. Sullivan's sacred Cantata, "The Martyr of Antioch," and Mendelssohn's "Walpurgis Night" were the compositions selected for performance. The difficult soprano part in the first-named work was to have been sung by Miss Henrietta Beebe; but as she was unfortunately too unwell to appear, Madame Clara West undertook the whole of the music, literally at only a few hours' notice, and acquitted herself so well of her exacting task as to elicit warm and well-deserved applause. The other solo parts were well given by Miss Hope Glenn, Messrs. Frank Boyle, Arthur Oswald, and W. G. Forington. The choral parts were so carefully sung as to give the usual evidence of sound training; but it struck us that the sopranos were somewhat weaker than we have been accustomed to. In the "Walpurgis Night" the tone of the choir was much better; and the fine dramatic choruses were given with excellent effect. The principal vocalists in this work were Miss Hope Glenn, Messrs. Frank Boyle, Arthur Oswald, and W. G. Forington, all of whom were thoroughly satisfactory. The orchestra was well balanced and in every respect efficient, the Overture to Mendelssohn's work, especially, being rendered with much precision and dramatic feeling. Mr. E. Prout was, as usual, an able and conscientious Conductor.

LONDON CHURCH CHOIR ASSOCIATION.

THE above Association held its ninth Annual Festival in St. Paul's Cathedral on Thursday evening, the 3rd ult., when several works composed expressly for the occasion were heard for the first time. Besides an Evening Service in B flat by Dr. Stainer, composed for the fifth festival of the Association in 1877, an Anthem by Mr. C. Villiers Stanford and several new hymn-tunes of no great interest, by various composers, were performed.

The Magnificat is particularly fine, being built upon a broad and firm phrase, which is steadily and skilfully worked out through the composition, and is used with finest effect to accompany the strong simple harmonies of the Amen. The opening of the Nunc dimittis is noticeable too for the quiet, peaceful effect produced by the absence of the trebles, which do not enter for some time after the other parts.

Mr. Stanford's Anthem, or, to call it by its proper title, Hymn, "Awake, my heart," is written to words cleverly translated from the German of Klopstock by Mr. H. F. Wilson. The opening words are set for full choir, the treble chorus leading off alone; this is soon joined by the other voices, when the first subject, a broad and flowing phrase, instinct with life and vigour, is assigned to the tenor part, the trebles combining with the other parts in free counterpoint. This movement soon gives place to a short baritone recitative to the words, "Yea, truly hast thou spoken, on me the day hath broken," leading into a movement in 6-8 time, Andante con moto, consisting of a choral to the old melody, "Wach' auf mein Herz und singe," sung by a small choir in three parts—two trebles and alto—while the baritone has a very beautiful solo written in free counterpoint, and interludes between the lines of the melody. The form of this movement is one which occurs frequently in the Church cantatas of Bach. A well-known and very beautiful example of it is also to be found in the bass solo with chorus near the end of the "Passion according to St. John," to the words, "Beloved Saviour, wilt Thou answer?" (p. 117 of Novello's edition). There are very few instances of the use of this form after Bach, and the present case is therefore the more interesting, especially as the method of treating it is not the least strained or antiquated in its effect. At the close of this section a short interlude on the organ leads to a choral movement, in which the sub-

ject of the first section appears again, transformed, however, into 6-8 time, which is retained from the second movement. A lead corresponding to that of the sopranos in the opening of the work is now given to the tenors, whose part is indeed prominent throughout the movement, while the subject is skilfully worked out in all four parts. This chorus culminates in an unison setting (*Maestoso*) of the choral introduced before, between the lines of which the organ plays interludes derived from the subject of the 6-8 part of the movement. A short coda after the close of the choral brings the work to an end. In this "hymn" a line has been struck out which is to all intents and purposes new in sacred music, as far as England is concerned at least; for though there exist innumerable cantatas by Bach in the same form, yet they now seldom or never come to a hearing; and, besides this, the style of writing in Mr. Stanford's work is essentially modern, although the form be old, and thus it is quite free from the charge of servile imitation or antiquated pedantry, nor indeed is any comparison suggested with the works of Bach. The solo was sung efficiently, but perhaps with a little too much striving for effect, by Mr. Kempton.

The Service, which comprised also a performance of "The heavens are telling," was conducted by Mr. J. R. Murray, and—with the exception of the Magnificat and Nunc dimittis, played by the composer himself—was accompanied throughout by Mr. H. R. Bird, Organist of St. Mary Abbots, Kensington, who also played Mendelssohn's First Organ Sonata, an Andante from a Sonata by Dr. Gladstone, an Andante by Henry Smart, an Allegretto by Guilmant, and the "St. Ann" Fugue, by Bach, in a manner deserving of much praise.

BRIGHTON AQUARIUM CONCERTS.

THESE high-class Concerts continue to attract fair but, we fear, scarcely adequate audiences. The third of the series took place on October 29, Beethoven's "Eroica" Symphony being the principal feature. The performance was a finished and careful one; indeed, as a rule, works which depend most on the wind instruments are best done at these Concerts, the solo "wind" being exceptionally good, while the strings are weak and few. Raff's brilliant Tarantelle and the Wedding Music from "Lohengrin" were the remaining items for the orchestra; Mr. Kuhe playing the Gavotte and Musette from Raff's Suite, and Madame Sterling contributing ballads.—The Fourth Concert, on the 5th ult., was chiefly distinguished by Mr. Carodous's splendid performance of Beethoven's Violin Concerto (first movement). He created quite a sensation in this, and also by his subsequent playing of Berthold Tours's Romance and Tarantelle. Miss Marian McKenzie sang, and the orchestral works were the Overture to "William Tell," Beethoven's Fourth Symphony, and Delibes' charming ballet, "Sylvia," which pleased exceedingly, the pretty "Pizzicati" having to be repeated.—The fifth Concert, on the 12th ult., having a popular programme, should have been the best, as regards performance, but somewhat disappointed expectation. The Overture to "Euryanthe" and the Entr'acte from Gounod's "Colombe" came first in order, and were rendered sufficiently well: Mr. Charles Hallé afterwards playing Weber's Concert-stuck in artistic style. The Scene for orchestra, "The Passing of Arthur"—Mr. Corder's arrangement of the finale of his own opera—was not nearly so well given as at its first performance last season, and consequently did not make the same impression. It is very elaborately scored, and demands a much larger and finer orchestra for the production of its full effect. Beethoven's Symphony in C minor, which ended the programme, was not by any means perfectly played. On one important point the Conductor adopted a reading—unusual in this country and certainly not authorised by the composer; that is to say he took the opening phrase of the first movement, wherever it occurred, *Andante maestoso* instead of *Allegro*. It is perhaps of little avail to protest against such unwarranted and unwarrantable liberties; but surely reasonable men must see that, even where a gain results, the precedent is one that puts great works at the mercy of every Conductor who thinks himself wiser than the composer.—As a contrast to that of the preceding Saturday,

the sixth Concert, on the 12th ult., was in an executive sense the best of the series. Signor Papini played Bach's Violin Concerto admirably, and was accompanied with taste and judgment; and Miss Clara Samuell's charming voice pleased greatly. We can hardly praise the performance of the "Pastoral" Symphony too highly: the excellence of the wind instruments (clarinet and first horn especially) being most marked. Mendelssohn's Overture to "Ruy Blas" and the ballet music in Gounod's "Polyeucte," equally well played, completed a programme which should have attracted a far larger audience. But the numerous Ballad Concerts at the Dome, supported by a number of great singers, are a potent attraction and receive the preference of the public, for reasons needless to specify, and just now vain to regret.—The programme of the 26th ult. included Beethoven's Symphony in A, and Rubinstein's Pianoforte Concerto in G, played by Miss Zimmermann.

We understand that the Choral Symphony, which will constitute the leading feature of the ninth and last Concert has already been in rehearsal for several weeks. This is the way—the only way—to secure a creditable performance.

MUSIC IN MANCHESTER.

A CLASSICAL Chamber Concert was given in the Albert Memorial Hall on October 26, Messrs. Risegari, Speelman, Bernhardt, and Vieuxtemps being the executants. The programme consisted of quartets by Gernsheim in C minor, Beethoven in E flat (Op. 127, No. 12), and Haydn in D (Op. 76, No. 5). The performance was good, though in some respects inferior to previous ones by the same artists.

—On the 23rd ult. the programme consisted of Mendelssohn's Andante in E and Scherzo in A minor, from an unfinished Quartet; Beethoven's Quartet in A minor, No. 15, Op. 132; and a Quartet by Mozart in D. The performance was admirable.

At the Gentlemen's Concert, on October 31, F. H. Cowen's Sinfonietta in A was given here for the first time. Like most of its composer's works, it has considerable melodic beauty and is cleverly scored, but despite its miniature proportions it is fragmentary. In the *lento* movement the bars are alternately in triple and common time, and the result is an irregular and uncomfortable rhythm. Berlioz had recourse to this device in "L'Enfance du Christ" to express a specific idea, but in the Sinfonietta we are somewhat at a loss for a *raison d'être*. The other instrumental numbers were Monsigny's "Chaconne and Rigaudon" from his now forgotten Opera, "Aline"; Flotow's Overture to "Stradella," the "Valse Lenti" and "Pizzicati" from Delibes' Suite "Sylvia," and Beethoven's "Gratulations" minuet. Miss Agnes Zimmermann gave an admirable reading of Mendelssohn's Pianoforte Concerto in D minor, and played with equal success pieces by Jadassohn, Rubinstein, and Heller. Madame Schuch-Proska sang "Dir will ich treu sein," from Donizetti's "Don Pasquale," and two *Lieder*, with considerable effect, but in "Let the bright seraphim" evinced either an ignorance or a disregard of the traditional Handelian style.

The Athenæum Choral Society introduced A. J. Caldicott's Cantata "The Widow of Nain" with considerable success on October 31.

Mr. Hallé commenced his twenty-fourth series of Concerts here on October 27. The eighty-seven performers who form his orchestra are the same as those of last year, with a few exceptions, the chief of which are Mr. Thomas Batley, who returns to his post at the kettle-drums, and the substitution of M. C. Dubrucq, an oboist of excellent tone, for M. Lavigne. Mozart's Symphony, No. 1, in D; Weber's Overture to "Euryanthe"; Brahms's brilliant, well-scored "Academical Festival" Overture; and Svendsen's clever Rapsodie Norvégienne, No. 3, were the chief instrumental numbers, and were all admirably rendered. Mr. Hallé played with all his usual accuracy, and more than his usual vigour, Beethoven's Concerto in C and four excerpts from Schumann's Phantasiesstücke. Madame Schuch-Proska was the vocalist.—On the 3rd ult. Cherubini's Mass, No. 4, in C, and Rossini's "Stabat Mater," were very finely rendered, the soloists being Mesdames Schuch-Proska and Patey and Messrs. Lloyd and Santley. Cherubini's Mass, given for the first

time here, displays the great contrapuntist in his best light; the "Et incarnatus," "O salutaris," and "Dona nobis," are equally remarkable for the beauty and appropriateness of their settings; and two noble fugues on the word "Amen" conclude the "Gloria" and the "Credo." The choir, which consisted of upwards of 200 voices, reflected the greatest credit on Mr. Edward Hecht, the chorus-master, to whose indefatigable labours its excellence is chiefly due, the choruses being given with great precision and a most commendable observance of the *nuances*.—At the Concert on the 10th ult., the programme included Schubert's magnificent Symphony (No. 9) in C, Overtures to "Genoveva" and "The Flying Dutchman" by Schumann and Wagner respectively, Gounod's Pageant March from "La Reine de Saba," and for the first time a "Ballad" and "Air Slave" with variations, from Leo Délibes' ballet, "Coppelia." The "Ballad" is a quaint air for solo violin, played on this occasion by Herr Straus. In the "Air Slave" an interrupted rhythm redeems to a certain extent an otherwise commonplace subject; the earlier variations are ingeniously devised and happily scored, but the latter are not entirely devoid of a taint of vulgarity. Mr. Hallé gave a most graceful reading of Brahms's transcription of a Gavotte by Gluck, and also played Thalberg's Study in A minor, on reiterated notes. Mdlle. Louisa Pyk sang Beethoven's "Ah perfido," "D'amor sull' ali rosee" (from "Trovatore"), and some Swedish songs.—A very fine performance of Haydn's "Creation" was given on the 17th ult., with Madame Albani, Mr. Edward Lloyd, and Signor Foli as principal singers.

At Mr. De Jong's Concert on the 5th ult., Miss Isabella Stone, who made her first appearance in England, displayed a good soprano voice and considerable powers of vocalisation; and Miss Mary Davies, Madame Antoinette Sterling, Mr. Henry Guy, Mr. Harper Kearton, and Mr. Maybrick gave several songs with their usual success. M. Buziau played Wieniawski's fantasia on "Faust" for the violin, and Mr. De Jong on the flute gave Paggi's fantasia on Neapolitan airs admirably. The orchestral numbers included the Overture to "Mirella," by Gounod, and "The Last Day of Missolonghi," by Hérold; also a selection from "Fra Diavolo."—At the concert on the 10th ult., Mdlle. Valleria, Miss Marian McKenzie, Mr. Maas, and Mr. Levetus were the singers. Mdlle. Valleria and Mr. Maas were highly successful in sundry operatic and national songs, and Miss McKenzie displayed a mezzo-soprano voice of excellent quality and remarkable evenness, and a very artistic method. The instrumental pieces were well given, especially the Overture to the "Merry Wives of Windsor," a selection from "Ernani," and a transcription of Rossini's "La Carità."

The Manchester Vocal Society gave a Concert on the 9th ult. The programme consisted entirely of glees, part-songs, &c., and songs given by members of the choir. Contrary to the custom of the Society, no work of magnitude was given.

MUSIC IN LEIPZIG.

Leipzig, November 21.

THE Euterpe Concerts began on October 25, and the three performances already given show that the present season will not be allowed to fall below the standard of previous ones. So much is admitted; for myself, I am inclined to go very far beyond this qualified judgment and to augur well for the future of the society. For its new Capellmeister, Dr. Paul Klengel, has resolutely stamped a classical character upon his programmes, and—to the distraction of the "advanced" *Neue Zeitschrift für Musik*—lays his foundations upon the Symphonies of masters like Beethoven and Schumann, which, says the intelligent critic, "we have heard quite too often, and certainly more than once before in the Euterpe itself." The Leipzig public is disappointed; but, to judge from the large attendance, appears to be well satisfied with a disappointment of this sort. The fact is that Dr. Klengel belongs to a family the traditions of which lie with Mendelssohn and his circle, and it would be impossible for such a man to abandon altogether the spirit in which he was brought up. A petulant correspondent of the *Neue Zeitschrift* talks of most Englishmen "beginning and ending with Mendels-

sohn." Any one who knows anything beyond the music of English country towns must be aware how false the description is. On first acquaintance it might seem much truer of Leipzig, where the bust of the great musician holds the place of honour in concert-room and conservatorium, and where his name glitters in letters of gold, between those of Bach and Schumann, over the orchestra of the Gewandhaus. But in truth Mendelssohn is not the idol of an exaggerated worship here. His compositions take the high rank which the most censorious criticism must allow them; but the master lives, above all, in the influence of lofty and earnest musical work, which he impressed upon the town and upon the conservatorium which he founded. In the family of his friend—the tutor of his children—it could not but be that this influence should remain especially strong; and Dr. Paul Klengel, who comes forward for the first time as a conductor, enters into his duties in a thoroughly musician-like spirit. He has already drilled his orchestra, which contains a considerable infusion from the splendid band of the Gewandhaus, into a cohesion which was deficient in the first concert; and he also, like Herr Reinecke, takes upon himself, and ably performs the duty of, accompanying songs on the piano.

His younger brother, Julius—he himself is under thirty—appeared on the 15th as solo violoncellist. As he is certain to become personally known to the English musical public before long, I may mention that he made his *début* at the Gewandhaus last year, when hardly out of his teens, and is now one of the two leading violoncellists in that orchestra. Already he is recognised as a performer and composer of signal promise. A new violoncello Concerto produced at the Euterpe contains in each movement a well-defined motive which is always artistically treated; in the *Andante*, particularly, the answering of the different sections of the orchestra, strings, wood, and brass, is extremely happy. The finale—*allegro molto*—has a *scherzando* motion, full of life, which is twice interrupted and relieved by a sort of Trio in broad, grave sentences. The whole work is conceived with *verve*; the interest, if it is never absorbing, never flags; but, what is noteworthy in the composition of a young executant, the opportunities for display on the part of the solo instrument, dexterously used as they are, are held in due proportion to the general structure of the work. Herr Klengel's performance of his work was excellent. He plays with a full tone, in excellent taste, and with a nearly perfect command of all the technical possibilities of his instrument. It was inevitable indeed that he should suffer, though in small degree, by comparison with the mature performance of the famous violoncellist, Ferdinand Popper, who visited the Gewandhaus on the 10th. He also brought with him a new Concerto—a "suite" he calls it—"Im Walde," and magnificently he performed his part. The suite is essentially one for display, and it has some very clever situations, as where, at the end of the fourth movement, the violoncello plays the melody lightly at the highest ranges, while the violins and the rest of the orchestra have a different and very harmonious subject far below. But Herr Popper has not added appreciably to the mass of "programme-music" which Germany is continually sending forth. Another "novelty" which was also given in the Gewandhaus concert already spoken of deserves particular reference. This is a set of variations for orchestra by Richard Heuberger on one of the most exquisite of Schubert's melodies; but it is not only the charm of the *thema* but the resource and delicacy with which it is developed which strike one immediately. I am glad to say that the composition is printed, and hope that English conductors will look favourably upon it as a singularly attractive though unpretentious accession to their stores.

On the 28th of October the Gewandhaus management surprised most people by commemorating the seventieth birthday of Liszt, together with that of Hiller—they were born on the 22nd and 24th of October, 1811—by a performance of the "symphonic poem," "Tasso, Lamento e Trionfo," by the former, and the overture to "Demetrius" by the latter. Hiller's work, however, was unsatisfactorily performed, and Liszt's made a very faint impression upon an audience which always accepts his music with reserve on the rare occasions when it is produced. An excellent pianoforte Concerto, the composition of Julius Röntgen, the

son of the first violinist of the Gewandhaus, and a justly appreciated pianist at Amsterdam, was most effectively rendered by the composer, who also showed to remarkable advantage in a fine performance of Bach's F major Toccata.

The second Euterpe concert on the 1st ult. was, in its way, a festival for Miss Marie Krebs, who is too well known in London to need any praise beyond that implied in her name. It was eighteen years since her *début* here, and she adopted the happy idea of performing the same works she selected on that occasion—a Concerto by Ferdinand Ries, and solo pieces by Bach, Weber, and Schumann. Her graceful and finished performance met with a very cordial welcome.

I am afraid there is not much to be said of the various lady singers who have visited Leipzig during the past month. In fact, the tendency of German singing is to devote all pains to what passes as "expression"—*Innigkeit* is the favourite virtue—to the exclusion of accuracy of intonation or purity of the organ itself. That "Wagner has spoiled the voices" has become almost a proverb, and, however much exaggerated, there is this truth in it—that the declamatory style, noisy without being musically sonorous, is encroaching upon the whole domain of singing; and so demoralised have the public become in this respect that they applaud a showy *vibrato* as though it were a test of pure art. Certain it is that the effect of some recent great performances here has been seriously marred by the vicious taste of the soloists—I refer to the two concerts given by the celebrated choir of the Riedel'sche Verein, which produced Liszt's "Christus" on the 30th of October and Bach's Mass in B minor on the 18th ult. Nor can it be said that the choir was satisfactory. The balance of the voices was unequal, the second sopranos, altos, and basses being notably weak. We may be proud to know that at least one choir in London can master the "Hohe Messe" with infinitely greater success than when it is performed in the church which holds a direct tradition from the composer himself; and one could not but wish for Mr. Otto Goldschmidt to take the *bâton* from a conductor who transformed the "Dona nobis pacem," which with its long-drawn chords fitly closes the work, into a mechanical chorus, taken at a comparatively fast pace whereby the voices became confused.

A word, in conclusion, may be given to the recent production of an opera, "Harald der Wiking," by a new composer, a Norwegian, Andreas Hallén, which has attained a certain popular success. Criticism, however, decides that what virtues it has of its own do not go beyond mediocrity; the qualities which pleased the populace were mere imitations—clever imitations certainly—of Wagner, whose model was followed even in the elaborate alliteration of the libretto. Herr Hallén has undoubted ability to do better things; he has an intelligent mastery of orchestral combinations; and it would be unjust to apply too severe a standard to a first work.

FRIEDRICH KIEL'S NEW REQUIEM.

By W. LANGHANS.

MODERN strivings in the domain of Church music may be divided into two main factions: one, at whose head is Franz Liszt, takes its departure from the very ancient traditions of the Gregorian chant, the musical significance of which it is sought to raise on a level with the religious aspirations of our days by the aid of the vastly developed resources of modern musical composition; the other proceeds from the two masters Bach and Handel, whose venerable personality, gaining fresh youth as it were through Mendelssohn, has ever inspired their disciples to do battle with the conflicting tendencies of the day. It is a curious fact that the principal representatives of the latter party, whose offspring also the above new work must be considered, are to be found in a town which, owing to the half-critical, half-sceptical disposition of its inhabitants, seems least qualified to serve as a fostering asylum of a species of art appealing above all to our emotions and not our understanding. It was at Berlin where some twelve months ago the hitherto absolutely unknown composer Albert Becker ventured to introduce to public notice his

Mass in B flat minor, which speedily made his name known throughout Germany; and it is Berlin also which has nursed the development and originated the fame of that master who now for several decades has stood at the head of the Protestant Church music of our fatherland, Friedrich Kiel.

There is a special reason why I should associate the name of Albert Becker with that of Kiel in the present instance, and that is the fact of the great similarity which the outward circumstances of the lives of the two composers present. It is well known how the former, after many years of unregarded toil, not unfrequently embittered still more by material want, has at last, when considerably advanced in his manhood, found the brilliant reward for his labour in the publication of the *one* highly important work. But Kiel has had to contend with similar obstacles in his artistic career; and if we look back over the last twenty years of his fame we then find him in the precarious situation of an unimportant pianoforte teacher, endeavouring repeatedly but unsuccessfully to attract the attention of both public and critics by the performance of his compositions. And in this position Kiel remained until in the year 1862 the Stern'sche Gesang-Verein produced his Requiem, the unanimously enthusiastic reception of which richly compensated the composer, now forty-one years old, for his previous disappointments. The success of this Requiem was so unmistakable that the work was at once acquired under most favourable conditions by the publishing firm of Peters, in Leipzig, while choral societies all over Germany desired to perform the composition with the least delay possible, thereby giving universal confirmation to the artistic verdict pronounced by Berlin. There could be no doubt, indeed, that Kiel had here produced a work of lasting worth sufficiently important to secure its author a place in the world of composers, even if he had laid the pen aside afterwards to rest on his laurels. Such, however, was by no means his intention. His artistic activity, on the contrary, began now to assume unusual dimensions. In the first place he completed the composition of a number of chamber works of solid workmanship, among which his pianoforte quartet (Op. 43) has especially attracted the attention of musicians far and wide. Then followed his "Missa Solemnis" to which a similar attention was accorded as to his Requiem, if it did not gain the same enthusiastic reception. The sympathies of all music-loving circles were again turned towards Kiel upon the appearance of his oratorio "Christus" (1874), and in this work he attained a position of superiority second to none of the contemporary composers of sacred music. In order to complete the picture of this remarkable artist, it must be added that, besides the restless activity he has exhibited in the creation of new works, he has been equally active in conveying instruction to others—first at the Stern'sche Conservatorium, then at the newly founded Berlin Hochschule; he having been previously elected as a member only, and a few years later as a senatorial member, of the Royal Academy of Arts of Berlin.

From the foregoing remarks, and from the close connection of this artist with the musical life of Berlin, it may be gathered that the appearance of his latest great work would be looked forward to with anxious interest and sympathy. Nor has the hope of his admirers, that they might recognise in the new Requiem a masterpiece worthy of its predecessor, been in the least disappointed. The two works have in common the great earnestness, the *noblesse*, which characterise Kiel's manner in general, and his Church music in particular; both also reveal the absolute mastery of the contrapuntist who solves the most difficult problems of musical science, as it were, with playful ease, without, however, forgetting for a moment that counterpoint should not be employed for its own sake, but as serving to illustrate or develop an idea. On the other hand, the two works are essentially dissimilar as regards the general spirit pervading them. While in the older Requiem an austere, almost a sombre, character predominates, the author has in the present instance shown a more gentle and conciliatory disposition, which sheds an idealised light over the whole. And although, in its proper place, full expression is given to the tragical element in nerve-stirring dissonant chords, as, for instance, in the introductory bars to the Dies iræ—



or in the Kyrie where the passionately plaintive cry of the chorus, with its accompanying sigh-like figure in the string instruments, seizes upon the imagination of the hearer to an almost agonising degree. Still, the moments of classical repose and solemn religious feeling preponderate throughout, as instanced in the richly melodious strain which flows on in the Recordare, in the tearfully smiling Lacrymosa, in the Benedictus, with its soprano solo breathing as it were a blessing over the voices of the chorus, and in many others of the thirteen numbers constituting the work. Another point of deviation from the older Requiem is the contrapuntal treatment, which, though no less masterly and fascinating in the new work, appears, in accordance with the general character of the composition, rather to aid and mediate the effect than to call forth the admiration of the listener by daring combinations. That nevertheless the composer has sustained to its fullest extent his old reputation as a master of fugal writing is abundantly proved by the great choral fugues, "Quam olim Abrahamæ promissisti," "Osanna," and more especially the final fugue, "Dona eis requiem," with its wondrous combination of the soprano theme and of the same theme enlarged in the bass:—

mi - ne in . . æ - ter - - - num in æ - -
in . . . æ - ter - - -
Do - na e-is re-qui - em . .
Do - na e-is re - qui - em in æ -
- ter - - - num, in æ - ter - - - num.
- - - num, in . . æ - ter - num lux . . &c.
in æ - ter - - num, in æ - ter -
- ter - - - num, in æ - ter - - - num.

The interpretation which this grand work received on the part of the Singakademie was, on the whole, worthy of the reputation of this our most important choral society, and bore witness to the zeal and technical ability of its director, Martin Blummer. Unstinted praise should be accorded to the choir, which, with real love—nay, enthusiasm—for the work, successfully surmounted even the most difficult portions of its task; all the more confidently, it is true, since the composer has not—like Beethoven in some of his choral works, and Bach, too, here and there—

demanding the impossible of the singers, but has throughout treated the human voice with a just appreciation of its capabilities and prescribed limits. The orchestra (the Berlin Symphonie-Capelle), the performances of which at our great choral representations are generally far below those of the singers in artistic excellence, was on this occasion remarkably good, a result in which again the composer may claim a large share for himself, as he is no less an expert in instrumentation than in vocal scoring. He not only knows how to use every single instrument according to its individuality, but has also the gift of imparting unusual fulness and beauty of sound to the compact orchestral body, both separate from and in combination with the chorus. The interpreters of the solo parts left most to be desired. Mesdames Ruediger and Müller, and Herren Hauptstein and Stange, although acquitting themselves of their task with musical precision and artistic intelligence, appeared scarcely to have attained—with the exception perhaps of the first-named lady—that degree of artistic vocalisation which is indispensable for the full appreciation of the beauties of the work. The total impression, however, created by the performance was a powerful one, and fully justified the generally expressed desire for a speedy repetition. Should it, in that event, be possible to combine with the new work the performance likewise of the old Requiem, I am of opinion that the artistic enjoyment would thereby be vastly increased. Friedrich Kiel may undoubtedly be ranked with those composers to whose productions we willingly lend our ear for an entire evening, and his two Requiems, especially, offer so many inner contrasts that their co-appearance in the same Concert would certainly enhance their interest. Particularly at a time like the present, when we have become heartily tired of motley Concert programmes, far greater satisfaction would be felt in listening to the works of one composer only than we can possibly obtain from the superficial tasting of a dozen masters, even though they should be all of them of the first order.

MR. FRANZ RUMMEL, who has often been spoken of as an American pianist, but erroneously so, seeing that he was born of German parents in London, has, since his marriage with a daughter of the late Professor Morse, taken up his abode in Berlin. During the latter half of October last he made known his arrival there by giving three orchestral Concerts, at each of which he was heard in two concertos and other important works. At the first he came forward with Beethoven's Concerto in E flat and that by Grieg in A minor, besides playing Chopin's Nocturne in D flat and Polonaise in A flat, &c. His second Concert, given in honour of Liszt's seventieth birthday, was devoted to works by that master, including the Concerto in E flat, the Hungarian Fantasia, the arrangement for pianoforte and orchestra of Schubert's Fantasia in C, originally written for pianoforte alone, and some minor items. Tschaiakowsky's Concerto in B flat minor, and that by Saint-Saëns in G minor, together with Bach's Fantasia Chromatica and Transcriptions from Wagner's "Die Walküre," by L. Brassin, under whom he formerly studied, formed the staple of the third Concert. By the Berlin critics he has been warmly welcomed as an extraordinary phenomenon, his style of playing and technical proficiency reminding them, it is said, more of Carl Tausig than of any other pianist who has visited the city since Tausig's death. Besides having performed at Halle and other places in Germany, Mr. Rummel is engaged to play at one of the Gewandhaus concerts at Leipzig on the 8th inst.

THE recent musical doings at Boston, U.S., have been of the highest order. The programmes of the Philharmonic Society and the Symphony Concerts have included the Overtures to "Don Giovanni," "Flying Dutchman," and "Camacho's Wedding," Schubert's Ent'acte "Rosamunde," the Introduction to "The Mastersingers of Nuremberg" (Wagner), a Symphony of Haydn, the G minor of Mozart, and the C major of Beethoven, it being the intention of Mr. Henschel to play all the Beethoven symphonies in order. There are to be twenty Concerts in all, the Conductors being Dr. Louis Maas and Mr. Henschel. The Harvard Symphony Concerts (seventeenth season) will be

five in number, beginning on the 8th inst. There are to be four String Quartet Concerts by the Euterpe Society. The first performance of the "Akademisches Fest Ouverture" of Brahms was under the direction of Mr. Theodore Thomas, and the "Tragic Overture" under that of Mr. Henschel. The first performance of Berlioz' "Romeo and Juliet" was given under the direction of Mr. Theodore Thomas.

The members of the St. Mark's Choral Society gave their first Concert on Monday evening, the 7th ult., in the St. Mark's Schoolrooms, Grove Road. There was a good programme of vocal and instrumental music, including selections from Haydn's "Creation," Mr. Oswald G. Young giving an excellent rendering of the tenor part. Mr. T. M. Cammack, R.A.M., who throughout the evening accompanied on the pianoforte, played Beethoven's "Sonata Pathétique," and the first part of the programme was brought to a conclusion by Mendelssohn's "Forty-second Psalm," the recitatives being well sung by Miss H. Oliver. Miss E. Cox and Mr. Edward Hall were very successful in their songs, and Mr. M. Osmaston contributed violoncello solos, which were highly appreciated. A couple of part-songs, entitled "Summer and Winter" and "Silent Night," the latter bringing the Concert to a close, were also included in the programme. The choir numbered over thirty performers, and evinced very careful training. Mr. C. D. Lampen conducted.

DR. BRIDGE'S Cantata "Boadicea" was performed in the Town Hall, Birmingham, by the Amateur Harmonic Association, under the direction of Mr. Stockley, on Thursday, the 17th ult. The *Birmingham Daily Post* thus speaks of the performance:—

Dr. Bridge's Cantata "Boadicea, Queen of the Iceni," was composed for the Highbury Philharmonic Society, London, and produced May 31, 1880. It has had several hearings since, and its merits are more apparent with each succeeding rendition. Soloists, chorus, and band did their best, and the applause was most enthusiastic, but all encores were declined. Mr. Stockley conducted throughout with spirit and judgment. The composer was present, and at the close was called forward to the platform, when he received an ovation from the audience and performers. The work is a valuable addition to our stores of choral music, being well written for the voices, and admirably scored for the orchestra.

The Cantata is to be given at Rochester on the 5th inst., under the composer's direction, with Miss Annie Marriott, Messrs. Maas and King as soloists; and at Gloucester on the 16th inst., Mr. C. Harford Lloyd conducting.

At a complimentary dinner to Mr. W. M. Wait (the late Organist of St. Margaret Pattens, Rood Lane, City) recently given at the "Bell Tavern," Gracechurch Street, a presentation took place, in recognition of the talented services rendered by this gentleman during the last two and a half years at the above church. The testimonial consisted of a very handsome timepiece, the gift of the united choirs of St. Margaret Pattens and St. Edmund the King and Martyr, Lombard Street, and some members of the congregation of the former church, together with an illuminated address. In proposing the health of Mr. Wait, the chairman alluded in flattering terms to the manner in which he had carried out his duties; and in responding to the toast, Mr. Wait expressed his deep regret at leaving the City. In the evening there was some excellent music, under the direction of Mr. C. E. Tutill, the rendering of the glees by the choir of St. Edmund the King being much admired.

THE prospectus of the Rochester, Strood, and Chatham Choral Society for the coming season announces three Concerts, with three Rehearsals at popular prices of admission. At the first Concert, on the 5th inst., Dr. Bridge's Cantata "Boadicea" (conducted by the composer) will be given, followed by a miscellaneous selection. On February 20, 1882, an Orchestral and Ballad Concert will be given; and on April 24 Mozart's "Requiem" and selections from Handel's "Samson" will be performed. The vocalists engaged are Misses Mary Davies, Marian Fenna, Eleanor Farnol, Annie Marriott, Grace Damian, and Madame Patey; Messrs. W. Shakespeare, Piercy, Joseph Maas, Gawthrop, Blower, R. Hilton, Albert M'Guckin, and Frederick King; solo violinist, Mr. Rosenthal. The orchestra will be complete in every department, under the leadership of Mr. Rosenthal: Conductor, the Rev. W. H. Nutter.

THE success of last season seems to have inspired the committee of the Gloucester Choral Society with a laudable desire to maintain and, if possible, increase the credit of the Association. The first concert for this season is fixed for the 16th inst., and the programme will embrace the first part of Haydn's Seasons ("Spring") and Dr. Bridge's Cantata, "Boadicea," the accompaniments to the latter work to be played by the composer. For the solos the following vocalists have been engaged: Miss Annie Marriott, Miss Tunnicliff, Mr. E. Dalzell, and Mr. T. Brandon. Mr. C. Harford Lloyd will conduct, as usual. It is also intimated that J. F. Barnett's work, "The Building of the Ship," and Mendelssohn's "Elijah" are in contemplation for succeeding concerts, and it is hoped that liberal support will be accorded to the Society to enable the committee successfully to carry out their designs.

THE prospectus of the Aberdeen Choral Union promises two performances of Oratorio—the first (Handel's "Samson") announced for the 24th ult.—and one miscellaneous concert. The second Oratorio performance (Handel's "Messiah") will be given on January 4, 1882, and the miscellaneous concert on February 17. The principal vocalists engaged are Misses Anna Williams, Annie Marriott, Clara Samuelli; Madame Trebelli, Miss Hope Glenn and Miss Bessie Palmer; Mr. Joseph Maas, Mr. Barton M'Guckin, Signor Vizzani, Signor Foli, Mr. J. H. Burgon, Signor Ghiberti, and Mr. J. Addison Kidd: Solo violin, M. Musin; solo piano and accompanist, Signor Bisaccia; organist, Mr. W. Morrison; leader of the band, Mr. A. F. Rae; chorus, the Aberdeen Choral Union; and Conductor, Mr. John Kirby.

MISS MARIE NEWSON gave her first Concert on the 2nd ult., at the Surrey Masonic Hall, Camberwell, when she was assisted by Mr. Lazarus (clarinet), Mrs. Bucknall-Eyre (pianoforte), Miss Clara West, Mr. Arthur Thompson, and other distinguished artists. A feature in the programme was the performance by Mr. Lazarus of a Scena and Aria from the opera "Louise de Montfort," and of an "Air Varié" by Mohn. The *beneficiaire* sang Mozart's Aria "Non più di fiori" (with clarinet obbligato), and was greatly applauded. Mrs. Bucknall-Eyre gave Chopin's Valse in A flat for the pianoforte with much effect. The programme also included Beethoven's Romance in F (violin). Mr. F. H. Cozens conducted with his customary ability.

THE practice meetings of the Leeds Orchestral Society have now commenced. The Symphonies of Beethoven, Haydn's "Military," and Mozart's "Jupiter" are down for rehearsal, with a view to the public performance of some of these works. For the Society's Concerts, which take place in December, February, and April, the band will be considerably augmented, and arrangements are pending with several celebrated concert-parties to assist the Society upon these occasions. Mr. J. Sydney Jones is the Conductor, and Mr. E. Watson the Hon. Secretary. The place of practice meetings is the Yorkshire Training College of Music, Victoria Square.

THE report of the Worthing Sacred Harmonic Society refers with pride to the two-days' Festival given last season, and noticed in these columns. In entering upon its tenth season, an appeal is made to all interested in the progress of music in Worthing and its neighbourhood to support the committee in making the future of the Society as musically successful as it has been in the past. That good music well performed will meet with due encouragement has been fully proved; and we sincerely hope that the small deficit which appears on the balance-sheet of the Society will next year be replaced by the welcome announcement of a large surplus.

THE winter concerts at the Great Eastern Railway Mechanics' Institute, Stratford New Town, were resumed on Tuesday evening, the 1st ult., with a miscellaneous concert, given by the Institution Singing Classes. The performances provided by the Entertainment Committee are certainly worthy of a greater share of patronage than they have received of late. In the one under notice there was some capital glee-singing by a choir of 40 voices, and the solos were performed in a highly creditable manner.

Words by JOHN LEYDEN.

PART-SONG

Music by A. C. MACKENZIE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andantino tranquillo.

SOPRANO. *p* How sweet thy mo - dest light to view, Fair star! *cres.*

ALTO. *p* How sweet, how sweet thy mo - dest light to view, Fair

TENOR. *p* How sweet, how sweet thy mo - dest light to view, Fair

BASS. *p* How sweet, how sweet thy mo - dest light to view, Fair

PIANO. *p* *cres.*

$\text{♩} = 80.$

mf to love and lov - ers dear; *pp* While tremb - ling on the fall - ing

star! *mf* to love and lov - ers dear; *pp* While tremb - ling on the fall - ing

star! *mf* to love and lov - ers dear; *pp* While tremb - ling on the fall - ing

star! *mf* to love and lov - ers dear; *pp* While tremb - ling on the fall - ing

dew, . . Like beau - ty shin - ing through the tear, *cres.*

dew, . . Like beau - ty shin - ing through the tear, like beau - ty

dew, . . Like beau - ty shin - ing through the tear, *cres.*

dew, . . Like beau - ty shin - ing through the tear, *cres.*

dew, . . Like beau - ty shin - ing through the tear, *cres.*

dim. *dolce. calando.* *mf*
 like beauty shin - ing, shin - ing through the tear; Or hang - ing
dim. *dolce. calando.* *mf*
 shin - ing through the tear; Or hang - ing
dim. *dolce. calando.* *mf*
 like beauty shin - ing through . . the tear; Or hang - ing o'er . .
dim. *dolce. calando.* *mf*
 shin - ing through . . the tear; Or hang - ing
dim. *p dolce. calando.* *mf*
 o'er . . that mir - - ror stream, To mark each im - age, each
cres.
 o'er . . that mir - - ror stream, To mark each im - age
cres.
 . . . that mir - - ror stream, . . To mark each im - age
cres.
 o'er . . that mir - - ror stream, . . To mark each im - age
cres.
 im - age tremb - ling there, Thou seem'st, . . thou seem'st to smile with soft - er
mf rit. a tempo. pp cres.
 tremb - ling there, . . Thou seem'st to smile with soft - er gleam, To
mf rit. a tempo. pp cres.
 tremb - ling there, Thou seem'st to smile with soft - er gleam, . . To
mf rit. a tempo. pp cres.
 tremb - ling there, . . Thou seem'st to smile with soft - er gleam, To

gleam, To see thy love - ly face so fair, . . to see, . . to see thy love - ly

see . . thy love - ly face, to see, . . to see thy love - ly

see thy love - ly face, to see, . . to see thy love - ly

see thy love - ly face so fair, . . to see, to see thy face

face so . . fair, to see thy love - ly face so . . fair.

face so fair, to see thy love - ly face so fair.

face . . so fair, to see thy love - ly face so . . fair.

so fair, thy love - ly face so fair.

a tempo. *p* Though blaz - ing o'er the arch of night, The moon . . thy

a tempo. *p* Though blaz - ing o'er the arch of night, of night, The moon thy

a tempo. *p* Though blaz - ing o'er the arch of night, of night, The moon . . thy

a tempo. *p* Though blaz - ing o'er the arch of night, of night, The moon thy

mf *pp*
 tim - id beams out - shine, .. As far .. as thine each star - ry light, .. Her rays can nev - er
mf *pp*
 tim - id beams out - shine, As far as thine each star - ry light, .. Her
mf *pp*
 tim - id beams out - shine, As far as thine each star - ry light, .. Her
mf *pp*
 tim - id beams out - shine, .. As far as thine each star - ry light, .. Her

mf *cres.* *calando.*
 vie .. with thine, .. her rays can nev - er, nev - er vie with
mf *calando.*
 rays can nev - er vie with thine, her rays can nev - er vie with
mf *calando.*
 rays can nev - er vie with thine, her rays can nev - er vie .. with
mf *cres.* *p* *calando.*
 rays can nev - er vie with thine, can nev - er vie .. with

mf *p*
 thine, Thine are the soft .. en - chant - ing hours, When twi - light
mf *p*
 thine, Thine are the soft .. en - chant - ing hours, When twi - light
mf *p*
 thine, Thine are the soft .. en - chant - ing hours, .. When twi - light
mf *p*
 thine, Thine are the soft .. en - chant - ing hours, .. When twi - light

mf *rit.* *pp* *a tempo.*
 lin - gers, lin - gers on the plain, And whis - - - pers to the clos - ing
mf *rit.* *pp* *a tempo.*
 lin - gers on the plain, . . And whispers to the clos - ing flow'rs, That
mf *rit.* *pp* *a tempo.*
 lin - gers on the plain, And whispers to the clos - ing flow'rs, . . That
mf *rit.* *pp* *a tempo.*
 lin - gers on the plain, . . And whispers to the clos - ing flow'rs, That
mf *rit.* *pp* *a tempo.*
 flow'rs, That soon the sun will rise a - gain, . . that soon, . . . that soon the sun . . will
f
 soon . . . the sun will rise, that soon, . . . that soon the sun will
f
 soon the sun will rise, that soon, . . . that soon the sun . . will
f
 soon the sun will rise a - gain, . . that soon, that soon the sun
f
 rise a - gain, that soon the sun will rise a - gain.
mf *molto rit.*
 rise a - gain, that soon the sun, the sun will rise a - gain.
p *mf* *molto rit.*
 rise . . a - gain, that soon the sun will rise a - gain.
p *molto rit.*
 a - gain, the sun will rise a - gain.
p *mf* *p* *molto rit.*

METZLER & CO.'S

LIST OF

MUSIC FOR CHRISTMAS.

CHRISTMAS ANTHEMS.

BETHLEHEM	CH. GOUNOD	3d.
HOSANNA TO THE SON OF DAVID...	J. L. HATTON	2d.
LET US NOW GO EVEN UNTO BETH- LEHEM	"	2d.
ALL THE ENDS OF THE WORLD ...	"	2d.
BLESSED IS HE THAT COMETH IN THE NAME OF THE LORD...	"	3d.
NOW WHEN JESUS WAS BORN ...	"	2d.
IN THE DAYS OF HEROD THE KING	"	2d.
IN THE BEGINNING WAS THE WORD	"	3d.

A NEW CHRISTMAS CAROL.—By ARTHUR SULLIVAN.

"UPON THE SNOW-CLAD EARTH." Price 3d.

CAROL, CAROL, CHRISTIANS. Christmas Anthem by W. BORROW, for Soprano, Tenor, and Bass Soli, and Full Chorus. Suitable for Parish Choirs. Vocal Score, complete, 8vo, 3d.

FOUR CHRISTMAS CAROLS. Arranged for Four Voices. Words by F. G. LEE, D.C.L. Music by the Rev. W. BORROW.

- No. 1. JOSEPH DOWN A-KNEELING.
- " 2. IN THE EARLY MORNING.
- " 3. LOWLY IN THE BETHLEHEM MANGER.
- " 4. SLOWLY FALL THE SNOW-FLAKES.

Price 2d. each; or complete, price 9d.

METZLER & CO.'S CAROLS. New and Old. In handsome wrapper, red edges. Price 1s.

BETHLEHEM. The Shepherd's Nativity Hymn. CH. GOUNOD. For the use of Choirs; with the original Pastoral Symphonies. Folio, 2s. net.

CHRISTMAS CAROLS.

A CHRISTMAS CAROL	BEECROFT, G. A. B.	1d.
HARK! WHAT NEWS THE ANGELS BRING	BACH	1d.
BLESSED BE THE MAID MARY ...	BROWN, A. H.	1d.
THE CEDAR OF LEBANON	SEDDING, E.	1d.
A CHILD THIS DAY IS BORN ...	COOPER, A. S.	1d.
IN EXCELSIS GLORIA	OLD GERMAN CAROL	1d.
SING WE MERRY CHRISTMAS...	"	1d.
SHEPHERDS NIGHT-WATCH KEEPING	"	1d.
A CHRISTMAS CAROL	DEFELL, C. E.	1d.
	TAYLOR, W. F.	1d.

HARK! THE HERALD ANGELS SING (MENDELSSOHN). Brilliantly arranged for the Pianoforte by BRINLEY RICHARDS. Price 4s., post free 24 stamps.

A CHRISTMAS CAROL, "SING WE SO JOYFULLY." Composed by HAMILTON CLARKE. Price 1½d. London: METZLER and Co., 37, Great Marlborough Street, W.

LITTLE SONGS FOR LITTLE VOICES. By ALFRED SCOTT GATTY. Book II. With beautiful Illustrations specially drawn for the work by Mrs. John Collier. Price 4s. net; handsomely bound, 6s. net.

HOLY OFFERINGS, RICH AND RARE. Offertory Hymn. Words by Rev. Dr. MONSELL. Music by R. REDHEAD. Price 4d. London: METZLER and Co., 37, Great Marlborough Street, W.

NOW READY.

CHRISTMAS NUMBER of DANCE MUSIC, in handsomely illuminated wrapper, price One Shilling, contains:—

KUTSCHKE POLKA	L. STASNY.
THE LOVER'S WALTZ	D'ALBERT.
IN DER FERNE WALTZ	E. WALDTEUFEL.
LAWN TENNIS GALOP	E. SIMMONS.
DREAMLAND QUADRILLE	CH. COOTE.
LA VERRE EN MAIN POLKA	FAHRBACH.
MOLDAVIAN SCHOTTISCHE	JULLIEN.
CHANNEL FLEET LANCERS	C. GODFREY.

Post-free, 13 stamps.

Performed every evening at the Opera Comique.

PRINCESS TOTO. Comic Opera by W. S. GILBERT and F. CLAY.

Vocal Score 5s. net.

Pianoforte Score 3s. net.

The separate Songs, Quadrille, Waltz, Lancers, Galop, &c., 2s. each, net.

SAINT URSULA. Sacred Cantata. Composed by FREDERIC H. COWEN, and performed with immense success at the Norwich Musical Festival. Vocal Score complete, 4s. net. Special allowances made to Choral and Musical Societies.

ROMBERG'S Celebrated TOY SYMPHONY, as performed by Sir Julius Benedict, Arthur Sullivan, and all the most celebrated musicians, in St. James's Hall before the Royal Family. Edited by J. M. COWARD. All the parts carefully marked for rehearsal. Price, complete, 2s. 6d. net.

HAYDN'S Celebrated TOY SYMPHONY, as performed at the Crystal Palace and the Promenade Concerts, Covent Garden. Edited by J. M. COWARD. All the parts carefully marked for rehearsal. Price, complete 2s. 6d. net.

THE TOY INSTRUMENTS, all tuned and properly regulated, comprising twelve instruments. Price Two Guineas. London: METZLER and Co.

AMERICAN ORGAN JOURNAL. Edited by J. M. COWARD. Containing a selection of the best compositions by the Great Masters. All carefully arranged, with the stops marked. Now ready, Books 1, 2, 3, and 4. Price 1s. 6d. each net.

NEW SONGS, DUETS, &c.

LIGHT. New Song by J. BARNEY. With Organ Obbligato. The words by F. E. Weatherly. Published in three keys: B flat, C, and E flat. Post-free, 24 stamps each.

A BUNCH OF COWSLIPS. By Miss WAKEFIELD (the Composer of "No, sir"). Beautiful words by the Rev. F. Langbridge. Published in three keys: No. 1 in F, No. 2 in G, No. 3 in A. Post-free, 24 stamps each.

WHO KNOWS? New Song by F. H. COWEN. Composed for and sung by Madame Alwina Valleria with enormous success. Published in three keys: No. 1 in F (soprano), No. 2 in E flat, No. 3 in C (contralto). Post-free, 24 stamps each.

YELLOW JASMINE. From the celebrated Suite, "The Language of the Flowers." Composed by F. H. COWEN, and arranged by the Composer for Pianoforte Solo or Duet. Post-free, 24 stamps each.

BERTHOLD TOURS' NEW ARRANGEMENTS for the VIOLIN, with Pianoforte Accompaniment:—

No. 1. SWING SONG	CH. FONTAINE	4 0
" 2. RÉVE CHARMANT	GASTON DE LILLE	4 0
" 3. LA COLOMBE	CH. GOUNOD	4 0
" 4. REINE DE SABA. Book I. ...	CH. GOUNOD	4 0
" 5. " " Book II. ...	CH. GOUNOD	4 0

Post-free, 24 stamps each.

METZLER AND CO.,

35, 36, 37, AND 38, GREAT MARLBOROUGH STREET, LONDON, W.

HOFMANN'S dramatic Cantata "The Legend of the Fair Melusina" was given by the Grosvenor Choral Society, under the direction of Mr. G. R. Egerton, at the Grosvenor Hall, on the 18th ult. The soloists were Miss H. Greiffenhagen, Miss Lizzie Turner, Messrs. Thurley Beale, A. Baxter, and A. Roach; and the accompanists, Miss Florence Hartley (pianoforte) and Mr. D. Woodhouse (harmonium). The beauties of the work received ample justice at the hands of both the soloists and chorus. In the second part Mr. Thurley Beale sang "The Pirate," a new song by Duvivier, which, together with "Una voce" ("Il Barbiere"), by Miss Greiffenhagen, was encored. Miss Annie Daymond, R.A.M., gave a pianoforte solo by Walter Macfarren.

A GRAND Evening Concert was given at Woolwich in the Royal Artillery Recreation Rooms, on Tuesday, the 15th ult., by kind permission and under the patronage of the General commanding. The proceeds were given to the Parochial Funds of St. Michael's Church. The artists were Miss Catherine Penna, Miss Damian, Mr. Kenningham, and Mr. Thurley Beale; solo violin, Miss Lucy Riley, all of whom were warmly applauded. The Royal Artillery band performed three selections with their wonted precision and ability. The concert was under the direction of Mr. Richard Lemaire, assisted by Mr. C. Warwick Jordan.

A HIGHLY successful performance of Handel's "Judas Maccabæus" was given by the Advanced Choir of the South London Choral Association on Tuesday evening, the 22nd ult., at the Surrey Masonic Hall, Camberwell, under the conductorship of Mr. Leonard C. Venables. The soloists were Madame Worrell (whose delivery of the air "From mighty kings" merits especial mention), Miss Marian Burton, Miss Rose Moss, Mr. Dudley Thomas, and Mr. Alfred Moore. The accompaniments were fairly played by the recently organised orchestral band of the Institute, under the leadership of Mr. T. E. Gatehouse. The audience was very numerous.

THE Annual Harvest Thanksgiving Festival was celebrated in Christ Church, Woburn Square, at evensong, on Thursday, October 27, when the ordinary choir was augmented by the members of St. George's, Bloomsbury. The service was fully choral, and comprised Magnificat and Nunc dimittis in F—composed specially for the occasion by the organist, Mr. W. G. Wood—and Barnby's anthem "I will give thanks." Before the benediction, Handel's "Hallelujah" Chorus was sung. Mr. E. H. Turpin ably conducted and Mr. W. G. Wood presided at the organ.

At the Brixton Choral Society's Concert on the 21st ult., Mendelssohn's "Lauda Sion" and Barnett's "Ancient Mariner" were performed to a crowded audience. The solos received efficient rendering from Madame Worrell, Miss Marian Burton, Mr. Edward Dalzell, and Mr. J. T. Hutchinson. The accompaniments were played by Mr. John Harrison (pianoforte) and, in the first work, also by Mr. Charles Wilkes (organ), and the concert was conducted by Mr. W. Lemare with his accustomed care. Cowen's Cantata "The Corsair" and Macfarren's Cantata "Christmas" are announced for the next concert on the 19th inst.

At the annual meeting of the Metropolitan Liedertafel, at Melbourne, held on the 26th September last, the managing committee congratulated the members upon the continued prosperity and increasing popularity of the Society. It appears that during the past year the subscription list reached the maximum number allowed (777), and that the applicants for membership are now unprecedentedly large, the names of no less than 170 candidates for admission being registered. The number of performing members has also considerably increased, so that the permanent success of the Association seems now perfectly assured.

ON the occasion of his benefit at the Gaiety Theatre, Herr Meyer Lutz was presented with a valuable gold mounted ivory *bâton*, subscribed for by the members of the company and friends as a token of their esteem and appreciation of the musical talent of the Conductor. The *bâton* was manufactured by Messrs. Köhler and Son, of Victoria Street, Westminster.

A CONCERT in aid of the Organ Fund of St. John's Church, Great Marlborough Street, was given in Neumeyer Hall on Thursday, the 17th ult. The solo pianist was Madame D. Annetta, who gave an effective rendering of Chopin's "Valse Brillante" and the Fantasia "Old English Air" (Tito Mattei). Signor Meo played with great brilliancy and power the violin solo, "Scène de Ballet" (De Beriot), and an excerpt from "Faust" (Gounod). Songs were also given by a number of amateurs, accompanied on the pianoforte by Mr. G. F. Bruce.

A VERY good Concert was given on the 21st ult. by the choir and friends of Christ Church, Bermondsey, in the adjoining Schoolroom. Mr. Stretton Swann presided at the piano, and played two solos with his usual ability. Several songs were given during the evening, the vocalists being Miss Thompson, who gave a good rendering of "The angel at the window" (Tours), and Mr. Whitaker, whose singing of "Big Ben" and "The chief mate's story" (Pontet) was much admired. The room was filled by a thoroughly appreciative audience.

A CONCERT was given at the Lecture Hall, Salisbury Street, Rotherhithe, on the 8th ult., by the members of the Rotherhithe Sacred Harmonic Society. The first part consisted of Handel's "Dettingen Te Deum." The choruses were sung by the choir, and the solo parts were ably sustained by Miss Sugden and Messrs. Olney, Holman, and Trotman, Mr. Blyth conducting in a very efficient manner. The second part was miscellaneous, including several vocal solos, admirably rendered. The Concert was most successful.

MISS FLORENCE WYDFORD gave her Annual Concert to a crowded audience at "The Horns," Kennington Park, on Thursday evening, October 27. The *bénéficiaire*, who sang "Some day" (Milton Wellings) and "Life's uphill" (Scott Gatty), was assisted by Miss Agnes Larkcom, Miss Jessie Royd, Miss Josephine Pulham, and Miss Bessie Waugh (pianoforte)—the last of whom was rapturously encored—Messrs. Percy Blandford, Henry Suter, Henry Behling, and Thurley Beale; Messrs. Geo. F. Smith and Alfred J. Eyre (Conductors).

A CHORAL Festival was held at St. Mary's, Brookfield, Dartmouth Park, N., on Thursday evening, the 24th ult. The choir, augmented for the occasion to sixty voices, sang as the anthem a selection of eight numbers from "St. Paul," and at the conclusion of the service Handel's "Hallelujah" Chorus, the canticles being sung to Tours in F. The accompaniments were played by a string band, led by Mr. E. Halfpenny, and the organ, which was most ably played by Mr. A. Wilkinson Jones, F.C.O. Mr. Henry J. B. Dart, Choirmaster, conducted.

MR. SYDNEY H. BECKLEY at his first Concert, on the 24th ult., at the Athenæum, Shepherd's Bush, introduced an excellent programme, which was much appreciated by a large audience. Miss C. Penna, Mdle. Hélène Arnim, Madame Mudie-Bolingbroke, and the concert-giver supplied the vocal portion, and, together with Miss E. Lawrence and Miss Mabel Bourne (pianoforte), Mr. C. Fletcher (violin), and Mr. J. Adolphe Brouil (violoncello), won much applause for their efforts. Mr. Albert Lowe and Mr. F. Penna officiated as Conductors.

MR. WALTER WESCHÉ gave a very successful Organ Recital at the Angell Town Institution, Brixton, on the 5th ult. The programme included an Overture by Himmel, the D major Fugue of Bach, and a new Fantasia for Organ and small Orchestra by Mr. Wesché, the accompaniments being played on the pianoforte. Mr. Wesché was recalled at the end of his Fantasia. Miss Newson and Mr. D. Trevor-Roper were the vocalists, and Mr. W. Lemare presided at the pianoforte.

ON All Saints' Day a Festal Evensong was celebrated in the church of All Saints, Blackheath, when the choir was assisted by some of the members of the choir of St. Paul's Cathedral. Mr. C. E. Tinney's Magnificat and Nunc dimittis were well sung, and the Anthems were "The Wilderness," by Sir J. Goss, and the "Hallelujah" Chorus. Unfortunately the final chorus in "The Wilderness" was taken much too quickly, and this rather spoiled what would otherwise have been a successful rendering.

THE Choir of St. Alban's, Holborn, gave a selection of sacred music on Monday evening, the 21st ult., St. Cecilia's Eve. Mr. Farquharson Walenn, Organist, presided at the organ and there was in addition a small orchestra. The selection consisted of well-known anthems, solos, and organ pieces, the solos being efficiently rendered by Messrs. Alfred Moore, Knott, and Powell. A Grand Solemn March, composed specially by the Organist for the occasion, was performed during the collection.

We understand that Mr. Harry Wall has recently again demanded the penalty for the singing at a concert without permission the popular ballad, "She wore a wreath of roses." This song was included in a list of works under Mr. Wall's control which we gave in our June number, but we take this opportunity of again cautioning promoters of concerts against including it in their programmes without first obtaining permission.

THE usual monthly Concert of the St. George's Glee Union was given at the Pimlico Rooms on the 4th ult., the programme consisting of a miscellaneous selection. The vocal soloists were Miss Forester, Miss Alice Roselli, Mr. C. W. Small, Mr. R. F. Roberts, and Mr. Chaplin Henry; and Miss Edith Mahon and Miss Luenda Smeaton contributed pianoforte selections. Mr. Joseph Monday conducted, and Mr. F. R. Kinke accompanied.

THE Ayr Choral Union announces two Concerts during the coming season, at the first of which, on the 15th inst., Mendelssohn's "Elijah" will be given; and at the second, on January 27, 1882, Gade's Cantata, "The Erl-King's Daughter." The vocalists are Miss Anna Williams, Herr Ludwig, and Mr. Frederick King—the London Orchestra, engaged for the season's concerts in Glasgow and Edinburgh, performing at both Concerts.

AN Organ Recital was given on the 8th ult., in St. Saviour's Church, Northumberland Street, Poplar, after shortened evensong, by Mr. Humphrey J. Stark, Mus. Bac., Oxon., F.C.O. The programme was selected from the works of Mendelssohn, Smart, Salomé, Bach, and Liszt; and also included a melody composed by Mr. Stark. The Recital was attended by a very appreciative congregation.

THE third series of Saturday Popular Entertainments in connection with the Emanuel Church, Northwick Terrace, Maida Vale, commenced on the 5th ult., at the Infants' Schoolroom, Richmond Street. Under the direction of Mr. W. C. Waller Goodworth, a selection of part-songs, operatic choruses, &c., will be given by the recently formed Maida Hill Choral Association during the present season.

AN Organ Recital was given on Saturday, the 19th ult., at the Angell Town Institution, Brixton, by Mr. C. J. Frost, Mus. Bac. The programme was well selected, and the excellent performance of Mr. Frost was thoroughly appreciated by the large audience. The vocal illustrations were rendered with much effect by Miss Alice Sprague and Mr. A. Greenwood. Mr. Lemare accompanied.

MENDELSSOHN'S music to "Œdipus at Colonus" was performed on the 8th ult. at the Walworth Literary and Scientific Institution, under the direction of Mr. Gadsby. The music was excellently given, and the characters in the drama were most effectively sustained. The accompaniments were well played by Mr. W. R. Kirby (pianoforte) and Mr. G. J. Smith (harmonium).

MESSRS. GILBERT AND CLAY'S operetta "Ages Ago" was revived with much success on the 21st ult., at St. George's Hall, the characters being sustained by Misses Edith Brandon and Fanny Holland, and Messrs. North Home, Alfred Reed, and Corney Grain. Mr. Clay has rewritten portions of the music, and added a new duet for soprano and tenor.

HERREN LAISTNER, MAHR, AND LEU announce the second series of their Trio Concerts, the first of which will take place on the 8th inst. at the Marlborough Rooms. The programme will include Trio by Saint-Saëns and Trio, in D minor, by Schumann.

THE Erith Choral Society, which has commenced its ninth season, will give a performance of "Elijah" at Christmas under the direction of Mr. Richard Lemaire, its Conductor, with orchestral accompaniment.

MENDELSSOHN'S "Elijah" will be performed at Tenby, South Wales, on the 2nd inst., the principal vocalists being Madame Lemmens-Sherrington, Madame Enriquez, Mr. Hollins, and Mr. Bridson. The chorus will consist of 100 voices. Conductor, Mr. W. Terence Jenkins, Organist of the Parish Church.

THE fourth annual Advent performance of Handel's "Messiah," at St. John's Church, Ealing, will take place on Wednesday the 21st inst. The soloists will be Mrs. Fawcett, Madame Marie Belval, Mr. Arthur J. Thompson and Mr. H. Scott. Mr. E. H. Turpin will, as usual, be the Organist.

THE season of Italian Opera at the Lyceum Theatre, under the direction of Mr. Samuel Hayes, was brought to a sudden termination on Monday evening, the 14th ult., the Director announcing, by advertisement the next morning, that the money would be refunded at the box-office to all persons who had taken seats in advance.

THE new organ, built by Hunter and Co. for St. James's, Stepney, was opened on Sunday, the 20th ult., by Dr. Sloman. Short recitals were given after the morning and evening services to large congregations. Amongst the pieces played were a Concerto in B flat (Handel) and St. Ann's Fugue (Bach).

IN consequence of the Christmas holidays it will be necessary for us to print the January number some days earlier than usual. All matter and advertisements intended for insertion in this number should, therefore, reach the office on or before the 20th inst.

MR. GEORGE ROBERTSON SINCLAIR has been appointed by the Chapter, Organist to Truro Cathedral. Mr. Sinclair has been for nearly three years past Deputy-Organist at Gloucester Cathedral.

SPECIAL Services will be held at St. Mark's, Camberwell (Coburg Road, Old Kent Road), every Friday evening during Advent, commencing at 8 o'clock, at which Organ Recitals will be given by Mr. Alfred Physick, the Organist.

REVIEWS.

Geschichte der Musik. Von August Wilhelm Ambros. Second Edition. 4 Vols. [Leipzig: F. E. C. Leuckart (Constantin Sander), 1879-81].

NO better proof of the standard worth of the above History of Music could be cited than the fact that after the lapse of but a few years the issue of a second edition of so elaborate a work should have become necessary. Ever since the first appearance, however, of these volumes, during a period extending over sixteen years—the final volume having been published in 1878—their importance has been practically acknowledged by copious extracts from and frequent references to them which have appeared in the more recent publications on the same subject both in Germany and elsewhere. Ambros' work is, in fact, unique as far as its general artistic aims are concerned, and especially in reference to the historical ground covered by it. Regarding the former, the author has himself explained his standpoint in these words (we are quoting from his "Sketches and Studies for Friends of Music"): "It will not have escaped the reader of my History of Music that I could form a clear conception of the artistic spirit of this or that period only by viewing it in its totality; that to my mind music, painting, sculpture, and architecture appeared to be the manifestations of one and the same intellectual movement of a particular epoch." Such broad views as here expressed—views akin, in fact, to those entertained in another sphere of modern artistic strivings, by the believers in the so-called "Art-work of the Future"—if applied to the study of the artistic life of a more or less remote Past, could not fail, at any rate, to open some fresh and novel aspects upon the history of a subject where so much remains as yet to be cleared up. But the author's artistic convictions are evidently the result of an exceptional general culture, to which have been added an elasticity of mind and a capacity for minute historical research which are truly surprising. Furnished with such rare qualifications for the performance of his

task, the author has been enabled to produce a series of sympathetic and comprehensive pictures of the position occupied by the art of music at different periods, and he has endeavoured to show how far this art has penetrated the national and social life of the people with whom he was dealing. His is not, indeed, a history of an isolated art; it is an analysis of the origin and growth of music in its intimate relationship to the general progress of culture and the development of the sister arts. It must remain a matter of great regret, therefore, to the student of art-history that a longer span of life was not allotted to so able an exponent of the subject as to have enabled him to carry on his work to a more recent epoch of musical development. The fourth volume, in itself but a fragment, was published after the death of its author, which occurred in the year 1876, and thus the historical exposition concludes somewhat abruptly with the termination of the Middle Ages.

Ambros divides the first volume of his history into three parts. In the opening part the conjectural origin of musical art is ingeniously dealt with, and is followed by a description of the practice of music among earlier civilised nations, viz., Chinese, Hindoos and Arabs. The second part introduces the reader to the state of musical cultivation among the Egyptians and the Semitic races, separate chapters being devoted to the musical instruments used by them. The music of ancient Greece, with its elaborate tonal systems, occupies the greater portion of the third part, which concludes with the decay of the antique music at the hands of the Romans, and the dawn of the Christian era. The second volume deals, in two parts, with the early Christian art, Gregorian song, the time of the Carolings, Hucbald of St. Amand and the organum, Guido d'Arezzo and solmisation, troubadours and minstrels, minnesingers, volkslied, mensurale music and counterpoint, Wilhelm Dufay, and Antonius Busnois. In the third volume, which is again divided into three parts, an exhaustive account is rendered of music in the Netherlands, from Johannes Okegham and Josquin de Près to Orlando Lasso, which is followed by a description of the state of the art during the same period in Germany and England, and the volume concludes with the Italian *renaissance* during the fifteenth and sixteenth centuries up to the time of Palestrina. The fourth and final volume treats of Palestrina and his influence upon contemporary art, and leads up eventually to the *dramma per musica*, i.e., the birth of modern opera in the early part of the seventeenth century. We must be satisfied with having drawn attention to the exhaustive contents of these volumes by indicating the headings of the principal chapters, and can only reiterate our previous remark that no one interested in the subject of which it treats can, after perusal, lay the book aside without regretting that after having been conducted through the magnificent dome of the music of the Middle Ages the author should not also have led him on to the smiling fields and pastoral surroundings of the period which followed. There can be no doubt, however, that the task accomplished by Ambros with such conspicuous success covers the most obscure periods of art-history, involving a mass of original and most painstaking research, from which it would seem scarcely possible to emerge with a clear and objective conception of the period to be described. Thus, the author justly remarks in his preface to the first volume, "The history of music . . . has necessarily to deal with the frequently dark and abstruse musical theories of past centuries, even though it should sometimes fatigue the reader in its progress. . . . To demonstrate, moreover, the spiritual or æsthetic significance of a musical composition, without either actually reproducing it or transcribing it in notation, is an almost impossible task. . . . So long as 'historical' concerts, such as are given occasionally at Paris, Leipzig, &c., have not become permanent institutions which for the musical amateur will be what picture-galleries are to the lover of painting, so long will the work of the historiographer of music be but halfway satisfactory." And this leads us to observe, in conclusion, that the frequent practical illustration desired by Ambros, as indicated in the passage just quoted, has led to the introduction into the text of these volumes of numerous musical pieces and specimens illustrative of different periods and nationalities,

which considerably enhance the practical value of the work. In addition to these examples embodied in the book itself, another volume is now in the course of publication, consisting of a number of compositions of the fifteenth and sixteenth centuries, collected by Ambros in the course of his researches, and which have never before been published. We earnestly recommend those among our readers who are sufficiently acquainted with the German language to study this excellent historical work, and those who are not may at least derive much interesting information from its Musical Appendix, of which three parts have so far appeared.

Les Mélodies Grégoriennes, d'après la Tradition. By the Rev. Father Dom. Joseph Pothier.

[Tournay: Desclée Lefebvre et Cie.]

ANY lengthened notice of this work would scarcely be suited to the pages of THE MUSICAL TIMES. The traditions of the Roman Liturgy cannot be wholly restored apart from the Latin language in which it was written and sung. M. Pothier, the author of the new work on Gregorian music, is a learned Benedictine who has consecrated more than twenty years to the study of the subject. He follows in the footsteps of Dom. Guéranger, whose labours in the service of liturgical reform or, more properly, restoration, were solemnly acknowledged by the late Pope Pius IX. It was the ambition of M. Guéranger to search everywhere for all that was thought, done, or most loved in the Church in the Ages of Faith. The study of the past, to which his and other similar researches on behalf of liturgical traditions have given rise, has also, in the opinion of M. Pothier, led to much progress in our knowledge of early Christian art, literature, and philosophy. Music, so intimately connected with the ancient Liturgy, has been specially benefited. Notwithstanding the glories of the modern art, men have turned towards the earliest times to find if there be not some secrets still that are worth rediscovering. With such objects were reprinted in fac-simile the antiphonaries of St. Gall and Montpellier in the Remo-Cambrai editions of the Gradual. But, according to M. Pothier, the imperfection of that edition, which otherwise has so faithfully reproduced the mere music notation of St. Gregory, was that the groupings of the notes and the various modes of expression indicated by the several characters, signs, or neumes were either lost sight of or not thoroughly and traditionally presented. It was, however, remarked at the Musical Congress at Paris in 1860 by Canon Gontier, of Mans, a friend of the Abbé Guéranger, that the latter in his monastery had succeeded in giving to the Gregorian melodies an accent and rhythmic expression no one would have thought them capable of receiving. It was a revelation, and suggested the possibility of this style of intonation being some precious relic of the past—an echo, feeble indeed, but genuine, of Gregorian traditions. Subsequently the idea occurred to Dom. Guéranger to carefully collate and reprint the monastic graduals and antiphonaries. The fact in the end became confirmed that all the melodies of the Gregorian repertory have been preserved integrally, note for note, and group for group, in manuscripts anterior to the sixteenth century, and that all that was wanting was to restore the traditional method of singing or intoning the notes. As we understand M. Pothier's design, this restoration is the special object of his work; and in his preface he expresses the hope that his labours may be appreciated by musicians in general—or, as he calls them in his own idiom, *musiciens profanes*—and especially by those amongst them who consider that modern music has need of regeneration, and of being again steeped in the living sources of old inspiration; and that the music of the past, when better known and when enriched by such legitimate resources as the present day can offer, may yet be hailed as the veritable music of the future. The incomparable melodies of the ancient liturgy, that our forefathers did not scruple to call inspired, are assuredly, says M. Pothier, more appropriate to the sacred text, and more intimately united with the sacred ritual, than the most vaunted compositions of modern art; and their appropriateness is, even on account of their hieratic forms, at first strange-sounding, but to the initiated a source of beauty and a proof of superiority. It is needless to add that a work so piously conceived is

thoughtfully executed in regard to technical details, from the familiar gamut, or system of scales, to the more abstruse signs of accent, rhythms, and expressions comprehended in the general term *neumes*; and in this latter regard the work of M. Pothier will be found of great value to those specially interested in the subject. The typography of the work, including valuable tables of *neumes*, clefs, &c., is simply excellent, and worthy of its origin, the "Imprimerie Liturgique de St. Jean l'Evangeliste" at Tournay.

Fourth Mass (in C). Composed by L. Cherubini. Edited, and the pianoforte accompaniment arranged, by Berthold Tours. [Novello, Ewer and Co.]

In the "Memorials of the Life of Cherubini," by E. Bellasis, the author states that the numbering of the composer's masses is incorrect, and that the one now before us should be No. 6, instead of No. 4. As the work, however, in full score, was published for the author in Paris bearing on the title-page "Quatrième Messe Solennelle," we think that Mr. Berthold Tours, who has with his accustomed care edited the Mass, is perfectly justified in retaining the composer's own numbering. The great interest excited by the performance of the Mass in D minor at the recent Worcester Festival has once more drawn attention to Cherubini's works; and the appearance of the Mass in C (whatever may be its number) in the familiar octavo edition which has popularised so many of the standard sacred works, will most certainly be greeted with pleasure by the numerous choral Societies now arranging their programmes for the coming season. The work contains an Offertorium and "O Salutaris" in place of a Benedictus. All the movements are extremely melodious; and for a well-trained choir the music throughout presents no remarkable difficulties. The indications of the score are, as usual, an important feature in this edition; and the pianoforte accompaniment reflects much credit upon the editor. We may add that the Mass was performed at Manchester, by Mr. C. Hallé, on the 3rd ult.

Notes of a Pianist. By Louis Moreau Gottschalk. Edited by his sister, Clara Gottschalk. Translated from the French by Robert E. Peterson, M.D.

[Philadelphia: J. B. Lippincott and Co.]

THERE can be no doubt that it is as difficult a matter to make a popular book artistic as to make an artistic book popular; and if we say therefore that "Notes of a Pianist" confirms this assertion, it by no means proves that, apart from any such intention, we do not believe that the author has been successful. As a pleasant work of travelling gossip we may conscientiously recommend it; and all who take interest in the career of a pianist and composer whose individuality was strikingly apparent both in his playing and writing, will assuredly accompany him on his many long journeys with much pleasure. Born in New Orleans, Gottschalk was on his mother's side a Creole, his father being an Englishman; and it is truly stated in the biographical sketch which precedes these "Notes" that what rendered this artist so attractive "was due to the two natures which he thus inherited, for he possessed the warmth of heart which characterises the Creole and the dignity of manner so peculiar to the English." It would be impossible to give any idea of the varied contents of the bulky volume before us—the substance of a diary kept by Gottschalk for very many years—but we may say that, in addition to a faithful—perhaps even too minute—record of his own artistic life, we have many highly interesting anecdotes of the numerous artists with whom he was professionally associated; and we can assure our readers that, however they may desire that music should have been made more prominent, the book is never dull.

Bostanai. A Sacred Cantata. Composed and dedicated to the memory of several late lamented illustrious members of his community. By the Rev. M. Hast, First Minister of the Great Synagogue, London.

No publisher's name appears on the title-page of this work, and we may presume, therefore, that it is not intended for circulation beyond the members of the author's community. But then why send it for review? Sacred

Cantatas, written by composers whose names are sufficient guarantee for at least skilful workmanship in all they attempt, are quite plentiful enough to engage the critic's attention; and amateurs, therefore, who merely write a few smooth vocal pieces and term the collection a "Cantata," should be frankly told that there is no room for them in the busy world of real art. Having taken up Mr. Hast's composition, however, as a specimen of its class, we may say that, although simple in construction, the writing throughout is careful and generally grammatically correct—the setting indeed of the text in many parts showing much sympathetic feeling—but the dead level of commonplace harmonies becomes often tiresome; and we can scarcely admit the good motive which called the Cantata into existence as an excuse for its publication. The "Chœur des Dames à deux voix," which concludes the first part, and the Andante in A minor, beginning with the words "If man's life but for one year endures," may be cited as amongst the best numbers in the work; but at page 57 what can be the meaning of writing the part for a Bass voice in the Treble clef?

Stars of the Summer Night. Serenade. Chorus for S.A.T.B. Words by Longfellow. Music by J. Marshall. [Huddersfield and Bradford: Wood and Marshall.]

IN spite of some rather abrupt changes of key, this composition is extremely effective—in parts indeed giving indication that the composer is capable of better things. The melodiousness of the principal subject and the careful manner in which the voices are written for throughout will doubtless make it a favourite with choral Societies; and that it will be warmly received by a mixed audience was proved by the applause bestowed upon it at the recent Huddersfield Musical Festival, for which we believe it was expressly written.

The Starlings. Song. Words by Charles Kingsley. Composed by John More Smetton. [Howard and Co.]

THERE is some feeling for melody in this song; but the wearisome effect of the tonic and dominant harmonies of G minor is but partially compensated for by the repetition of the same harmonies in the tonic major. Change of key—especially that from major to minor—is too often mistaken by inexperienced writers for change of thought; and Mr. Smetton has yet to learn that simple songs need not be monotonous. Let him study even the small vocal works of the great writers, and he will find in each a genuine idea, treated with a master's touch.

Out of the Deep. Anthem for solo and chorus. By Francis Edward Gladstone, Mus. Doc. [Novello, Ewer and Co.]

THIS anthem, as the title-page informs us, was composed expressly for the Choir Benevolent Fund, and is especially suited for the Church's penitential seasons, Lent and Advent. It opens with an expressive subject in F minor, to the words "Out of the deep have I cried unto Thee O Lord, Lord, hear my voice." This is treated contrapuntally, as is also the next phrase to the words "O let Thine ears consider well the voice of my complaint." Then follow a short bass solo and a "verse" of the choral type; the latter, though also short, being an important feature in the composition. The concluding movement, in F major, possesses little individuality, and therefore calls for no special comment; but on the whole, the anthem is a good specimen of vocal composition.

Hosanna! A short, easy, full Anthem for Parish Choirs. By Albert Lowe. [Novello, Ewer and Co.]

No doubt this anthem will become widely known, for the composer is fortunate in having adopted what may be termed the popular and picturesque style of anthem writing, which, by the way, has much in it to be commended. The plan of this composition is by no means original, neither does the author display much musicianly skill in the manner of writing down what in many instances are very attractive ideas. Notwithstanding this, however, the anthem, upon the whole, is a bright and pleasant composition, and suited, as the title sets forth, for parish choirs, while its joyous character fits it well for the forthcoming Christmas season.

The Organist's Quarterly Journal of Original Compositions. Edited by William Spark, Mus. Doc.

[Novello, Ewer and Co.]

THIS publication has now reached the very respectable age of thirteen years, and no doubt it has in that time exercised a considerable influence both upon composers for the organ, and performers upon that instrument. In looking back over the long vista of compositions embraced in this period, we find a very fairly representative collection of pieces, the study of which will give, upon the whole, a very good idea of the condition of organ music in at least three of the musical countries of Europe: Germany, France and England. No doubt the difficulty of sustaining a tolerably level standard of excellence in each number is great, but even allowing a generous margin for difference of opinion, there are many pieces to which the words launched at an unfriendly critic in the editor's preface to the current number may be applied with justice. "Cold mechanical music, of great correctness but little beauty, without genuine melody or that tenderness of heart which inspires happy touching thoughts," can not unfrequently be found in the pages of this journal; and, on the other hand, music quite as regrettable, of the light and flippant school, is not entirely a stranger. At the same time it would be very ungrateful not to remember the many excellent and varied examples of organ music which, it is not perhaps too much to say, might not have seen the light had not this periodical been in existence. Of the two numbers now before us we can safely say that they sustain the reputation of this publication. In them is to be found music for musicians of very different shades of thought, and also pieces suited not only to the adept, but to the less skilful player. In the number for July we must single out for favourable mention "Two short and easy preludes," by Charles Joseph Frost, both graceful and interesting, and, as the title suggests, easy; also a Minuet by James J. Pye, Mus. Bac. The Fuga at the commencement of the number, which is of a severer kind of excellence, would make an effective voluntary if played upon a large organ. In the current number the B.A.C.H. fugue, by W. Conradi, is perhaps the most important item.

Elementary Principles of Music and Elements of Harmony, adapted for those Studying the Pianoforte. By W. Adlington. [Wood and Co.]

MR. ADLINGTON tells us that he has written this little work especially for those who do not intend to study the whole theory and science of music; and viewed in this light we think he has successfully accomplished his task. The conventional method of writing the minor scale—with the sixth and seventh raised in ascending, and restored to the signature in descending—is given; and the chromatic scale ascending in sharps and descending in flats—without a word as to how it is to be noted when a number of sharps or flats are placed at the signature—also appears, as it has so long appeared in the instruction-books of the past. We will not here stop to discuss these questions, but are certain that the author will thank us for saying that the word *appoggiatura* comes from *appoggiare* (with two "g's"); and that what he calls a "short *appoggiatura*" is an *acciaccatura*. *Appoggiare* signifies to lean upon, and *acciaccare* to crush; and the two musical words derived from these verbs precisely express their meaning. We also wish to call Mr. Adlington's attention to the second exercise at page 44, the key of which would assuredly puzzle any student. These little defects could be easily remedied in a new edition; and as we see by the title-page that the copy of the work forwarded to us belongs to the "fifth thousand," they evidently must for some time have escaped detection. We are glad to find handbooks of this kind increasing; for it is unquestionably good to secure a solid foundation to build upon—even if you should never build.

O ye that love the Lord. Anthem. Composed by F. A. W. Docker. [Novello, Ewer and Co.]

THIS is an anthem of a very manageable length in three movements. The first opens with a soprano solo in F, 3-4 time, the melody of which is distinctly vocal and pleasing, and also easy of performance. It is then repeated in

harmony by the chorus. We may be allowed to mention that the time-word *adagio* is rather misleading; the metronome mark being 104 to the crotchet. The second movement, which is in the dominant, opens with a vigorous and effective lead for the basses, followed by a second subject for trebles. The first subject is then taken up by the full choir, when this short movement is brought to a close. The following movement, in the tonic, to the words "Rejoice in the Lord, ye righteous," is, like its predecessor, bright, spirited, and easy, and brings this unpretentious but effective composition to a satisfactory termination.

There were shepherds abiding in the field. Easy Anthem for Christmas. By E. A. Sydenham.

[Novello, Ewer and Co.]

THIS is another competitor for favour this Christmas-tide, and in many ways it is well deserving of it. Though it does not exhibit great powers of invention on the part of the composer, yet, on account of its generally melodious character, it may be said to be a gain to music of this class; and choirs of not very great resources ought to be acquainted with this tolerably short anthem before making their selection for Christmas-Day.

Reverie, in D flat. For the Pianoforte. By Claudius H. Couldery. [Lamborn Cock.]

IT is not often that in passing through the mass of pianoforte music forwarded to us for review our attention is arrested by a composition upon which we can conscientiously bestow more than qualified praise; but Mr. Couldery's *Reverie*, although simple and unpretending, is so full of melodic grace, and the theme is so tenderly and artistically treated throughout, that we unreservedly commend it to those amateurs who, whilst wanting something both new and "pretty," are not disappointed when they find that a piece is a little out of the groove into which our "drawing-room music," as it is termed, seems rapidly settling down. Apart from the tunefulness of the principal subject, we are especially pleased with the ornamental passages which grow around it. At the pause towards the conclusion, the two short cadences are most effective, and the coda is in thorough sympathy with the character of the piece. We are glad to welcome a composer who can by such legitimate means invest a mere trifle with so much interest.

Holy Worship. A Sacred Song. Words by L. C. C. C. Composed by A. E. Tozer. [Novello, Ewer, and Co.]

THERE is good feeling for sacred music evidenced throughout this song, but the prayer of the choirboy—"Open Thou our lips, O Lord, and our mouth shall shew forth Thy praise"—requires something more than smooth and faultless writing to arrest the attention. The truth is that texts like these are sufficiently sanctified without the aid of musical setting, and it is genius alone which can intensify their effect upon the mind by such means. The quaver accompaniment in the portion which leads up to this prayer wants relief. The best part of the song is where the modulation into B major occurs, on the words "For he knew that Christ was there."

Call the ewes to the knowes. Duet. The words adapted from Robert Burns. Composed by John Bulmer, M.A. [Novello, Ewer and Co.]

THE only defect in this Duet is its monotony. The melody is attractive, with just enough Scottish character to adapt it to the words, and the harmonies are well written throughout; but the effect of the voices singing separately and then together almost the same notes becomes tiresome, even with the slightly varied accompaniment. Certain indications in this unpretending vocal piece seem to suggest that the composer might do better things.

The King and the Miller of the Dee. Poetry by Charles Mackay. Music by Alfred Blume. [B. Williams.]

AS baritone singers are by no means plentifully supplied with effective songs, they will be glad to hear of this really excellent addition to their stock. The bold modulations in the music give much force to the conversations of the

happy Miller with "King Hal"; and in every case the accompaniments are in perfect keeping with the words, which we need scarcely say are good enough to lighten materially the task of any composer. We are pleased to find that Signor Foli has already sung this composition in public, and trust that other equally competent vocalists will follow his example.

March. For the Pianoforte. By Fred. A. Dunster.

[A. Cox.]

A MARCH original enough to make its way through the crowd of such pieces published in this prolific musical age is indeed a rarity; but Mr. Dunster has at least given us a bold theme in C minor, with a second part in the relative major, and a trio in A flat major, which contrasts well with the principal subject. In the last page, where the accompaniment in octaves occurs, we could wish that the interrupted close on the sixth of the scale, which is taken twice over, had been written without the consecutive fifths, a defect easily remedied by doubling the third of the second chord.

FOREIGN NOTES.

THE recent stage representation of Liszt's oratorio "St. Elizabeth," given in honour of the composer's seventieth birthday at the Hoftheater at Weimar, has proved but a moderately successful experiment. The performance was conducted by Herr Lassen before a very numerous audience.

Herr Angelo Neumann's projected "Lohengrin" performances at the French capital have met with opposition on the part of M. Lamoureux, the late *chef d'orchestre* of the Grand-Opéra, who claims the right of first production of the work in Paris. An action-at-law has, it is said, been instituted by Herr Neumann to decide the question, but, whatever the result, it appears certain that Wagner's masterpiece will be introduced to Parisian audiences during the coming year.

A correspondent writes to us from Dresden: "On the 12th ult. the Dresden Hoftheater presented for the one hundredth time Weber's 'Euryanthe,' an opera which was produced in London in June, 1833, but which has since been hardly heard of there. A curious feature of the present commemoration was the printing of the original programme of the opera—of March 31, 1824—by the side of the new one. What was then styled the 'Königliches Deutsches Schauspiel' has since been converted into the 'Königliches Hoftheater,' and the highest prices have risen from 16 groschen (1.60 marks) to 5.50 marks. But the programme says nothing of the enormous changes which have taken place in Dresden during these fifty-seven years, among which not least ranks the design and completion of the splendid opera-house itself."

A new Requiem by Friedrich Kiel was produced for the first time by the Berlin Singakademie on the 20th ult. We render an account of the event in another part of our present issue.

The Berlin *Musik Welt* contains in two of its recent numbers some interesting analytical observations on the music of the first and part of the second act of Richard Wagner's latest music-drama, "Parsifal." The analysis (from the pen of Herr Paul Schumacher) is based upon the pianoforte score of the work, so far as it has been completed by Joseph Rubinstein, and which is now in course of publication by Messrs. Schott, of Mayence.

The executors of the late Johann Maria Farina have, the *Signale* says, handed the sum of 18,000 marks to the treasurer of the Cologne Conservatorium, for the purpose of founding two free scholarships at that institution, which will bear the name of the testator.

Among the numerous tokens of esteem received by Ferdinand Hiller on the occasion of his recently celebrated seventieth birthday was a laurel wreath presented to him by his Viennese friends, inscribed with the names of Brahms, Brüll, Goldmark, Bauernfeld, Laube, Hanslick, and many others well known in the artistic world.

Marie Wieck, the excellent pianist, and sister of Clara Schumann, is just now engaged upon a most successful concert-tournée in Sweden and Norway.

Eduard Lassen, the composer of incidental music to Goethe's "Faust," has just completed the composition of

similarly illustrative music to Calderon's "Circe," which is to be performed (with Otto Devrient's version), during the present month at the Hoftheater of Weimar.

We extract the following from the *Allgemeine Deutsche Musik Zeitung*: "The Imperial opera of Vienna has just celebrated an interesting anniversary. On November 3, 1821, i.e., sixty years ago, Carl Maria von Weber's opera 'Der Freischütz' was produced for the first time here at the Hoftheater, near the Kärnthnerthor. The opera met with great success, and was given on February 2, 1829, for the one hundredth time. An especially brilliant performance of the work took place on May 17, 1846, at the Theater an der Wien, when Jenny Lind sang the *Agatha*, Tichatschek was the *Max*, and Staudigl the *Caspar*. At the new Imperial Opera House the opera has received, from January 1, 1870, to September 23 of the present year, ninety-one representations. At Berlin five hundred performances of 'Der Freischütz' have so far taken place. In Italy also, in spite of its purely German melodies, the opera has made many friends. In 1872 'Der Freischütz' was brought out at the Teatro della Scala of Milan, under the title of 'Il Franco Cacciatore.' The Teatro Apollo, of Rome, was the second Italian stage where Weber's masterpiece was produced, viz., on November 25, 1874; but, according to Italian custom, a ballet in nine tableaux had to be introduced between the second and third acts."

The first numbers of a weekly illustrated music-journal, entitled *La Musique Populaire*, have just been issued at Paris. The new periodical is edited by M. Arthur Pougin, the well-known critic.

"Christophe Gluck et Richard Wagner" is the title of a pamphlet from the pen of M. de Brigueville, which has just been published by Jules Gervais, of Paris.

M. Ed. Gregoir, of Paris, who has been engaged for some years past in the collection of material concerning the life and works of Grétry, will, it is announced, shortly publish the result of his elaborate researches in a volume entitled "Documents relatifs à la Vie et aux Œuvres d'André Ernest Modeste Grétry," which is looked forward to with much interest in musical circles.

A number of hitherto unpublished letters from the pen of Hector Berlioz will, it is said, shortly be issued from the Paris press, with an introduction written by M. Gounod.

We read in the *Daily News* of the 1st. ult.: "A statue to Bellini, and another to Verdi, have been inaugurated in Milan. The committee entrusted with the arrangement of the proceedings telegraphed to Verdi, who is at Busseto, his native place, near Parma, informing him of the applause with which the honour to the 'illustrious dead and illustrious living' was received. A telegram of thanks from the veteran composer was despatched in reply, and also one from the town council of Busseto, who expressed themselves as grateful for the patriotic demonstration of the city of Milan with regard to their illustrious fellow-citizen."

Wagner's "Rienzi" and "Lohengrin" will be produced during the present season at the Teatro Fenice, of Venice.

A new comic opera, "Le Nozze Prigione," by Usgilio, has been extremely well received on the occasion of its recent performance at the Teatro Vittorio Emanuele, of Turin. A new operatic work by Cortesi, entitled "L'Amico di Casa" will shortly be brought out at the Teatro Niccolini, of Florence.

Anton Rubinstein has undertaken the direction this winter of the first three concerts of the imperial Music Society at Moscow. Later in the season the eminent pianist-composer will, it is announced, conduct a number of compositions by Russian musicians at one of M. Pasdeloup's Concerts Populaires in Paris.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (October 30): Fragments from "Il Seraglio" (Mozart); Symphony in D minor (Schumann); Scena from "Oberon" (Weber); "Le Dernier Sommeil de la Vierge" (Massenet); Nocturne and Tarantelle (Chopin). Châtelet Concert (October 30): "Le Désert," symphonic ode (F. David); Overture, "Francs Juges" (Berlioz); Ballet from "Roi de Lahore" (Massenet); Venusberg (Wagner). Nouveaux Concerts (October 30): Symphony in A major (Beethoven); Duo from "Béatrix et Bénédict" (Berlioz); Concerto

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

for two oboes (Handel); Duetto bouffe from "Truci Amanti" (Cimarosa); Overture, "Carnaval Romain" (Berlioz). Concert Populaire (November 6); Symphony in A major (Haydn); Souvenir de Lisbonne (Saint-Saëns); Dramatic Concerto for violin (Spohr); Symphony in C minor (Beethoven); Air from "Ariodant" (Méhul); Overture, "Tannhäuser" (Wagner). Châtelet Concert (November 6): "Episode de la Vie d'un Artiste" (Berlioz). Nouveaux Concerts (November 6): Pastoral Symphony (Beethoven); Air from "Alicia" (Handel); Pianoforte Concerto, A minor (Schumann); Orchestral Rhapsody (Lalo); Introduction and Romance from "La Statue" (E. Reyser); Overture, "Rienzi" (Wagner). Concert Populaire (November 13): Symphony, F major (Beethoven); Prelude to "Lohengrin" (Wagner); Violin Concerto (Raff); Fragments from "Midsummer Night's Dream" (Mendelssohn); Arioso from "Le Prophète" (Meyerbeer); Overture, "Freischütz" (Weber). Châtelet Concert (November 13): Overture, "Dinorah" (Meyerbeer); "Lelio, ou le Retour à la Vie" (Berlioz); "Le Désert" (F. David). Nouveaux Concerts (November 13): Pastoral Symphony (Beethoven); "La Madeleine au Désert" (Reyer); Orchestral Rhapsody (Lalo); Pianoforte Concerto, A minor (Schumann); Overture, "Rienzi" (Wagner). Concert Populaire (November 20): "La Damnation de Faust" (Berlioz). Châtelet Concert (November 20); Overture, "Tannhäuser" (Wagner); Fragments from "Tannhäuser" (Wagner); "Le Désert" (F. David). Nouveaux Concerts (November 20): Symphony in F (Th. Gouvy); "La Madeleine au Désert" (Reyer); Adagio for violoncello (M. Bruch); Overture, "Flying Dutchman" (Wagner); Divertissement from "Les Erinnyes" (Massenet).

Leipzig.—Conservatorium Concert, in memory of Mendelssohn's death (November 4): Pianoforte Trio in C minor; Pianoforte Fantasia, Op. 28; Duets for soprano and alto; Capriccio for strings, Op. 81, No. 9; Pianoforte Quartet in B minor, Op. 3; Recitative, Trio, and Chorus, from oratorio "Christus" (Mendelssohn).

Cologne.—Concert-Gesellschaft (October 25): Oratorio, "Saul" (Ferdinand Hiller). Concert-Gesellschaft (November 8): Concert Overture (Taubert); Recitative and Air from "Semele" (Handel); Concertstück for violin, Op. 20 (Saint-Saëns); Violin solos (Holländer, Wieniawski); 98th Psalm (Mendelssohn); Vocal soli (Schubert, Hiller, Brahms). Concert-Gesellschaft (November 22): Symphony in B flat major (Schumann); Air from "La Clemenza di Tito" (Mozart); Pianoforte Concerto in E minor (Chopin); Tragic Overture, (Brahms); Zigeunerleben, for chorus and orchestra (Schumann); Pianoforte pieces (Schubert, Heymann, Liszt); Vocal soli (Schubert, Böttcher).

Baden-Baden.—Symphonie-Concert of Herr Könnemann (November 11): Symphony in D (Könnemann); Overture, "Beherrscher der Geister" (Weber); Träumerein, from "Kinderscenen," arranged for string orchestra (Schumann); Danse Macabre (Saint-Saëns). Concert of the Cur-Orchestra (November 18): Overture, "Zur Weihe des Hauses" (Beethoven); Violoncello Concerto in D minor (Raff); Siegfried Idyl (Wagner); Pieces for violoncello (P. Martini, Weber); Symphony, No. 1, in B flat major (Schumann).

Boston.—Symphony Orchestra, conducted by G. Henschel (October 22): Overture, "Weihe des Hauses" (Beethoven); Air from "Orpheus" (Gluck); Symphony in B flat (Haydn); Ballet music from "Rosamunde" (Schubert); Scena from "Odysseus" (Bruch); Jubilee Overture (Weber). Symphony Orchestra (October 29): Tragic Overture (Brahms); Pianoforte Concerto in A minor (E. Grieg); Symphony in C, No. 1 (Beethoven); Pianoforte solos (Schumann, Chopin); March from Suite, Op. 113 (F. Lachner). Symphony Orchestra (November 5): Tragic Overture (Brahms); Air, "Giulio Cesare" (Handel); Symphony in G minor (Mozart); Slavonian Dances, Op. 46 (Dvorák); Hymne au Créateur (Henschel); Overture, "Merry Wives of Windsor" (Nicolaï). Symphony Orchestra (November 12): Overture, "Ruy Blas" (Mendelssohn); Pianoforte Concerto, No. 3 (Rubinstein); Symphony, No. 2 (Beethoven); Pianoforte solos (Bach, Chopin); Introduction to "Die Meistersinger" (Wagner).

Chicago.—Concert of the Hershey School of Musical Art (October 21): Choral Overture (John A. West); Violin Concerto, Op. 26 (Bruch); Organ Sonata (H. M. Wild); Hymn (Merkel); "Rigoletto" Fantasia (Liszt); Cornet and Organ Fantasia (Hocht); Easter Hymn (Otis) for solo voices, chorus, and organ.

CORRESPONDENCE.

HECTOR BERLIOZ.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Doubtless there are in this country many valuable unpublished letters of Hector Berlioz. Will their owners be good enough to send me copies? Nothing written by such a man should be lost to the public; and as the articles which have appeared in your journal concerning him are about to be printed, with additions, in book form, I am led to make an appeal which I hope is reasonable, and I know is timely.

Truly yours,

106, Haverstock Hill, N.W. JOSEPH BENNETT.

A PLEA FOR THE MODERNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your allusion, in the article last month on Dr. Stainer's address, to Professor Macfarren's speech has revived my abandoned intention of uttering a protest against the main topic of that speech. As an old and attached former pupil of Professor Macfarren's I cannot but wonder that the experienced and wise guide of my early steps, who used so to commend the great diversity

and extent of my musical reading, should be so untrue to his principles as to urge students *not* to study the modern composers, "for fear of imbibing inartistic or revolutionary ideas." I have made a point of becoming acquainted with as many as possible of our young musicians and music-students, and I find the same fault in them all—their studies have been too narrow and limited. In these days of cheap editions and music libraries there is no excuse for this. Let them devour huge quantities of music, *no matter of what kind*. Let them make a point of reading through at the piano every new opera, symphony, or quartet that comes out. Let them study Brahms and Barnett, Schumann and Sullivan, Bach and Offenbach—in fine, everything and everybody. Thus, and thus only, will they open their minds and, when they arrive at years of discretion, find themselves on a level with contemporary thought, instead of miles behind it, as too many are at present. I suppose the growth of my musical mind was much the same as most people's: let me sketch it. Happily I was not put in leading-strings at too early an age, and was allowed to study what I liked. My first passion was for Weber, and I saturated myself with his operas, masses, songs, and pianoforte works. Mendelssohn I had a dose of through my brothers and sisters, and, some kind friend presenting me with a fine edition of his complete pianoforte works, I soon wearied of him. Then I adored Spohr, and, through Augener's library, obtained numerous forgotten works of this worthy. So on to Chopin and Schumann, as my pianistic capabilities developed (in every case nothing but the *complete works* would satisfy me); and at this period I went to the Academy and horrified my teacher by being unable to quote a single theme from a single symphony of Beethoven's. In fact, up to the age of seventeen, I considered the old masters dull and dry, for the simple reason that, never having learned musical construction, I could not appreciate their beauties. Now a new world was opened to me, and Bach, Mozart, and finally Beethoven, were digested with delight. But at the same time that I was learning to appreciate the First Symphony of Beethoven, I was studying the full scores of "Tristan and Isolde" and the "Ring des Nibelungen." Before I had even got through the "Messiah," I knew Liszt's "St. Elizabeth" and "Graner Messe." Was I any the worse for this? My early compositions—as Professor Macfarren will remember—were extravagant and wild, but better be this than dull and dreary. A few more years of study enabled me to distinguish between corn and husks—enabled me to sift the good from the bad in my plentiful brain-library. I have yet my reputation to make as a composer, but I have at least the pleasure of knowing that what I write is not behind the age, and consequently that it has a chance of vitality. *Soyons de notre siècle*. In these days, when you go to write an oratorio, for instance, it is not enough to be acquainted with the "Messiah," "Creation," and "Elijah"; you want to know Bach's "Passion," Beethoven's "Mount of Olives," Brahms's "Requiem," Kiel's "Christus," Liszt's "Christus"—in fact, contemporary as well as past specimens. What do our English song-writers know, again? They have heard Sullivan's and Cowen's ballads and a few songs of Schubert; but which of them is acquainted with the numerous and varied productions of Franz, Jensen, Raff, Liszt, and Brahms? I repeat—study every composer and style indiscriminately, and to the greatest possible extent; then, and then only, will you have a chance of writing well and originally.

One more point. Who are the individual composers forming that much-abused but indefinite body, "the Wagnerites," "the apostles of ugliness," "the revolutionary school" as they are variously called? They seem to me to have about as much real existence as the *Æsthetes*. Critics are for ever abusing them *en masse*, but when they leave generalities and speak of individual works and writers we hear no more of these epithets. In fact, Brahms, Raff, Goldmark, Dvorák, Bargiel, Rubinstein, who are the only living symphonists of sufficient position to be worth abusing, are all so different from one another that it would be absurd to class any of them together as forming a school; while, as to revolutionary ideas, I confess I fail to see in any of their works aught but the natural development of Mendelssohn-Schumann lines of thought, with about half

as much dash of Beethoven as there should be. The revolutionist—the second Beethoven—has yet to come, and, thank heaven, there are no signs of him yet: we have time left to study the present and past forms of art before we are hurried into a new world.

Believe me, yours very truly,
F. CORDER.

BERLIOZ' "SUMMER NIGHTS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I can recall no instance of a set of six songs exciting such wide attention, or meeting with so favourable a reception on their first hearing, as Berlioz' "Summer Nights" ("Les Nuits d'Été"), brought forward at a recent Richter Concert. The success which attended them makes me the more anxious to elicit some further information as to their history than as yet I have been able to obtain. An expression of this desire in your widely circulated columns will, I feel sure, bring forth the wished-for result. But first, however, I should perhaps detail what has come to my knowledge respecting them. With the view to a note in the programme-book of the Richter Concert at which they were sung, I made strenuous efforts to learn something about them. On finding that Berlioz has made no mention of them in his "Mémoires" or elsewhere in his literary works, that I am aware of, I cast about in various directions and in the likeliest quarters; but all the information I have been able to gain from several of his biographers has been either of a negative or contradictory character.

In Dr. Ferdinand von Hiller's very interesting personal Reminiscences of Berlioz, contained in a volume entitled "Künstlerleben" (published last year), there is a salient passage about several of Berlioz' works which, he says, were created (so to speak) under his very eyes, at a time when he was in daily intercourse with him. In proof of the extreme care which he bestowed upon his songs, Hiller relates that one morning Berlioz brought him a song (one of Moore's "Irish Melodies") which he had just completed, and, on handing it to him, laughingly said: "I have worked at this for a fortnight, every morning writing a few bars, just as if it were an exercise in counterpoint." Recalling this anecdote on a visit to Hiller in August last, I asked him if he could tell me anything about the "Summer Nights," but he could tell me nothing beyond the fact that they belong to a later period than the "Irish Melodies," Op. 2.

From M. Gustave Chouquet, Keeper of the Museum of the Paris Conservatoire de Musique, and well known as a reliable authority, I have learnt that these songs were composed about 1838. He further informed me that they have not obtained much favour in France, and stated it as his belief that they have not been published with pianoforte accompaniment. In this latter supposition he is clearly in error, but with good excuse, for it is only quite recently that they have been published in Paris. This leads to the question I am most anxious to solve—were they originally written with accompaniment for orchestra or for pianoforte?

The exquisite beauty and varied character of the orchestral accompaniment, and the fact that the eloquence lies more in this than in the vocal part, taken with M. Chouquet's remark, seems to afford strong internal evidence that the orchestral accompaniment cannot have been an afterthought, but was, in fact, their determining principle. In opposition to this view, it might be inferred, from the catalogue of Berlioz' works contained in the second edition of his "Soirées de l'Orchestre," published in 1854, that they were originally written with pianoforte accompaniment, and that at that date only one of them, "L'Absence," had been scored for orchestra. My friend, Mr. E. Dannreuther, the author of the article on Berlioz in Grove's "Dictionary of Music and Musicians," tells me that they were instrumented for Weimar at a much later date; but this is difficult to believe, except upon the supposition that Berlioz, who prided himself upon his ignorance of the capabilities of the pianoforte and always *thought* for the orchestra, in the first instance only made a sketch of these songs in short score, which he put by and finally instrumented in full some quarter of a century later, when the opportunity arose of bringing them to a hearing at Weimar.

That the orchestral score was the first to be published (by Rieter-Biedermann) seems to bear out this view, and points to the probability that the pianoforte accompaniment as we now possess it was made from this, and therefore represents the final orchestral arrangement rather than the original sketch.—Yours, &c.,

Sydenham, November 16, 1881.

C. A. B.

UNISON ANTHEMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am much enamoured with the simplicity and beauty of many of our "services in unison," especially in our country choirs. My choir (to which I have lately been appointed) consists of rough village-boys and a few men. A short time back I ventured a double chant in four-part harmony, alas! to no avail; but as soon as I introduced an unison service (Dr. Bunnett's) the men and boys sang it heartily. With respect to anthems, too, as many of our choirs do not know music, could not some of our worthy anthem writers give us unison anthems, which could be varied with a solo, or, may be, just a few bars of four-part harmony? We have the canticles set to unison themes by Drs. S. S. Wesley, W. Spark, E. G. Monk, Sir J. Goss, and many others; but it may be urged against unison anthems that there would be no room for the development of harmony. Permit me, therefore, to refer to Berthold Tours's Morning, Communion, and Evening Service—where we have a distinct treatment of the same theme, the one unison, the other harmony, both very beautiful settings. Again, A. S. Cooper's Communion Service, which may be sung in unison or harmony, and many others.

I feel sure that if unison anthems could be provided for choirs the same as unison canticles, there would be more anthem-singing than we can possibly have now.

I ask my musical brethren to consider my suggestion, as it is my earnest desire to further the interests of our Choral Church Service among the unskilled choirs.—I am, dear sir, yours very faithfully,

J. MARSH,

Organist and Choirdirector.

St. Mary's Parish Church,
Bacton, Suffolk.

AN ORGANIST'S GRIEVANCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I crave a small space in your estimable paper to state a grievance which I believe has been felt by some of my fellow-organists who train their own choirs?

I was appointed, some three years since, organist and choirmaster of a church where the two posts had always been combined. Having worked up the choir to a state of efficiency, I was much surprised to hear that a choirmaster had been appointed under the pretext of relieving me of some of my work. I, of course, protested strongly against the change, which I felt to be quite unnecessary, as the music was going very well; however, it was all in vain, and now that I have a choirmaster I want to know how far he has the control of the music, &c. I need hardly say that I do *not* hold the opinion that an organist cannot attend to a choir and his organ properly.—I beg to subscribe myself,

November 21, 1881.

A LONDON ORGANIST.

THE FIRST DULCIANA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Dr. Burney, in his "History of Music," in a note on page 438 of Vol. III., records the introduction of "the first dulciana" in the following words:—

"It was in the Lynn organ that this builder [Schnetzler] first introduced that sweet stop called the *dulciana*, which he and Green have since so happily introduced as a solo stop in their chamber organs." This Lynn organ was built in 1754.

The old builders—the Smiths, the Harrises, the Schwarbrooks, &c.—rarely made a choir organ of five stops without its containing one reed stop—frequently a vox humana; and later builders, as Schnetzler, Green, England, Avery, &c., as rarely repaired those organs

without substituting a dulciana for that reed, carrying its compass down as far as standing room would allow, which was usually to tenor C, or at most to gamut G.

The absence of a reed from the five-stop old choir organ at Ripon, and the presence of a dulciana, would clearly point to a stop of the former kind having been removed, and one of the latter description inserted in its place.

It would not be easy to conceive that so excellent a stop as the dulciana, after being once made, would remain for nearly sixty years without a second example being "introduced."

It may be interesting to note that the Lynn organ, which contains the first recorded specimen of the dulciana, was built under the historian's (Dr. Burney's) own direction.—I remain, very truly yours,

E. J. HOPKINS,

November 16, 1881.

MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am an amateur, passionately fond of music, and, like your correspondent George W. Lennon, deeply interested in the permanent establishment of a male-voice choir in the metropolis.

I have been for eighteen months a subscribing member of the Victoria Glee Club, which consists of a male choir of fifty voices well-trained, and containing among their number merit of no ordinary description.

The proper rendering of glees, madrigals, and part-songs is the ambition of this Association; and in proof of their ability I may mention that at our ordinary chamber concerts a selection from Mendelssohn's "Antigone" has been given, also most of the published English glees, many works of the German masters, and the "Orpheus" collection—twelve or fourteen compositions being usually performed at each monthly concert.

Besides the fifty singing members there are, at present, thirty-five other subscribing members, and an honorary list not exceeding twelve professional gentlemen. The Club meets for practice from 8 to 10.30 p.m. each Saturday at its club-room, 2, Westminster Chambers, Victoria Street, S.W.; and on the first Saturday in each month a smoking Concert is given, which is always crowded—so much so, indeed, that the Committee are seeking a room capable of holding 300 or 400 persons for the monthly Concerts.

Our President is Dr. J. F. Bridge, Organist of Westminster Abbey; Vice-President, Dr. Gladstone; and our Musical Conductor, Mr. W. Sexton, lay-vicar of Westminster Abbey.

The club is but youthful compared with Messrs Chickerling's venture; but, by the time we have attained eight years of existence, we hope to have made our name throughout the musical world as a fine male-voice glee club.—I am, sir, yours truly,

JAMES STEVENS.

Brixton, London, S.W.

MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In continuation of my letter printed in THE MUSICAL TIMES for August, some of your readers may like to know that the Official Diary of Colombia for September 6 last prints the report of the jury appointed to adjudicate on the merits of the "Symphonies on National Airs" submitted for competition.

They are pleased to find that competent persons whom they had called in to assist them in making their awards (they not being learned in the art of music), confirm the opinion they had formed; and they award the prize to Señor Ponce de Leon, whose work (out of three sent in) was the only one which fulfilled the conditions.

It is added that he will have to score the composition for the garrison band.

Nothing is said as to what degree of success has attended the efforts of the Colombians to find or manufacture a national anthem.—Yours truly,

C. B.

ORGANISTS' PRELUDES BEFORE THE ANTHEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I wonder to what extent the practice is carried on in churches where anthems are sung for the organist to introduce the anthem by a prelude of his own composition. I was very recently present at a service in the parish church of a town in the Midlands, when one of Sir F. G. Ouseley's anthems was sung, and it was preceded by an introductory fantasia, totally different in character to the music of the anthem, and at least as long as the anthem itself. This is not an isolated case, but I specially instance this, as the organist is not unknown to the profession, and has the reputation of being a thorough musician. I know of another parish church in a town where I lately resided, in which the music is intended to be an attraction, and where the organist takes still more licence. I have heard (will it be credited?) Farrant's "Lord, for Thy tender mercies' sake," with a florid prelude for the organ, introducing "the entire strength of the company" of stops, in which the character of the anthem was entirely ignored, and, without exaggeration, *three times as long as the anthem*; and, not content with this sacrilege, accompanying and harassing its reposeful character with startling and unexpected effects, obtained by independent motives for the organ and eccentric changes of stops.

It is perhaps too much to hope that this protest will avail where reverence and self-abnegation have no place; but a practice so meretricious and discreditable to the profession needs to be exposed.—Yours &c.,

G.

SECULAR TUNES TO HYMNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly permit me to make one or two inquiries in your next issue on a subject of importance to myself and others?

A short time ago I was requested by the clergyman in charge of the church of which I am organist to have the hymn 186, "Ancient and Modern" ("I could not do without Thee"), sung to the tune of "Home, sweet home." Upon my refusal to introduce secular melodies into religious worship, I was met with the argument that I was quite in error, "there being many old secular tunes in the hymn-book referred to."

Will any of your readers better acquainted with the origin of these hymn-tunes kindly specify which these are, and also state if it can be considered the correct thing to substitute a ditty of this kind for the appropriate and devotional music composed expressly for sacred words, as for instance the case in point, viz., that of Dr. Stainer.—Yours, &c.,

O. H.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. J. C.—We do not know any such work as our correspondent describes.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—On Wednesday evening, the 16th ult., the second Concert of the season in connection with the Ashton Gentlemen's Glee Club was held in the Town Hall. There was a large audience. The principal vocalists were Miss Pauline Featherby, Messrs. Kendal Thompson, J. D. Smith, and Barrow; solo flute, Mr. F. F. Reyner; accompanist, Mr. Irvine Dearnaley.

BANFF.—The members of the Banff Musical Association, conducted by Herr J. Hoffman, gave their first Concert for the session in the

County Hall on Saturday evening, the 5th ult., under the patronage of the Earl of Fife. The Concert opened with the overture to "Tannhäuser," which was rendered with much spirit by Misses J. Ross, I. Ramsay, H. Simpson, and B. Ramsay. In Haydn's chorus "The heavens are telling" the parts were fairly balanced; the soloists, Mrs. Barclay, Messrs. Pirie and Murray, being most effective. Herr Hoffman, besides accompanying, played a Concerto for two pianos by Thalberg with Miss I. Ramsay, and several solos. Mr. George Duncan contributed a solo on the violin, and songs were sung by Miss Dickson and Mr. Williamson. The choir gave an admirable rendering of Mendelssohn's "Parting and meeting" and Barnby's "Sweet and low," Miss H. Simpson playing the accompaniments to all the choruses most effectively. At the close of the Concert the Earl of Fife proposed a vote of thanks to the members of the Banff Musical Association and their talented Conductor, Herr Hoffman.

BATH.—A Concert was given in the Assembly Rooms on October 31, in aid of the Royal United Hospital, by the Bristol Orpheus Society, under Mr. George Riseley. The whole of the pieces were given without accompaniment, and the singing of Mr. Ben Gay was much admired.—Herr Sondermann gave a Ballad Concert on Tuesday evening, the 8th ult., in the large room of the Assembly Rooms, the artists were Miss Mary Davies, Madame Antoinette Sterling, Mr. Henry Guy, and Mr. Maybrick; solo violin, Mr. Victor Buziau. Madame Sterling's singing of "The Better Land" elicited great applause.—The Bath Temperance Choral Society gave the first Concert of the season at St. Margaret's Hall on Monday, the 14th ult. The choir, numbering sixty voices, rendered a selection of glees, &c., in a manner which was highly appreciated, and gave evidence of careful rehearsal, under Mr. H. G. Webber. Mr. Raikes played a selection for the English concertina, and Mr. S. Harding accompanied.—A Concert of instrumental and vocal music was given in the Assembly Rooms on the 22nd ult., the performers being: Pianoforte, Miss Ellaby; violin, Mr. Carrington; violoncello, Mr. Woolhouse; vocalists: Madame Florence Winn, Miss Maclean.

BEDFORD.—On Tuesday, October 25, the Musical Society gave a successful performance of Mr. J. F. Barnett's Cantata *The Building of the Ship*, under the direction of Mr. P. H. Diemer, the principal vocalists being Miss Catherine Penna, Madame Rosa Bailey, Mr. St. John Cottingham, and Mr. Henry Cross. The second part of the Concert consisted of a miscellaneous selection.

BELFAST.—The Belfast Philharmonic Society's season opened on the 7th ult. with a grand Concert in St. Mary's Hall. Madame Marie Roze, Signor Foli, Mr. Joseph Maas, and Mdlle. Eugénie Papritz were the principal vocalists, all of whom created a marked effect. The violin performance of M. Le Chevalier Niedzielski was also a decided feature in the programme, and the singing by the choir was excellent. In every respect the Concert was highly successful.—An Organ Recital was given on the 14th ult. in Newtonbrea Presbyterian Church, by Mr. W. J. Kempton. Considerable interest was excited, on account of this being the only Presbyterian Church in Ireland in which an organ has been placed. An excellent programme was provided, and Mr. Kempton most effectively displayed the beauties and power of the instrument. The Belfast Select Choir sang in an admirable and praiseworthy manner; and the solos, "O rest in the Lord," "Take no thought for your life," and "O come, let us worship," sung respectively by Mrs. Kempton, Miss L. Brown, and Miss Emma Niell, were much admired. There was a large and appreciative audience.

BIRMINGHAM.—The fifty-sixth Concert of the Saturday Popular series was given in the Town Hall on the 5th ult. with most satisfactory results, both musically and financially. Miss Berrie Stephens, R.A.M., Miss Jeanie Rosse, Mr. Henry Parkin, and Mr. Henry Prenton, the vocalists, were all highly successful in their various songs and concerted pieces. Mr. Stimpson was the Organist, and played several selections in his well-known manner. Mr. Lovett King was the accompanist.

BRADFORD.—Mr. S. Midgley, who has done much for the cause of music in Bradford, commenced his seventh season of Classical Chamber Concerts on the 16th ult., in the Church Institute. The Concert was wholly instrumental, the artists being Herr Straus (violin), M. Vieuxtemps (violinello), Mr. Drake (viola), and Mr. Midgley (pianoforte). The first item in the programme was Raff's Sonata in D, Op. 183, for pianoforte and violoncello, which received most efficient interpretation from Mr. Midgley and M. Vieuxtemps, the andante movement being rendered with rare power and precision. Herr Straus followed with three of Brahms's famous Hungarian Dances, adapted to the violin by Herr Joachim. A Quartet in A flat (Op. 2), by H. Westrop, was the sole English composition that was presented, and it was much appreciated. Mr. Midgley's only pianoforte solo was Liszt's arrangement of Bach's Organ Fantasia and Fugue in G minor. This remarkable composition was performed with much precision and emphasis. Mozart's Quartet in E flat, which brought the Concert to a close, received ample justice at the hands of the performers.

BRISTOL.—On Friday and Saturday, October 28 and 29, two Festival Concerts were given in the Colston Hall by the Bristol Musical Festival Society. The excellent choir, under the care of Mr. D. W. Rootham, the efficient chorus-master, mustered in good numbers, and Mr. Charles Hallé's unrivalled band having been also engaged, with Mr. Hallé himself as Conductor of the combined forces, most successful Concerts were the result. On the first evening Rossini's *Stabat Mater* was given in a highly efficient manner, the principal vocalists being Madame Schuch-Proska, Madame Patey, Mr. Joseph Maas, and Mr. Santley. A miscellaneous selection followed, the Festival Choir again showing most careful training in their interpretations of Schubert's *Shepherds' Chorus* from *Rosamunde*, "Forth to the meadows," and in Glinka's polonaise, with chorus, "Noble chief, thee we hail," from *Life for the Czar*. The second Concert was one of more than ordinary interest, Mr. Hallé having selected Berlioz's sacred trilogy, *The Childhood of Christ* (Parts I and II). An excellent performance of this work was given, the charming duet for Mary and Joseph, well rendered by Miss Santley and Mr. Santley, the Choruses of Magicians, and the thrilling effect of the Chorus of Invisible Angels, telling upon the audience in an unmistakable manner; the applause which followed the charming Chorus of Shepherds, "Born

among us in a manger," could with difficulty be suppressed. The general impression created upon a first hearing of this remarkable work was a most favourable one, inducing a strong desire for further acquaintance. The characters in the work were sustained as follows:—Mary, the Mother, Miss Santley; Joseph, Mr. Santley; the Narrator, Mr. Joseph Maas; Herod, Mr. Henry Pope; the parts of the Centurion and Polydorus being taken by Messrs. E. T. Morgan and H. J. Dyer, members of the Choir. As at the previous Concert, a miscellaneous selection followed, which included Schumann's grand Overture, *Scherzo*, and *Finale* in E; Beethoven's *March* and *Chorus*, "Twine ye the garlands" (*Ruins of Athens*), and the *Finale* from Mendelssohn's *Loreley*, the soprano solo being rendered by Madame Schuch-Proska. The Concerts were most successful, the receipts having much exceeded those on a former and similar occasion in 1877.—On Monday, the 7th ult., Mr. Riseley gave his fourth Monday Popular Concert of the present season (the fifth) in the Colston Hall, which was filled with a large and appreciative audience. The programme included Schumann's Symphony (No. 1) in B flat, Op. 38, and four overtures, that to Wagner's *Tannhäuser* given by special desire, being finely rendered. Mr. Walter Macfarren's new Overture to Shakespeare's historical play, *King Henry V.*, composed for the Norwich Festival, was performed for the second time, and was highly appreciated by the audience, the composer, who conducted the performance, having repeatedly to bow his acknowledgments to the hearty applause of the audience and band. Massenet's *Suite d'Orchestre* (No. 4), "Scènes Pittoresques," consisting of *March*, *Air de ballet*, *Angelus*, and *Fête Bohème*, was also performed. Miss Hélène Arnim and Mrs. A. J. Caldicott were the vocalists, the latter lady singing two compositions of her husband. Mr. A. W. Waite led the band, and Mr. George Riseley conducted.—On the 21st ult. the fifth Concert was given, and another well-selected and extremely well-rendered programme was given. The band performed in exceptionally fine style Beethoven's Symphony (No. 2) in D major, and the incidental music to Mendelssohn's *Midsummer Night's Dream* (Overture, *Scherzo*, *Notturmo*, *Funeral March*, and *Wedding March*), as well as the "Melusine" overture (Mendelssohn), and Rossini's *William Tell* overture. The vocalists were Miss Maclean and Madame Florence Winn. As before, Mr. A. W. Waite led the band, and Mr. George Riseley conducted.

BUCKHURST HILL.—The first of a series of Ballad Concerts was given at the Roebuck Assembly Rooms on the 9th ult., under the management of Messrs. Jones and Barber, of the Alexandra Palace. The artists were Miss Jessie Royd, Madame Evans-Warwick, Mr. Alfred Rudland, Mr. Henry Prenton, and Mr. Collingwood Banks. The programme was well selected, and the various items given with great taste and enthusiastically received. Mr. Collingwood Banks contributed two pianoforte solos. Mr. Walter Latter, R.A.M., conducted.

BURTON-ON-TRENT.—On Thursday evening, the 10th ult., a miscellaneous Concert (vocal and instrumental) was given by Miss Constance Norris in St. George's Hall, which was well filled. Miss Norris was assisted by Miss Ellen Bailey and Mr. Winn, vocalists; and the band of the Burton Rifle Volunteers was engaged for the instrumental part of the Concert. Professor Welsh, of Birmingham, and Mr. H. Drury, of Derby, were the accompanists. Miss Norris was very successful in "Ocean! thou mighty monster," and in reply to a redemand, bowed her acknowledgments. The band played exceedingly well, and their efforts were fully appreciated and heartily applauded.

CAMBRIDGE.—The Penny Popular Musical Entertainments given by the various Colleges have already commenced. King's College began the third series on October 29 with a very good Concert, several pieces being composed for the occasion. Corpus Christi followed on the 12th ult., and Clare on the 19th. These Concerts are still most successful, financially as well as musically, a large surplus being always realised for charitable purposes.

CLIFTON.—On Wednesday, the 9th ult., the first of Mrs. Viner-Pomero's excellent Classical Chamber Concerts for the present season was given in the Victoria Rooms. The executants were Mr. Henry Holmes (violin), Mr. A. Burnett (viola), Mr. J. Pomeroy (violinello), and Mrs. Viner-Pomero (piano). The programme comprised Beethoven's Trio in C minor, No. 3, Op. 9, for violin, viola, and violoncello; a Sonata by Rubinstein in D major, Op. 18, for piano and violoncello; Corelli's solo Sonata in C, No. 3, Op. 5, artistically played by Mr. Holmes; and concluded with Rheinberger's Quartet in E flat, Op. 38.

CORK.—The musical season in the south of Ireland commenced with the opening Concert of the Cork Orchestral Union, on Tuesday evening, the 8th ult. The programme was of especial interest, containing several works given for the first time in Ireland, together with other pieces more or less familiar. Pedrotti's overture to *Tufts in Maschera*, is remarkable for its charming violoncello solo, excellently played by Mr. George Brady. An orchestral selection from Gounod's *Polyeucte* was finely given, the solos for the various instruments being well rendered, especially the long movement for the euphonium by Mr. W. Murray. Haydn's Symphony in E flat (No. 3) was included in the scheme, and was highly appreciated, as was also Auber's overture to *L'Esclapart*. A Concert Fantasia for clarinet and orchestra, by E. Del Lungo, was splendidly performed, the solo instrument being in the hands of Signor Enrico Bernini, the principal clarinetist of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted as accompanists. Mr. W. Kingrose Atkins, the Conductor, has, by his judicious training, brought his fine band, numbering about fifty performers, to a high state of perfection.—A very pleasing Concert, in connection with the Irish Fine Art Society, was given on Monday evening, the 14th ult., under the management of Mr. John Gilbert. Mrs. Longfield and Miss Haughton both of the orchestra, whose tone and execution charmed the audience. The vocal music was contributed by Miss McKenna, Miss S. Haughton, Mr. W. W. Harvey and Mr. G. Waters; and Mr. C. Pridmore and Mr. T. Waters acted

School of Music, under the able training of Professor T. J. Sullivan, are rehearsing Mendelssohn's *Lobgesang* and a number of part-songs. Recitals by the students of the different classes will also be given during the season.

COVENTRY.—Mr. W. H. Holt gave his second Organ Recital in St. John's Church on Tuesday evening, the 8th ult., in the presence of a large congregation, the programme consisting of selections from the works of the great masters. Vocal solos were contributed by Mr. H. Clarke, Mr. Ward, Master F. Sharpe, and Master D. Phillips. Mr. Holt's performance of Bach's Prelude and Fugue in G minor was so good that had it been played in any place but a church it would have met with an enthusiastic reception. The Recital was brought to a close with Dykes's *Te Deum* in F, and Elvey's *Festal March* as a concluding voluntary.

DARLINGTON.—There was a large attendance in the North Road Wesleyan Chapel on the 18th ult., to hear a Recital on the new organ, by Dr. Spark, of Leeds. The instrument is an extremely powerful one, and at the same time possesses a rare sweetness of tone. Its capabilities were fully tested by Dr. Spark, who performed with his usual brilliancy and skill. During the afternoon the Rev. G. Barlow delivered a brief address, and expressed his belief that the possession of such an instrument would add to Divine worship, for all true worship was true praise. The proceeds of the Recital are to be devoted towards the organ fund.

DROITWICH.—A Festival Service was held in the Parish Church (St. Andrew's) on the 13th ult., when a selection from Mendelssohn's *Elijah* was performed. The ordinary choir was augmented for the occasion by the chorists of Worcester Cathedral and members of various musical societies. There was a very large congregation present.

EDINBURGH.—The Fast-night Concert of the Edinburgh Select Choir was given in the Music Hall on October 27, the hall being crowded in all parts. The programme, which was excellently rendered, included anthems, motets, sacred part-songs, hymns, solos, and Spohr's *Cantata God, Thou art great*. Mr. Smith sang Gounod's sacred song "Nazareth" with so much fervour and artistic power as to gain an enthusiastic encore. Mr. J. Hartley was an efficient accompanist, and also played an organ solo by Guilman, which was redemanded. Mr. H. Hartley conducted with tact and efficiency.

FINCHLEY.—Mr. Alpalman, Organist of the Parish Church, gave an Organ Recital on the 8th ult. The programme comprised a selection from the works of the old masters. Mr. H. Parkin was the vocalist, and sang "Comfort ye" and "Every valley" (*Messiah*) and "If with all your hearts" (*Elijah*).

GREAT SMEATON.—A Concert was given in the Schoolroom on the 8th ult., under the auspices of the Rev. R. H. Killick, the Rector. The programme gave great satisfaction, and was well received. Solos were sung by Mrs. Michael Horsfall, Miss C. Horsfall, Mrs. Hill, Miss L. Chadwick, Rev. H. Holmes, Dr. Mogg, and Mr. Milner Killick. Two glees, sung with much spirit and precision by members of the Church Choir, met with marked approval. The room was well filled, the proceeds of the Concert being given towards the church expenses.

HALIFAX.—In connection with a Temperance Mission recently held in Halifax there was a performance on the 9th ult. of the Temperance *Cantata Harold Glynde*, in the Drill Hall, which was crowded. The choruses were exceedingly well rendered by a choir of about 350 voices, trained by Mr. Needham, of Halifax. The *Cantata* produced so excellent an impression that it was repeated on the following Monday, in response to a general desire throughout the town.—On Saturday, the 10th ult., a Festival of Church Choirs of the Rural Deanery of Halifax was held in the Parish Church. There was a special service at 6.30 p.m., the preacher being the Very Rev. the Dean of Manchester. For about six weeks the various choirs had been carefully rehearsed by Dr. Roberts, the Organist and Choirmaster of the Parish Church, and the result was that the service was excellently rendered. The Magnificat and Nunc dimittis were sung to a Service in G composed specially for the occasion by Dr. Roberts, and the anthem was "Stand up and bless the Lord your God," by Sir John Goss. After the offertory, Handel's Chorus from *Saul*, "How excellent Thy Name," was sung. The chanting of the psalms, the singing of the hymns, and the rendering of the versicles were all that could be desired.

HARLOW.—The New School was opened in St. John's Parish on Tuesday, the 8th ult., and a successful Concert was given in the evening. The first part consisted of Handel's *Ode on St. Cecilia's Day*, with piano, harmonium, and string accompaniments; solo vocalists, Mr. Airey and Mr. Jearsley. The choir was augmented by several professional singers. Mr. John H. Probert, of the Cathedral Choir, Oxford, Mr. Henry Warne, and Mr. Sealy contributed songs with much effect. Herr von Hayd was encored for his playing of a violin solo by De Beriot, and the Rev. G. F. Woodward was very successful in a euphonium solo. The room was well filled.

HULL.—The Hull Harmonic Society gave the first Concert of this season in the Public Rooms on Friday, the 18th ult., before a large and appreciative audience. Haydn's *Creation* was the work selected for performance. The principal vocalists were Miss Nellie Arthur, Mr. D. S. Macdonald (York Minster), and Mr. R. T. Vivian (Hull), all of whom were highly satisfactory. The band and chorus were also thoroughly efficient. Mr. J. W. Stephenson officiated as Conductor.

KIDDERMINSTER.—The members of the Choral Society gave a performance of *The Creation* on Tuesday, the 15th ult. The principal vocalists were Miss S. L. Clutterbuck, Messrs. H. T. Moberley, Deacon, and Muston. The choir was not so strong numerically as it has been on former occasions, but the choruses were given with considerable spirit. Mr. Wedley presided at the piano, and Mr. Johnson at the organ, and the instrumentalists played with care and skill. The second part of the programme was miscellaneous. Mr. Fitzgerald conducted.

NEWARK.—A most successful Concert was given in the Town Hall on Thursday evening, the 3rd ult., in behalf of the Endowment Fund of St. Leonard's Church. There was a large audience. The vocalists

were Miss Dobson, Miss Chegwidan, Mr. E. Dunkerton (Lincoln Cathedral), and Mr. J. Bingley Shaw (Southwell Minster); the instrumentalists being Mr. J. H. Twinn (violinist) and Mr. W. Drury, R.A.M. (solo pianist and accompanist). Mr. Dunkerton and Mr. Shaw were rapturously applauded for their various songs.

NEWBURY.—The Newbury Amateur Orchestral Union gave two Concerts in the Town Hall on Tuesday, the 8th ult., the proceeds being in aid of the local company of volunteers. The programme consisted of a selection of orchestral music, supplemented by the singing of Miss Agnes Larkcom, Miss Jeanie Rosse, and the Rev. C. A. Treherne. The playing of the Union was admirable throughout, and gave evidence of the progress made during the past year under their energetic conductor, Mr. W. D. Eatwell. The "Turkish Patrol," which was played by special request, received a well-merited encore. The singing of the ladies was much admired, Miss Larkcom being especially successful in "Lo, here the gentle lark," the flute obbligato brilliantly performed by Mr. H. A. Chapman, R.A.M.

NEWCASTLE.—The second of the series of Popular Chamber Concerts promoted by Miss Hildegard Werner and Mr. J. H. Beers took place in the Northumberland Hall, Grainger Street, on Saturday, the 19th ult. One of the principal items in the programme was a Trio for piano, violin, and violoncello, in A major, Op. 26 (Sterndale Bennett). Schubert's Quintet for two violins, viola, and violoncello, was also finely played. The instrumentalists were: pianoforte, Miss Hildegard Werner; violins, Messrs. J. H. and H. Beers; viola, Mr. A. Hunt; violoncello, Mr. S. Beers; solo violoncello, Mr. J. F. Rudersdorff; and vocalist, Mr. F. Mace. The Concert was artistically a great success.

NEWTON.—On Thursday, October 27, the first of a series of Concerts arranged by Mr. James Chapple, musicseller, was given in the Assembly Rooms at the Globe Hotel, which was filled by an appreciative audience. The performers were Madame Sinico, Mdle. Verdini, Signor Campobello, Signor Lusini, Signor Hely Tecchi, Signor Magri (solo violinist), and Herr Lowenthal (solo pianist). Miss Armstrong, whose name appeared on the programme, was unable to be present, but her place was ably taken by Mdle. Verdini. The programme, which was well selected, was admirably rendered. Altogether the Concert was a great success.

OLDHAM.—A popular Concert took place in the Henshaw Street Coffee Tavern on Tuesday, the 1st ult., being the first of a series of Pianoforte Recitals to be given during the season by Mr. J. Greaves. The programme included works by Mozart, Rubinstein, Beethoven, &c., several local amateurs contributing songs, &c. Mr. Elliot accompanied. The room was crowded.—On Thursday evening, the 3rd ult., a Promenade Concert was given in the Schoolroom, Lower Moor, at the annual conversazione, when the vocalists were Miss Greaves, Mr. Tom Smith, and Mr. Horrocks. Mr. J. Greaves accompanied.—The fifth Popular Concert took place in the Henshaw Street Coffee Tavern on Tuesday evening, the 8th ult. Vocalists, Messrs. Rooney, Pickering, Maiden, Brett, Lloyd, &c.; solo pianists, Messrs. Heaton and Fitton. Accompanists, Messrs. J. Greaves and H. Elliott.—On Tuesday evening, the 15th ult., a Concert was given in the Co-operative Hall, King Street, by the Apollo Musical Society, before a large audience. The programme was well executed, Messrs. Wild, Nelson, Jos. Greaves, Percy Peplow, Lloyd, and Jackson being the principal soloists. Mr. J. Greaves's orchestral band occupied the orchestra.

OXFORD.—A morning Concert was given in the Clarendon Assembly Room on Saturday, the 12th ult., by Mr. A. W. Whitehead, assisted by Miss José Sherrington, Miss Antelli, Mr. Frank Guggenheim, solo violin; Herr Adolphe Brouil, solo violoncello; and Mr. R. Harris, Conductor. The programme opened with Mendelssohn's first Trio in D minor, which was most effectively rendered. Miss José Sherrington gave the "Shadow Song" from *Dinorah* with wonderful effect; and Miss Antelli sang Gounod's "Worker" in excellent style. Mr. Whitehead played Beethoven's Sonata in C sharp minor (the "Moonlight"), Chopin's Nocturne in G, and Liszt's arrangement of the Grand March from Wagner's *Tannhäuser*. De Beriot's Fantasia de Ballet was well executed by Mr. Guggenheim, and elicited much applause. Herr Brouil's solos, "Sarabande and Gavotte" (Popper), and "Réverie and Tarantelle" (by Emile Dunkler), elicited frequent and loud applause. The accompaniments throughout were played by Mr. Harris with great taste and skill. The room was crowded.

READING.—Mr. Hendy's Annual Concert took place on Tuesday, the 22nd ult., when an excellent programme was gone through, much to the satisfaction of an appreciative audience. Miss Florence Wydford, Miss Josephine Pulham, Miss Scrivener, and Mr. J. Martin were the vocalists. Haydn's Trio, Op. 73, was well played by Mr. E. Hendy (violin), Mr. Cole (violoncello), and Mr. H. J. Hendy (piano).

ROCHDALE.—The first of this season's Subscription Concerts was held in the Town Hall on the 2nd ult. The vocalists were Miss Mary Davies, Madame Antoinette Sterling, Mr. Guy, and Mr. Maybrick. Miss Nina Buziau presided at the pianoforte, and Mr. V. Buziau was solo violinist. The Concert was most successful, and the encores numerous. Mr. Mackinlay accompanied.

RUABON.—On Tuesday evening, the 22nd ult., an Organ Recital and Service of Sacred Music took place in the Parish Church. The choir sang anthems by Goss, Weldon, Novello, &c.; and the solo, "Angels ever bright and fair" (Handel), was well given by one of the choirboys. Mr. Henry Baillie (the Organist) played selections from the works of Smart, Bach, Mozart, Wely, Thorne, &c. A collection was made during the service in aid of the choir fund.

SALISBURY.—Mr. Walter Barnett, Organist of Bemerton Church, gave his first Concert and Operatic Recital at the Assembly Rooms on Tuesday the 1st ult., under distinguished patronage. The programme commenced with a selection from Arthur Sullivan's opera *The Sorcerer*. The soloists were Miss Ada Tolkein, Miss A. L. Fielding; Messrs. T. Wade, J. A. Colbourne, Ch. Kelsey, and W. Lillyman. The music was rendered in a praiseworthy manner, many of the pieces being encored. The second part of the programme was miscellaneous, including many of Mr. Barnett's own compositions, all of which were redemanded. Mr. H. M. Pike (Organist of St. Laurence, Southampton) presided at the piano.—The first Popular Concert of the season was given at the Assembly Rooms on Monday, the 7th ult., and was highly successful. The vocalists were Mrs. Wells, Mr. Combes, and Mr.

Kelsey (Lay-Vicar of the Cathedral). The band, numbering thirty-two, performed in excellent style the overture to Mozart's *Così fan Tutte*, Haydn's "Farewell" Symphony, &c. Mr. Augustus Aylward conducted.

ST. HELENS.—The members of the Albion Glee Union gave their second annual Concert in the Town Hall on Monday evening, October 24, under the patronage of the Mayor (Alderman Harrison). The solo vocalists were Miss Bessie Holt, R.A.M., Miss Parry, Miss Gardner, Mr. George Barton, and Mr. Fred. Gordon. The concerted pieces, including "The Life-bath" (Hatton), Stevens's glee "The cloud-capp'd towers," "The sea hath its pearls" (Pinsuti), and "Strike the lyre" (Cooke), were admirably rendered, and received much applause. Miss Holt was highly successful in all her solos, her greatest achievement, however, being in the motett, *Hear my Prayer* (Mendelssohn), which formed the principal feature of the entertainment. In the rendering of the motett the chorus was admirable. The selections set down for Miss Parry were extremely well sung, and loudly encored. Mr. Barton sang with his customary ability the "Death of Nelson," and Mr. Fred. Gordon elicited warm applause by his dramatic rendering of "For ever and ever" (Tosti). Mr. J. T. Elliott officiated as Conductor, and Miss Emily Gardner accompanied. The Congregational Church Choir gave its fifth Annual Concert in the Brook Street Schools on Monday, the 21st ult., when a programme consisting of selections from Handel's *Israel in Egypt*, and T. M. Pattison's Cantata, *The Ancient Mariner*, with Miss Laura Smart, Mr. George Barton, and Mr. Fred. Gordon, as principals, attracted a large audience. The *Israel* choruses were creditably performed, and the duet, "The Lord is a man of war," sung by Mr. H. Parr and Mr. Gordon, encored. The cantata was well received, soloists, chorus, and band being in every respect thoroughly satisfactory. Mr. W. Gardner led the band, Miss E. Gardner presided at the piano, Mr. John Hayes at the American organ, and Mr. J. T. Elliott officiated as Conductor.

SCARBOROUGH.—The Philharmonic Society gave a Concert on the 4th ult. in the Circus. The first part of the programme consisted of Sullivan's *Prodigal Son*, performed for the first time in Scarborough; and the second part was miscellaneous, comprising choruses and glees by the Society, and songs from the principals. Mr. E. H. Holder was the Conductor, and the vocalists were Miss H. Tomlinson, Madame Osborne Williams, Mr. G. H. Welsh, and Mr. A. McCall.

SELBY.—An interesting competition took place on the 17th ult. at the Abbey Church, for the purpose of selecting a successor to Mr. E. J. Bellerby, Mus. Bac. (who has recently removed to Margate), as Organist. There were eight candidates, and Dr. Monk, Organist of York Cathedral, officiated as judge. The following formed the programme: 1. Organ composition by Bach, Mendelssohn, &c., left to performer; 2. Any chorus by Handel, left to performer; 3. Organ movement, given and played at first sight; 4. A chant and psalm-tune played at sight; 5. Short (extemporaneous) prelude in any key appointed by the judge. The candidates were: Mr. Windle, Chesterfield; Mr. F. G. Karn, Leatherhead; Mr. Gregory, Welford, Rugby; Mr. W. Heselton, Beverley; Mr. Jos. Mallinson, Selby; Mr. Whitworth, Dewsbury; Mr. Sykes, Leeds; and a gentleman from Peterborough whose name did not transpire. The competition occupied between five and six hours, and in the end Mr. Fred. Sykes, of Leeds, was declared the successful candidate. Mr. Sykes is a pupil of Dr. Spark.

SHAW.—On Thursday evening, the 3rd ult., a very successful Concert was given in the Co-operative Hall, when the soloists were Miss Topliffe, Messrs. Schofield and Dixon; solo violin, Mr. W. D. Hill; accompanist, Mr. Ormerod.

SHERBORNE.—A successful Concert was given in the Town Hall on Thursday evening, the 3rd ult., in aid of the Choir Boys' Endowment Fund. The first part consisted of a Harvest Cantata, *The Golden Sheaf*, the accompaniment to which had been effectively arranged for an orchestra by Mr. G. E. Lyle, Organist of Sherborne Abbey. The second part was miscellaneous, and included some harp solos by Mr. Frederick D. Jones, R.A.M., which received great applause. The hall was crowded with an appreciative audience. The band and chorus, mostly members of the Abbey choir, played and sang with great precision, under the conductorship of Mr. Lyle. On Thursday, the 10th ult., the sixty-third Concert of the Sherborne School Musical Society was given in the Great Schoolroom, under the conductorship of Mr. Parker. The choruses were rendered in admirable style, and several vocal and instrumental pieces were remarkably well given, Mr. Parker being highly successful in his song, "The Kerry Dance."

SPALDING.—Mr. Bollon and a company of vocalists gave a performance of the greater part of Handel's Oratorio *The Messiah* on the 1st ult., in the Corn Exchange. Among the solo parts, a tribute of praise is due to Mr. Hand for his careful and correct rendering of "Comfort ye" and "Every valley," and to Mr. Bollon for his excellent singing of "But who may abide." "He shall feed his flock" was also highly successful, the finished and cultured singing of Miss Gled and Miss Boyer being all that could be desired; and Mrs. Swan was compelled to repeat "But Thou didst not leave." In the second part Miss Boyer created a favourable impression in "I know that my Redeemer liveth," and Mr. Lacey was very successful in "The trumpet shall sound"—Mr. A. Riddington's perfect accompaniment being a prominent feature. The other solos were taken by Miss Hart, Miss Sealy, and Mr. Collins. The choruses were well rendered, especially "And the glory," "Lift up your heads," "Hallelujah," and "Worthy is the Lamb." Mr. Bollon conducted.

SPILSBY.—On the 11th ult. *The Messiah* was successfully performed in the Parish Church. The soloists were Mrs. Alfred Robinson, Miss Walker, Miss Talfourd, Mr. E. Dunkerton, and Mr. Egbert. The choruses were sung by the members of the Spilsby Choral Society, conducted by Mr. Keller. Mr. Gregory, Mus. Bac., Oxon., who presided at the organ, added greatly to the success of the performance.

SUTTON.—An evening Concert (the first of a series of six) was given by Mr. G. C. Barry on Monday, the 7th ult., at the Public Hall, to a very large audience. The vocalists were Madame Adeline Paget, Mr. Edward Lloyd, Mr. Sidney Barnby, Mr. Henry Parkin, and Mr.

Henry Prenton, and the instrumentalists Messrs. Cobbet and Hill (violin). Several concerted pieces were sung by the British Glee Union. The conductors were Messrs. G. C. Barry, T. Hill, Lovett King, and Turle Lee.

TENBURY.—The Musical Society gave its second Concert of the season on the 17th ult., when Mendelssohn's *Hymn of Praise* formed the first part of the programme. The solos were well rendered by Miss Pound (R.A.M.), Miss Wheeler, and Mr. W. Anstice. Several glees and part-songs were sung in the second part. The whole was under the direction of the Rev. J. Hampton.

TREDEGAR.—On Thursday, the 10th ult., Harvest Thanksgiving services were held at St. George's Church. There was an early celebration of the Communion at 8 a.m., and a full choral service at 7.30 p.m. The Rev. E. Jones read the lessons and officiated as the precantor, and the choir sang Tallis's responses. The 122nd Psalm was chanted to Barnby in E flat as a Processional Hymn, and the special psalms, 121 and 147, were chanted to single chants by A. H. Brown and S. Wesley. The Cantata *Domino and the Deus misereatur* were sung to chants, and the anthem, "O give thanks" (Sydenham), was most effectively rendered, the solo part being taken by Mr. George Jones (Eos Tirphil). Hymns 386 and 382 were sung before and after the sermon. The preacher was the Rev. Mr. Saulez, Vicar of Canton, Cardiff. After the service Mr. Caird, Organist, played a selection of music from the classical authors.

WINDSOR.—Nothing could exceed the enthusiastic reception accorded to the St. George's Choir on Monday evening, the 7th ult., at the Albert Institute, on the occasion of their first grand Concert, every available space in the large hall being occupied by an audience composed of the *élite* of the royal borough, the list of patrons having included H.M. Majesty and the Royal Family, as well as most of the leading families of the neighbourhood. The chorus-singing was very good. Madame Worrell created a marked effect in all her songs; Mr. Shepley was also highly successful; and several instrumental pieces were well played and much appreciated. In the second part Mr. James Gathrop, who made his first appearance on a Windsor platform, gave Sullivan's "Distant Shore," which he sang in first-rate style. Being vociferously encored, he responded by giving "The Thorn," which received ample justice. Sir George Elvey most ably conducted, and Mr. J. S. Liddle acted as accompanist.

WOLVERHAMPTON.—At the first Concert of the season of the Festival Choral Society, on the 15th ult., a large attendance gathered in the Agricultural Hall to hear a performance of Barnett's *Ancient Mariner* and Sullivan's *Martyr of Antioch*, which were admirably rendered. In the *Martyr of Antioch* the solos were well sung by Miss Marriott, Miss Josephine Cravino, Mr. Lloyd, Mr. Prior, and Mr. Frederic King. In Barnett's cantata Miss Kate Hardy sang the soprano part, the other parts being sustained by Mr. Lloyd and Mr. King. Dr. Heap is to be congratulated on the success of the Society. A performance of *The Messiah* is announced for the next Concert, on the 28th inst.

WORSLEY, NEAR MANCHESTER.—On Sunday, the 20th ult., a large new organ, by Messrs. Alexander Young and Sons, was opened at the Parish Church by Mr. R. Froude Coules, Organist to the Earl of Mulgrave. The services were well rendered by the choir. The Rev. Canon Beechey preached both morning and evening, and spoke in high terms of the new instrument. At the evening service the choir was particularly fine, and gave evidence of careful training. The Earl of Mulgrave intoned the service both morning and evening, and the Rev. W. H. Baynes, M.A., read the lessons. At the close of the evening service Mr. Coules gave an Organ Recital, and played selections from the works of Mozart, Mendelssohn, Guilmant, &c., concluding with an elaborate improvisation on the evening hymn known as "Tallis's Canon." The collections, amounting to £46, were devoted to the Organ Fund.

YORK.—The Musical Society's Concert on the 17th ult., at which Haydn's *Seasons* was performed, was in every respect a marked success. Madame Marie Roze-Mapleson, in the part of Jane, achieved a perfect triumph, her song, "A wealthy lord," especially, being warmly and deservedly applauded. Mr. Hilton, too, was thoroughly satisfactory both in the songs and recitatives assigned to Simon; and Mr. Abercrombie gave the music of Lucas with praiseworthy care. Mr. R. S. Burton deserves much credit for the able manner in which he has drilled the choir. In most cases the choruses were excellently given, Mr. Burton's conducting doubtless contributing greatly to the success of the performance.

ORGAN APPOINTMENTS.—Mr. R. Boulcott-Newth, Organist and Choirmaster, to St. John's, Angell Town, Brixton.—Mr. Edwin J. Wareham, Organist and Choirmaster, to the Parish Church, Woodbridge.—Mr. J. J. Simpson, Organist and Choirmaster to St. James's Church, Brownhill.—Mr. H. Harford Battle, Organist and Choirmaster to St. Paul's Church, Upper Norwood.—Mr. Wm. A. Strong, Organist and Choirmaster to St. Andrew's Church, Notting Hill, W.—Mr. F. R. Greenish, L. Mus. T.C.L., Organist and Director of Choir to St. Martin's, Haverfordwest.—Mr. Thomas Lee, A.Mus. T.C.L., to the Parish Church (St. Peter), Liverpool.—Mr. W. S. Clarke, Organist and Choirmaster to St. Michael's Church, Whitby.

CHOIR APPOINTMENTS.—Mr. Edward Kemp (Tenor), Vicar Choral to Lichfield Cathedral.—Mr. Haydn W. Grover (Alto) to Christ Church, Mayfair, W.—Mr. Charles Strong, Choirmaster to St. Augustine's, Highbury New Park.

DEATH.

On October 25, ALBERT ORLANDO STEED, aged 42.

MISS ARTHUR (Soprano).

(Pupil of Madame Sainton-Dolby.)

4, Alma Square, St. John's Wood, London, N.W.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

SCHUBERT, F.—Songs, Vol. I. Twenty Songs for a Mezzo-Soprano voice. The English version by NATALIA MACFARREN. 1s. 6d. For Contents see p. 616.

BACH, J. S.—Missa Brevis (in A). Edited for the use of the Bach Choir, by E. PROUT. 8vo, paper cover, 1s. 6d.

PALESTRINA.—Missa Papæ Marcelli. Edited for the use of the Bach Choir, by OTTO GOLDSCHMIDT. 8vo, paper cover, 2s.

ROSSINI.—Stabat Mater. Translated into Tonic Sol-fa Notation by W. G. McNAUGHT. 1s.

BACH, J. S.—The Organ Works, edited by J. F. BRIDGE, Mus. Doc., Oxon., and JAMES HIGGS, Mus. Bac., Oxon. Book I. Eight Short Preludes and Fugues. 2s. 6d.

BRIDGE, DR. J. F.—(in G). The Office of the Holy Communion. 8vo, 1s.

DORAN and NOTTINGHAM.—Evensong Canticle Series. Nos. 1 to 7, bound together in buckram, 2s.

REW, H. G.—(in F). Magnificat and Nunc dimittis. 8vo, 6d.

SOUTH, C. F.—Benedicite, omnia opera. Post 8vo, 1½d.

TORRANCE, REV. G. W.—(in F). Cantate and Deus miseretur. Festival Service. 8vo, 1s.

TRAVERS, JOHN.—(in F). The Morning and Evening Service. Edited by G. C. MARTIN. 8vo, 1s. Or singly, Te Deum, 4d.; Jubilate, 3d.; Kyrie eleison, Sanctus, and Nicene Creed, 4d.; Magnificat and Nunc dimittis, 4d.

TUCKERMANN, DR. S. P.—(in E flat). Morning and Evening Service, with the Office for the Holy Communion. 8vo, 2s. Or singly, No. 1, Te Deum, 4d.; No. 2, Benedictus, 4d.; No. 3, Introit, No. 4, Kyrie, No. 5, Gloria before the Gospel, No. 6, Gloria after the Gospel, No. 7, Credo, No. 8, Sursum Corda, No. 9, Preface A, No. 10, Preface B, No. 11, Sanctus, No. 12, Gloria in excelsis, 1s.; No. 13, Magnificat, No. 14, Nunc dimittis, 4d.

WAIT, W. M.—(in C). Magnificat and Nunc dimittis. 8vo, 6d.

WESLEY, SAMUEL.—(in F). The Morning and Evening Service. Edited by G. C. MARTIN. 8vo, 1s. Or singly, Te Deum, 4d.; Jubilate, 3d.; Kyrie eleison and Sanctus, 2d.; Magnificat and Nunc dimittis, 6d.

WOODWARD, REV. H. H.—(in E flat). Magnificat and Nunc dimittis. 8vo. 4d.

ELVEY, SIR G.—"Arise, shine, for thy light is come" (Novello's Tonic Sol-fa Series, No. 133). 1d.

GRAHAM, GABRIELLE.—"The Lord is my light." Anthem. 8vo, 3d.

LOWE, A.—"Hosanna!" Short, easy full Anthem for Christmas. 8vo, 3d.

MOULTRIE, REV. G. and REV. B. W. J. TREVALDWIN.—Two Carols for Christmastide. 8vo. 6d.

NOVELLO'S OCTAVO ANTHEMS.

No. 237. Great is the Lord. Rev. Sir F. OUSLEY ... 6d.
238. Sing joyfully unto God. W. BYRD ... 4d.
239. The earth is the Lord's. T. T. TRIMNELL ... 4d.
241. O come hither and behold the works of God

W. JACKSON 3d.
242. Out of the deep. J. BAPTISTE CALKIN ... 3d.

STORER, JOHN.—"O how amiable are Thy dwellings." Anthem. 8vo, 3d.

SYDENHAM, E. A.—"There were shepherds." Easy Anthem for Christmas. 3d.

TOZER, A. E.—"Peaceful eve, so still and holy." Christmas Carol. 8vo, 2d.

BAKER, F.—"Kindergarten Songs of the Seasons." 1s.

BRIDGE, DR. J. F.—"A Canticle to Apollo." Part-Song. 8vo, 4d.

KING, OLIVER.—"The Curfew" (Novello's Part-Song Book, No. 470). 2d.

WEBB, F. G.—"A New Year's Greeting." Part-Song. 8vo, 3d.

— "Farewell to the Old Year." Part-Song. 8vo, 3d.

ARMSTRONG, R.—"Mother's called away." Song. 1s.

FRYE, J. T.—"See the leaves around us falling." Sacred Song. 1s.

DURING THE LAST MONTH—Continued.

ORCZY, BARON BODOG.—Turkish Ballet. Arranged for the Pianoforte, from the Opera "The Renegade." 9d.

— "Exiled." Hungarian Song from the Opera "The Renegade." 2s.

BRIDGE, DR. J. F.—Minuet and Trio, for the Pianoforte. 1s. 6d.

CUTLER, E.—Gavotte in A major, for Pianoforte. 1s. 6d.

KING, OLIVER.—Gavotte pour Piano. Op. 23. 2s.

NOTTINGHAM, C. H.—Gavotte et Musette, pour le Piano. 1s.

— Scherzo and Trio in C mr., for Pianoforte. 1s. 6d.

— Scherzo and Trio in A, for the Pianoforte. 1s. 6d.

SAUNDERS, GORDON.—La Vélocité. Galop di Bravura. 2s.

TELFORD, W. H.—Funeral March, for Pianoforte or Organ. 1s. 6d.

MISS ADELAIDE SPRANGE (Soprano).

For Concerts, Oratorios, Dinners, &c. Address, Mr. Stedman, 12, Berners Street, or 39, Sydenham Road, Stoke Newington.

MISS EMILY PARKINSON (Soprano).

For Oratorio, Concerts, Grand Opera, &c. Address, 205, Euston Road.

MISS LILY PARRATT (Contralto).

For Concerts and Oratorios, address, 224, Airedale View, Bradford.

MR. WM. PARKINSON

(Principal Tenor of Her Majesty's and Drury Lane Theatres, &c.)
For Oratorio, Concerts, Grand Opera, &c. Address, 205, Euston Road.

MR. CHARLES FREDERICKS (Tenor)

(Principal, Hereford Cathedral).
For Oratorios, &c., as above; or 42, Shelgate Rd., Clapham Junct., S.W.

MISS ELIZA THOMAS, R.A.M. (Contralto), will sing at Carlisle, December 2 and March 6; Hythe, 13 ("Messiah"); Whittlesea, 14; Hull, 23 ("Messiah"); Bury, 24 ("Messiah"); Hinkley, 29 ("Messiah"). 49, Upper George Street, Bryanston Square, London, W.

MADAME EVANS-WARWICK. (Contralto) (from the Royal Albert Hall, and principal London and Brighton Concerts), sings at Scarborough, December 3; Hartlepool, 6; Blackburn, 14; Darlington, 15; Gateshead, 23; Sunderland, 24. Engagements for Oratorios, Ballad Concerts, &c. Address, 3, Blackstock Road, Finsbury Park, London. Liberal terms for intermediate or consecutive dates.

MR. F. A. W. PARKINSON, Teacher of Music, Organ, Piano, &c. Address, 205, Euston Road.

MR. and MADAME EDWYN FRITH'S GRAND ORATORIO, OPERATIC, and BALLAD CONCERT PARTIES (under Royal Patronage, 1880) for London or Provinces. Terms moderate. Mr. Frith has already fulfilled and booked over fifty Concerts for his Party this season. It is a positive fact that on account of the great success achieved at the Town Hall on October 8 last, the Birmingham Musical Association have re-engaged Mr. Frith's Party for January 21, and March 18, 1882. Four engagements in Birmingham alone within five months, and three in Manchester, should be a good criterion of success attained. Mr. and Madame Frith (Bass and Contralto) can accept engagements together or singly. Dates settled: Bournemouth, November 30 (morning and evening concerts); Shepherd's Bush, December 8 (Choral Society); Warminster, 27 (re-engagement); Leominster, January 19; Ross, 20; Birmingham, 21 (re-engagement); Shepherd's Bush, 27, and February 24; Manchester, 25 (re-engagement, Choral Society); Birmingham, March 18 (re-engagement); Shepherd's Bush, 24, and April 25, &c., &c. Many other dates pending. New prospectus ready this month. Artists wishing names to appear should write at once. Small charge made. Circulation nearly 3,000. Vacancies for RESIDENT and other VOCAL PUPILS; introductions when competent. Terms moderate. Address, Yealm House, Netherwood Road, Kensington, W.

CHESTER CATHEDRAL.—There is a VACANCY for a SOLO BOY. Free board, lodging and education. Apply to Rev. C. H. Stewart, The Precentory, Chester.

WESTMINSTER MUSICAL SOCIETY.—Good VOICES REQUIRED for the above Amateur Musical Society. Works of high-class character will be performed during the ensuing season, assisted by a professional band. Apply to W. H. Baker, Secretary, 32, Vincent Square, S.W.

ALTO, TENOR, and BASS VOICES REQUIRED for the new Church, St. Mary's, Berkeley Square. Surplice choir. Stipend, £5. Morning and evening service on Sundays, and weekly practice. Apply by letter to W. Pinney, Mus. B., 70, Elgin Crescent, Notting Hill, W.

Now ready.

NEW AND REVISED EDITION with various improvements and many additional Chants, of **THE PSALTER**, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.
Edition II., in Foolscape 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. *Words only*. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION of **THE CANTICLES**, &c. First Series.

- I. Post 8vo, chants in short score. 6d.
- II. Foolscape 4to, chants in short score. 1s.
- III. In 32mo. *Words only*. 1½d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION of **THE ANGLICAN CHANT-BOOK**. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscape 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.
London: NOVELLO, EWER and Co.

WANTED, at a City Church, where there is service only on Sunday morning, **ALTO, TENOR and BASS VOICES**. Name and address to J. R., 56, Drayton Park, Highbury, N.

A FIRST-CLASS SOLO TENOR, of eight years' Cathedral experience, desires an **APPOINTMENT** for Sunday duty, in or near London. Could also attend one or two services in the week. Undeniable testimonials as to voice and ability. Address, Cathedral, Messrs. Novello, Ewer & Co., 1, Berners Street, W.

BASS VOICE WANTED (not Baritone), for the Choir of Bedford Chapel, Bloomsbury. Plain choral service. Stipend, £10. Must read fairly at sight. Apply by letter to the Organist, stating experience.

ORGANIST WANTED for St. Peter's, Regent Square, W.C. Small salary only. Address, Vicar, 1A, Russell Square, W.C.

ORGANIST WANTED, able to Train a Choir. Salary, £25 per annum. Address, Rev. W. Trevor Nicholson, Egham Vicarage, Surrey.

ASSISTANT ORGANIST, in return for Practice and occasional Lessons. With little coaching could soon take service. Apply by letter to Waite, Mr. Cochhead, 94, Norfolk Terrace, Bayswater, W.

ORGANIST WANTED for Cathedral in America. Must be a very effective player, quick reader, good teacher, under 30 years of age, unmarried, and a communicant. F.C.O. preferred. Passage will be paid. Commencing salary, £100. Apply, not later than December 8, stating fullest particulars to Precentor, care of Messrs. Novello, Ewer and Co., Queen Street, E.C.

ORGANIST DISENGAGED.—Used to full service. Moderate salary. Would like to communicate with one leaving. X. Z., Messrs. Novello, Ewer and Co.

MR. H. WALMSLEY LITTLE, Mus. Bac., Assoc. R.A.M., Organist and Choirmaster of St. Giles-in-the-Fields, W.C. (lately appointed) has **VACANCIES** for a few **ORGAN PUPILS**. Fine instrument. Address, 77, Millbrook Road, Brixton, S.W.

MUSICAL PROFESSION.—To the **CLERGY**, &c.—Mr. W. de M. SERGISON, Organist of St. Peter's, Eaton Square, has a **VACANCY** for a Young Gentleman as **ARTICLED PUPIL**. The highest advantages for training as a Church musician. Apply to the Vestry, St. Peter's, Eaton Square, S.W.

A FIRST-CLASS PIANOFORTE TUNER desires an **ENGAGEMENT** for two days a week. Five years with Messrs. Kirkman and Son. Address, T. C. L., 87, Mayland Road, Shepherd's Bush, W.

TUNER WANTED. One who understands American Organs and Harmoniums preferred. A permanent situation for an experienced and steady man. Address, with photograph, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a First-class **ASSISTANT** in a **MUSIC WAREHOUSE**, to take the Management of the Paper Department. Liberal wages to one who thoroughly understands his business. Address, Y. Z., care of Messrs. Forsyth Brothers, 272A, Regent Circus, Oxford Street, London.

WANTED, a First-class **PIANOFORTE and HARMONIUM TUNER and REPAIRER** in the country (January 1, 1882). Constant employment. He must be able to tune well; of gentlemanly and sober habits. Apply, stating terms, inclosing carte, experience, and references, to V. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TUNING and REPAIRS.—**WANTED**, a Young Man for a small Country Trade. Apply to A. B., Justin Brown's Factory, 237, Euston Road, London, N. N.B.—One just out of his time preferred.

GOTHIC HARP for **SALE**, in splendid condition. £20 lowest price. Apply by letter, L. C., 55, Brecknock Rd., N.W.

THE "SNELL" HARMONIUM is the most perfect instrument extant. May be had of all music-sellers and professors, or of the makers, E. and W. Snell, Pedal Reed-Organ Builders, King Street North, Camden Town, London.

THE GENESIS OF HARMONY.—An Inquiry into the Laws which govern Musical Composition. 'ΕΚΑΙΟΣ'ΑΡΧΩΜΕΣΘΑ. By HUGH CARLSTON. Bound, 8vo, net, 3s. London: Augener and Co., 86, Newgate St., and 81, Regent St.

NEW CHRISTMAS CAROLS.

CHRISTMAS CHIMES (GLADSTONE). 3d. "The Golden Carol" and "The Legend of Joseph and the Angel," 2d. Bristol: P. J. SMITH and Sons.

NEW CHORAL MUSIC by **ALFRED R. GAUL**.

OLD NEPTUNE. (Second Thousand.) Words by Edward Oxenford. Price 3d.

"Its vigorous and thoroughly English style makes it suitable for renderings by numerous assemblies of vocalists."—*Birmingham Daily Gazette*.

JACK FROST. (Sixth Thousand.) Words by Edward Oxenford. Price 3d.

"Enthusiastically redemanded on each of ten renderings in St. Andrew's Hall, Norwich, and the Town Hall, Birmingham."

THE ERL-KING. (Second Thousand.) Price 3d.

"A graphic illustration of a difficult subject. The narrative portions are powerfully descriptive strains."—*Birmingham Daily Gazette*.

THE SHIPWRECK, Birmingham Prize Glee. Fourth Edition, reduced price, 4d.

THE POTTER. (Fifth Thousand.) Price 3d.

"Thoroughly deserves all the popularity it is certain to obtain."—*Musical Times*.

THE TWENTY-THIRD PSALM, "The Lord is my Shepherd." (Fourth Thousand.) Sung by large choirs on six occasions in the Birmingham Town Hall. Price 4d.

"Written upon a theme of great beauty, and the harmonies are rich."—*Birmingham Daily Gazette*.

London: NOVELLO, EWER and Co.

NOVELLO'S PARISH CHOIR-BOOK,
A COLLECTION OF MUSIC FOR THE SERVICE
OF THE CHURCH,
By MODERN COMPOSERS.

Published under the Patronage of the Ely Diocesan Church Music Society.

No.		Price
5.	ALLEN, G. B., in D ... <i>Te Deum laudamus</i>	3d.
14.	ARMES, Dr. P., in G ... <i>Te Deum laudamus</i>	3d.
16.	ARNOLD, Dr. G. B., in C ... <i>Te Deum laudamus</i>	3d.
3.	BARNBY, J., in D (<i>Unison</i>) ... <i>Te Deum laudamus</i>	3d.
4.	BARNBY, J., in B flat (<i>Do.</i>) ... <i>Te Deum laudamus</i>	3d.
Voice part only, octavo post, 1½d.		
35.	BARRETT, E. R., in E flat ... <i>Te Deum laudamus</i>	3d.
18.	BEST, W. T., in C ... <i>Te Deum laudamus</i>	3d.
9.	CALKIN, J. B., in D ... <i>Te Deum laudamus</i>	3d.
38.	CARNALL, A., in C ... <i>Te Deum laudamus</i>	3d.
30.	CHIPP, Dr. E. T., in D ... <i>Te Deum laudamus</i>	3d.
12.	CLARKE, J. H., in F ... <i>Te Deum laudamus</i>	3d.
26.	DYKES, Rev. J. B., M.A., Mus. Doc., in F ... <i>Te Deum laudamus</i>	3d.
31.	ELLIOTT, J. W., in F ... <i>Te Deum laudamus</i>	3d.
36.	GADSBY, H., in E flat ... <i>Te Deum laudamus</i>	3d.
6.	GARRETT, Dr. G. M., in F ... <i>Te Deum laudamus</i>	3d.
10.	HAKING, R., in C (<i>Chant form</i>) ... <i>Te Deum laudamus</i>	3d.
22.	HERBERT, E., Mus. Bac., in D ... <i>Te Deum laudamus</i>	3d.
15.	HOPKINS, J. L., Mus. Bac., in G ... <i>Te Deum laudamus</i>	3d.
29.	IRONS, H. S., in G ... <i>Te Deum laudamus</i>	3d.
Voice part only, octavo post, 1½d.		
27.	LITTLETON, A. H., in E flat ... <i>Te Deum laudamus</i>	3d.
8.	MACFARREN, WALTER, in C ... <i>Te Deum laudamus</i>	3d.
8.	MACFARREN, G. A., in G (<i>Uni.</i>) ... <i>Te Deum laudamus</i>	3d.
7.	MONK, Dr. E. G., in A (<i>Unison</i>) ... <i>Te Deum laudamus</i>	3d.
13.	MONK, W. H., in A ... <i>Te Deum laudamus</i>	3d.
34.	MORLEY, THOMAS, in F ... <i>Te Deum laudamus</i>	3d.
25.	NUNN, J. H., in F ... <i>Te Deum laudamus</i>	3d.
11.	OUSELEY, Rev. Sir F., in F ... <i>Te Deum laudamus</i>	3d.
33.	REAY, SAMUEL, in F ... <i>Te Deum laudamus</i>	3d.
28.	REDHEAD, R., in D ... <i>Te Deum laudamus</i>	3d.
32.	SMART, HENRY, in F ... <i>Te Deum laudamus</i>	3d.
19.	STAINER, Dr. J., in C ... <i>Te Deum laudamus</i>	3d.
1.	STEGGALL, Dr. C., in A ... <i>Te Deum laudamus</i>	3d.
24.	STEPHENS, C. E., in C ... <i>Te Deum laudamus</i>	3d.
21.	STEWART, Sir R. P., in G ... <i>Te Deum laudamus</i>	3d.
2.	SULLIVAN, A. S., in D ... <i>Te Deum laudamus</i>	3d.
20.	THORNE, E. H., in C ... <i>Te Deum laudamus</i>	3d.
23.	TILLEARD, JAMES, in F ... <i>Te Deum laudamus</i>	3d.
37.	WOODWARD, Rev. H. H., in E flat ... <i>Te Deum laudamus</i>	3d.

London: NOVELLO, EWER and Co.

WANTED, PIPE ORGAN, Second-hand. Specifications to Thompson and Shackell, Pianoforte Dealers, Cardiff.

FOR SALE, an ORCHESTRAL PIANOFORTE and ORGAN combined. Walnut resonant case, 7-octave. Capital tone. By CRAMER. To be sold a bargain. Apply at 346, Old Street, E.C.

FOR SALE.—GRAND PIANO by ERARD, in good condition, with nearly new radiating and concave organ pedals and action complete. A great bargain. Apply to Mr. G. Gough, Church Street, Calne, Wilts.

A TRANSPOSING COTTAGE PIANOFORTE, in a handsome walnut-wood case, to be SOLD for Twenty Guineas. A bargain. 98, Camden Road, London, N.W.

GEORGE WITHERS and CO. have the following on SALE:—

VIOLIN, by HIERONYMUS AMATI, 1687, large size, fine preservation, powerful tone, price £95.

VIOLIN, by ANTONIUS STRADIVARIUS, long pattern, very fine preservation and tone, price £350.

VIOLIN, by ANDREA AMATI, one of the twenty-four made by order of Charles IX. of France (largest size), price £250.
95, St. Martin's Lane, Charing Cross, London, W.C.

60 GENUINE old VIOLINS for SALE, including solo instruments by A. and H. and Nicholas Amati, Banks, Cappa, Cross, Duke, Guadagnini, P. Guarnerius, Klotz, Lupot, Maggini, Raphael, &c.; and an Andrea Amati, belonging to Cervetto in 1748. Apply, Mr. J. Dace, Colchester.

VUILLAUME'S COPIES of STRADIVARIUS VIOLINS. Renowned copies by this celebrated maker are very scarce, and increasing rapidly in value. Price £27 each. London: ROBERT COCKS and Co., New Burlington Street.

SOLO VIOLIN, by JOSEPH GUARNERIUS. Warranted genuine. Hill's certificate. In fine preservation, and grand tone. Price £75. Address, Violin, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

VIOLIN, genuine JACOBUS STEINER, for SALE, cheap. Can be seen at London, Liverpool, Oxford, or Cambridge. Address, A. A. J., 34, Slaty Road, Birkenhead.

VIOLIN, by VUILLAUME, of Paris, in excellent condition, and a fine tone. Can be seen at any time. Price £7. C. Browne, Model House, Kennington Park.

FINE old Italian VIOLIN for SALE, cheap. Grand tone and condition, from the Gillot collection, with mahogany case and Dodd Bow. Also a fine old VIOLIN, by GILKES. Address, B., Clairmont House, Anchor Head, Weston-super-Mare.

WANTED, a fine perfect VIOLIN, by STRADIVARIUS or JOSEPH GUARNERIUS. Apply, M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO VIOLINISTS.—THREE FIRST ITALIAN VIOLIN STRINGS (finest quality imported), sent post-free for thirteen stamps. Alphonse Cary, Manufacturer and Importer, Newbury, Berks. Professional violinists supplied at wholesale prices.

VIOLIN STRINGS.—The Trade and Shippers supplied with the best Italian Strings, finest in tone and unequalled in durability. Three sample Firsts sent post-free for thirteen stamps. London: Shepherd and Kilner, Music Publishers and Importers of Musical Instruments, Strings, &c., 7, Grocers' Hal Court, Poultry, E.C. Lists free.

FINE Italian VIOLONCELLO for SALE. Grand tone, excellent condition. Must be sold, as former owner is deceased. K., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

Just published.

JOHANN SEBASTIAN BACH'S ORGAN COMPOSITIONS

EDITED BY

GRIEPEKERL AND ROITZSCH.

VOLUME IX.

Containing Concerto in G, Fugues, and other pieces never before published. Price, net, 3s.

London: NOVELLO, EWER and Co.

SUBSCRIPTION EDITION

OF

MOZART'S WORKS

PUBLISHED BY

BREITKOPF & HÄRTEL, OF LEIPZIG.

SERIE XIV.—Nos. 1-9. Quartets for two Violins, Viola, and Violoncello. Score net 5 6

Subscriptions received, and single Volumes sold by
NOVELLO, EWER and Co.

NEW FOREIGN PUBLICATIONS.

	s.	d.
ALBUM of CELEBRATED STUDIES for VIOLIN. Edited by F. Hermann net	1	6
BACH, J. S.—Overture or Suite in D, for Two Violins, Viola, Bass, Cymbals, Three Oboes, Bassoon, and Three Trumpets. Full Score net	3	0
— Ditto, arranged for Pianoforte Duet net	2	0
BACH, PH. E.—Sonata, for Pianoforte and Violoncello net	2	0
BECKER, A.—Adagio, for Violin and Organ or Pianoforte. Op. 20 net	1	6
DOTZAUER, J. J. T.—Easy Exercises for Violoncello. Op. 107 net	2	0
FUCHS, R.—Concerto, for Pianoforte with Orchestra: Op. 27. Pianoforte Part net	12	0
— Sonata, for Pianoforte and Violoncello. Op. 29 net	12	0
GADE, N. W.—Concerto, for Violin and Orchestra. Op. 59: Full Score, 27s.; Orchestral Parts, 28s.; Violin and Pianoforte net	14	0
GERNSHEIM, F.—"Elohesu." Hebrew Melody, for Violoncello with Small Orchestra: Full Score, net, 2s.; Orchestral Parts, 5s.; with Pianoforte net	4	0
GOLTERMANN, G.—Four Pieces, for Violoncello and Pianoforte. Op. 96 net	2	0
GRIEG, E.—Norwegian Dances, for Piano Duet. Op. 35 net	2	0
GRÜNBERGER, L.—Lose Blätter, for Pianoforte Duet. Op. 30 net	7	0
— Quartet, for Two Violins, Viola, and Violoncello. Op. 31 net	12	0
HANDEL, J.—Six Duets, for Soprano and Contralto. Edited, with Pianoforte Accompaniment, by Brahms net	3	0
HERMANN, F.—Capriccio, for Three Violins. Op. 2 net	1	6
— Technical Studies for Viola. Op. 22 net	8	0
— Twenty-four Violin Studies, by Fiorillo, Kreutzer, and Rode. Arranged for Viola. Two Books:— Book I, 6s.; Book II net	7	0
HEYMANN, C.—Three Pieces, for Pianoforte. Op. 2:— No. 1. Valse Sérieuse net	3	0
" 2. Alla Hongroise net	3	0
" 3. Spielmanns Lied net	3	0
— Gondoliera, for Pianoforte. Op. 4 net	1	0
HOFMANN, H.—"Wilhelm von Oranien." Grand Opera:— Vocal Score, net, 20s.; Vocal Parts net	14	0
HUBER, H.—Waltzes. Second Set, for Pianoforte Duet, Violin, and Violoncello. Op. 54 net	24	0
— Italian Album. Fantasias for Pianoforte Duet. Op. 62. Book I, 10s.; Book II net	9	0
KIRCHNER, TH.—Compositions for Pianoforte Duet. Op. 57. Two Books each, net	1	0
KLEINMICHEL, R.—Symphony (B flat) for Full Orchestra. Op. 52. Full Score, 30s.; Orchestral Parts, 40s.; Piano Duet net	14	0
KLENGEL, J.—Suite for Violoncello and Pianoforte. Op. 1 net	3	0
— Three Pieces for ditto. Op. 2 net	7	0
— Capriccio for ditto. Op. 3 net	7	0
KRAUSE, E.—Andante (C minor). Op. 13. Full Score, 5s.; Orchestral Parts, 9s.; Piano Duet net	2	0
LÖSCHHORN, A.—Two brilliant Polonaises. Op. 175. Nos. 1 and 2 net	3	0
MEHUL, J.—"Joseph." Lyric Opera. Full Score net	16	0
MENDELSSOHN, F.—Three Venetian Gondolieras from the "Lieder ohne Worte." Arranged for Orchestra by Schulz-Beuthen. Full Score, each, net 2s.; Orchestral Parts, each net	7	0
REINECKE, C.—Five Tone-Pictures for Orchestra: Full Score, 11s.; Orchestral Parts net	17	0
RHEINBERGER, J.—"Christoforus." Legend for Solo, Chorus, and Orchestra, with German and English Words. Op. 120. Full Score, net, 40s.; Orchestral Parts, 60s.; Vocal Parts, each, 3s.; Vocal Score net	10	0
ROMBERG, C.—Concerto No. 8, for Violoncello and Piano net	1	6
SIEBER, F.—Practical Studies for the Voice, with Accompaniment of Pianoforte:— Book I. Ten Vocalises for High Soprano net	12	0
" II. Ditto for Mezzo-Soprano net	12	0
" III. Ditto for Contralto net	12	0
SPOHR, C.—"Jessonda." Opera. Full Score net	20	0
— Three Adagios from celebrated Quartets. Arranged for Violin and Pianoforte net	2	0
— Pastorale from the Septet. Op. 147. Arranged for ditto net	1	6
SVENDSEN, J.—Romance for Violin and Orchestra. Op. 26. Full Score, 4s.; Orchestral Parts, 8s.; with Pianoforte net	4	0
— Norwegian Artists' Carnival, for Orchestra. Op. 14. Full Score, net, 4s.; Pianoforte Duet net	1	6

Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

SUBSCRIPTION EDITION

OF

ROBERT SCHUMANN'S WORKS

EDITED BY

CLARA SCHUMANN

PUBLISHED BY

BREITKOPF & HÄRTEL, OF LEIPZIG.

SERIE V.—No. 20. Quintet for Pianoforte, two Violins, Viola, and Violoncello net 10s.
" No. 26. Märchen-erzählungen. Four Pieces for Clarinet, Viola, and Pianoforte net

Subscriptions received, and single Volumes sold by
NOVELLO, EWER and Co.

Just published.
BY THE RIVER
 Written by HERBERT GARDNER; Music composed by
GABRIEL DAVIS.
 Price 2s. net.

"Refined and smoothly written."—*Graphic*.
 London: NOVELLO, EWER and Co.

Just published.
KING CARNIVAL

Written by FREDERICK E. WEATHERLY, M.A.; Music composed by
GABRIEL DAVIS.

Price 2s. net.
 "Refined and smoothly written."—*Graphic*.
 "Will gladden the hearts of those who seek (often in vain) for something new and not commonplace. It is likely to become a favourite. The composer has adopted the (in her case) happy device of a change in time to express a change of sentiment."—*Illustrated London News*.

London: NOVELLO, EWER and Co.

Sung by Miss ADA TOLKIEN.
ELSIE (THE FLOWER GIRL'S SONG)

Written and composed by GABRIEL DAVIS.

Price 2s. net.
 London: NOVELLO, EWER and Co.

Sung with great success by Miss JOSÉ SHERRINGTON.

THE ZINGARA

Written and composed by GABRIEL DAVIS.

Price 2s. net.
 London: NOVELLO, EWER and Co.

New Patriotic Song for Baritone.

Sung by Mr. THURLEY BEALE.

WHO'S FOR THE QUEEN?

Written by FRED. E. WEATHERLY, M.A.

MUSIC BY GABRIEL DAVIS.

Price 2s. net.
 London: NOVELLO, EWER and Co.

Just published, price 2s. net.

NEW SONG.

THE COMING YEAR

WORDS BY DEAN ALFORD

MUSIC BY GABRIEL DAVIS.

OPINIONS OF THE PRESS.

"It would be difficult to find words better suited to musical treatment than those by the late Dean of Canterbury. Mrs. Davis has evidently studied them well, and shown considerable merit."—*Orchestra*.

"First in the rank is 'The Coming Year,' the touching words by Dean Alford, the appropriate music by Gabriel Davis."—*Graphic*.

The beautiful words of this song were written shortly before the death of the late lamented Dean of Canterbury.

London: NOVELLO, EWER and Co.

MY LADY BARBARA'S GAVOTTE

By GABRIEL DAVIS.

Price 2s.

Band parts can be had on hire.

Brighton: HARPER BROS., Ship Street.

NEW PATRIOTIC FOUR-PART SONG.

WHO'S FOR THE QUEEN? Written by

Fred. E. Weatherly, M.A.; music composed by GABRIEL DAVIS. Price 3d. net. "This part-song deserves attention, as it is the composition of a talented lady who has already won fame as a composer of concerted vocal music. The work under notice is quite worthy to rank beside its numerous popular predecessors."—*Ladies' Pictorial*. "Right loyal and full of healthy sentiment are the words and music of 'Who's for the Queen?' a new patriotic song, written and composed by F. E. Weatherly and Gabriel Davis. This song should be sung not only at all Penny Readings throughout the United Kingdom, but wherever sedition is known or even suspected to exist."—*Graphic*. London: NOVELLO, EWER and Co.

POPULAR FOUR-PART SONGS BY GABRIEL DAVIS.

THE THREE STARS	...	...	...	2d.
THE KNIGHT'S RETURN (4th Edition)	...	...	...	2d.
GOD SAVE THE PRINCE (17th "	...	...	...	2d.
THE DISTANT SEA (6th "	...	...	...	2d.
TO THE WOODS (6th "	...	...	...	2d.
HARK! 'TIS MUSIC (5th "	...	...	...	2d.
THE HOUR OF REST (4th "	...	...	...	2d.
DAME WIGGINS OF LEE (Humorous). (5th Edition)	...	...	...	2d.
DAME TROT (3rd "	...	...	...	2d.
WHO'S FOR THE QUEEN? ...	...	...	...	3d.

London: NOVELLO, EWER and Co.

Ashdown and Parry's

PUBLICATIONS OF

**STANDARD
 VOCAL PART MUSIC.**

THE SINGER'S LIBRARY

AN UNEQUALLED COLLECTION OF VOCAL CONCERTED
 TRIOS, QUARTETS, QUINTETS, &c., SACRED AND
 SECULAR,

By the most renowned Composers, English and Foreign

EDITED BY JOHN HULLAH.

Upwards of 150 Numbers, price Twopence each.

The Glee and Choral Library

A COLLECTION OF

STANDARD AND WELL-KNOWN VOCAL COMPOSITIONS,
 AS WELL AS RECENT WORKS BY MACFARREN,
 HATTON, LESLIE, BALFE, &c.

Upwards of 100 Numbers, price Twopence each.

**Modern Four-Part Songs for
 Mixed Voices**

(S.A.T.B.) WITH AD LIB. PIANOFORTE ACCOMPANIMENT.

This Series contains about 70 choice modern works by

J. L. HATTON, HENRY LESLIE, W. G. CUSINS, ALICE
 MARY SMITH, IGNACE GIBSON, SIR W. S. BENNETT,
 C. A. MACIRONE, PROFESSOR G. A. MACFARREN,
 WALTER MACFARREN, CIRO PINSUTI, W. H. CUMMINGS,
 AND MANY OTHER EMINENT COMPOSERS.

Quarto size, printed from engraved plates, price 4d. to 6d. each Number.

**Modern Part Songs for Treble
 Voices**

This Series contains Trios, Four-Part Songs, and Choruses, by

HATTON, OLIVERIA L. PRESCOTT, CARULLI,
 C. A. MACIRONE, MENDELSSOHN, &c.

Quarto size, printed from engraved plates, price 4d. to 6d. each number.

Chamber Trios for Treble Voices

123 Numbers. Full Music Size, 2s. to 3s. each. Class Copies, 6d. each.

This renowned Collection contains some of the most beautiful
 Compositions of

BELLINI, BENEDICT, BISHOP, BARNETT, BARNEY,
 CIMAROSA, CAMPANA, DONIZETTI, FLOTOW, HATTON,
 HILLER, MENDELSSOHN, MACFARREN, MEYERBEER,
 MOZART, MERCADANTE, PINSUTI, ROSSINI, SPOHR,
 HENRY SMART, WEBER, VERDI, &c., &c.

FULL CATALOGUES SENT POST-FREE TO
 ANY PART OF THE WORLD.

LONDON: ASHDOWN AND PARRY,
 HANOVER SQUARE.

Large octavo, paper cover, 4s.; cloth, gilt edges, 6s.

ISRAEL RESTORED

AN ORATORIO

(As performed at the Norwich Festival, September 22, 1852, and the Royal Albert Hall, London, April 15, 1880)

COMPOSED BY

W. R. BEXFIELD, Mus. Doc., CANTAB.

The Chorus and Orchestral Parts can be had on application to the publishers.

"The fact seems to us positive that 'Israel Restored' is in various respects a thing of sterling worth. . . . Not a few among both airs and choruses evince exceptional and remarkable power."—*Daily Telegraph*.

"We need only study the chorus, 'Thou hast mightily delivered Thy people,' to learn how great a loss English music suffered in 1853. . . . With regard to the songs much more might be said than space now permits, for they supply the most conspicuous of all the meritorious features in the work."—*Musical Times*.

"There is much in the oratorio to excite true admiration and delight."—*Musical World*.

"We pass on to No. 34, a soprano song, 'The sun shall no more go down,' with obligato accompaniment for horn, viola, cello, and double-bass. This is a lovely composition—probably the gem of the oratorio. . . . The musical interest is well sustained until the end, and there is hardly a number which does not put forth some special claim. The short chorus in D, 3-4 time, makes a bright and majestic conclusion to a work which is an honour to its author and his countrymen."—*Orchestra*.

London: NOVELLO, EWER and Co.

RUTH

NEW CANTATA

By ALFRED R. GAUL.

Performed five consecutive nights in Birmingham Town Hall.

Price, paper cover, 2s.; paper boards, 2s. 6d.

London: NOVELLO, EWER and Co.

Second Edition.

THE WIDOW OF NAIN

SACRED CANTATA

FOR SOLI VOICES AND CHORUS

BY

ALFRED J. CALDICOTT, Mus. Bac., Cantab.

Performed with great success at the Worcester Musical Festival.

Band parts on application. Piano Score, paper, 3s.; boards, 4s.

London: NOVELLO, EWER and Co.

Post-free of the Composer, Worcester.

THE

WOMAN OF SAMARIA

A SACRED CANTATA

COMPOSED BY

WILLIAM STERNDALÉ BENNETT

A NEW AND REVISED EDITION,

Containing an additional Soprano Air (No. 15A) of the Composer.

Octavo, paper cover, Four Shillings. Cloth, Six Shillings.

Tonic Sol-fa Edition, One Shilling.

London: NOVELLO, EWER and Co.

CHERUBIN'S MASSES

IN FULL SCORE.

REQUIEM MASS, for Mixed Voices net 25s.

SECOND ditto, for Male Voices " 25s.

SECOND MASS, in D minor " 50s.

FOURTH ditto, in C major " 25s.

London: NOVELLO, EWER and Co.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

No. 1. ORGAN AND HARMONIUM MUSIC.

" 2. SACRED MUSIC WITH ENGLISH WORDS.

" 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.

" 4. MUSIC FOR THE PIANOFORTE.

" 5. SECULAR VOCAL MUSIC.

" 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

JUST PUBLISHED.

BLUE BEARD

A HUMOROUS CANTATA

For Solo Voices (s.c.t.b.), Chorus, and Orchestra.

MUSIC COMPOSED BY

EDMUND ROGERS.

Price 3s. net.

WEBER & Co., 14, Hanover Street, Regent Street, W.

Third Edition.

JACK & THE BEANSTALK

COMIC CANTATA FOR FOUR SOLO VOICES AND CHORUS, BY

EDMUND ROGERS.

Price 3s. net.

"Will doubtless prove very popular."—*Society*.

For special terms to Choral Societies apply to the Composer, 4, Melrose Gardens, West Kensington Park, W.

TO CHORAL SOCIETIES.

NARCISSUS AND ECHO

Cantata for Mixed Voices. Price 3s.

GOD IS OUR REFUGE (Ps. xlvii.)

Soli and Chorus. Price 1s.

COMPOSED BY

EDWIN C. SUCH, Mus. Bac., CANTAB.

London: NOVELLO, EWER and Co.

CANTATAS

FOR

FEMALE VOICES

TWO SHILLINGS & SIXPENCE EACH.

MINSTER BELLS (In the Press) F. ART.

THE WISHING STONE "

THE SILVER CLOUD "

THE WATER FAIRIES "

THE SLEEPING BEAUTY H. LAHEE.

London: NOVELLO, EWER and Co.

Just published.

SUMMER NIGHTS

(LES NUITS D'ÉTÉ)

SIX SONGS BY THÉOPHILE GAUTIER

Set to Music, with accompaniment for small Orchestra or Pianoforte,

BY

HECTOR BERLIOZ

Op. 7.

English version by FRANCIS HUEFFER. Price 2s. 6d.

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.*Reduced to 2s. 6d. per Volume.***THE MUSICAL TIMES**

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES, SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

Lists of Contents of each Volume may be had on application.

LONDON: NOVELLO, EWER and Co.

MUSIC FOR ADVENT AND CHRISTMAS

BY

J. MAUDE CRAMENT, MUS. BAC., OXON.

PREPARE YE THE WAY. Anthem (Advent). 4d.
"Spirited and effective. Concluding fugue well written."—*Musical Times*.

BEHOLD, I BRING YOU GOOD TIDINGS. Anthem (Christmas). 4d.

"Opens with a melodious treble solo and chorus, with florid organ accompaniment."—*Musical Times*."Good music, and worthy of a place in the libraries of our cathedrals."—*Church Times*."Rarely does so much fresh and bright material come to us in the shape of anthems."—*The Choir*.

TWO CHRISTMAS CAROLS. Price 3d.

1. Softly the night is sleeping.

2. Gloria in excelsis.

London: NOVELLO, EWER and Co.

MUSIC FOR CHRISTMAS

COMPOSED BY J. T. FIELD.

TWO CHRISTMAS CAROLS ("When Christ was born" and "What Child is this?") ... 2d.

A SECOND SET OF TWO CHRISTMAS CAROLS ("Sleep, holy Babe," and Carol for Christmas Day) ... 2d.

ANTHEM ("Let us now go even unto Bethlehem") ... 4d.

HYMN TO BE USED AT THE CONCLUSION OF EVEN-SONG ("Saviour, again to Thy dear Name") ... 2d.

London: NOVELLO, EWER and Co.

Just published.

ALBERT LOWE'S

NEW CHRISTMAS ANTHEM,

"HOSANNA!"

Short and easy, composed expressly for Parish Choirs.

Price Threepence.

London: NOVELLO, EWER and Co.

Just published.

THERE WERE SHEPHERDS

FULL, EASY ANTHEM FOR CHRISTMAS

BY

E. A. SYDENHAM.

Price Threepence.

London: NOVELLO, EWER and Co.

EASY ANTHEM FOR CHRISTMAS.

BLESSED IS HE THAT COMETH. Composed by J. J. SIMPSON. Short, full, and easy. 8vo, 3d.

London: NOVELLO, EWER and Co.

NEW ANTHEM FOR CHRISTMAS, "And the angel said unto them," Easy and very effective. An ordinary Parish Choir can learn it in two practices. Composed by C. H. H. SIPPEL. 8vo, 3d. London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

SIMPLE CAROLLERS ARE WE

CAROL FOR CHRISTMASTIDE

Words by J. P. DOUGLAS

Music by J. B. BOUCHER.

Price Twopence.

London: NOVELLO, EWER and Co.

Second Edition.

SIX CHRISTMAS CAROLS

By F. J. SAWYER, MUS. BAC.

Price 6d. net.

Brighton: J. and W. CHESTER, 1, Palace Place.

CHRISTMAS CAROLS.

ALL MY HEART THIS NIGHT REJOICES ... 6d.
CHRISTIANS, BE THANKFUL ... 3d.
WHILE SHEPHERDS (Old Cornish Carol) ... 2d.

By the Rev. V. W. POPHAM.

London: NOVELLO, EWER and Co.

ALL HAIL THE MORN THAT CHRIST WAS BORN. Christmas Carol for S.A.T.B. By W. A. C. CRUIKSHANK. Price 3d. net. To be had of the Composer, the Parish Church, Burnley.

CAROLS FOR THE CHURCH SEASONS. Part I. Four Carols for Christmas. By Rev. E. HANDLEY. Price 3d., or 2s. 6d. per dozen. "Bright and pleasing, all deserving of praise."—*Literary Churchman*.

London: NOVELLO, EWER and Co.

NAZARETH

A SACRED SONG

WITH ACCOMPANIMENT FOR PIANOFORTE, HARMONIUM, & CHORUS,
AD LIB.

WORDS BY

MUSIC BY

HENRY F. CHORLEY. CHARLES GOUNOD.

No. 1, in F, for Tenor or Soprano	...	4s.
2 " E flat, for Baritone	...	4s.
3 " C, for Bass	...	4s.
4 " E flat, for Mezzo-Soprano or Contralto	...	4s.
5 " D, for Bass	...	4s.

WORDS AND MELODY,

Without Accompaniment (in 8vo).

No. 1, in F, for Tenor or Soprano	...	net 2d.
2 and 4, in E flat, for Baritone or Mezzo-Soprano	...	" 2d.
3, in C, for Bass	...	" 2d.
5 " D, " Contralto or Bass	...	" 2d.

CHORUS PART, IN UNISON.

No. 1, in F, for Tenor or Soprano	...	net 2d.
2 " E flat, for Baritone	...	" 2d.
3 " C, for Bass	...	" 2d.
4 " E flat, for Mezzo-Soprano or Contralto	...	" 2d.
5 " D, for Bass	...	" 2d.

Adapted for a

CHORUS FOR SOPRANO, CONTRALTO, TENOR AND BASS,

With Accompaniment for Organ or Piano, by W. J. WESTBROOK.

In 8vo score ... 2s. | Set of Parts ... 2s.

Separate Vocal Parts ... each 6d.

ARRANGED FOR FOUR VOICES, without Accompaniment,

by W. J. WESTBROOK.

In 8vo ... net 4d.

FOR BARITONE OR CONTRALTO (in E flat),

With Accompaniment of Orchestra.

Score ... 6s. | Parts ... 7s. 6d.

WORDS ONLY (in small 8vo).

ARRANGEMENTS.

PIANOFORTE SOLOS—Transcription par J. Rummel ... 3 0

" Illustration Poétique par A. Lebeau ... 4 0

PIANOFORTE DUET—Transcription par J. Rummel ... 4 0

HARMONIUM—Transcription par W. J. Westbrook ... 3 6

HARMONIUM AND PIANOFORTE—Transcription par J. Bertram ... 4 0

ORGAN—Transcription par W. J. Westbrook ... 2 6

VIOLIN AND PIANOFORTE—Arrangement par B. Tours ... 4 0

VIOLONCELLO AND PIANOFORTE—Arrangement par B. Tours ... 4 0

LONDON: SCHOTT & CO., 159, REGENT STREET, W.

Now ready.

THE CHRISTMAS BOOK

OF

Little Songs for Young Singers

BY

J. F. LORRAINE.

Elegantly bound, cloth, gilt edges, Five Shillings.

London: NOVELLO, EWER and Co.

CHRISTMAS EVE

A SHORT CANTATA

FOR ALTO SOLO, CHORUS, AND ORCHESTRA,

COMPOSED BY

NIELS W. GADE.

Op. 40. Price 1s.

London: NOVELLO, EWER and Co.

WRITTEN EXPRESSLY FOR MR. KUHE'S BRIGHTON FESTIVAL,

THE FIRST CHRISTMAS MORN

A BIBLICAL PASTORAL

THE WORDS WRITTEN BY THE REV. S. J. STONE

THE MUSIC COMPOSED BY

HENRY LESLIE.

Vocal Score, 8vo, 2s. 6d.; Vocal Parts, 6d. each.

London: NOVELLO, EWER and Co.

Just Published.

TWO CAROLS FOR CHRISTMASTIDE.—"We'll sing you a song" and "O dark was the night," by Rev. GERARD MOULTRIE and Rev. B. W. J. TREVALDWIN. 8vo, 6d.

London: NOVELLO, EWER and Co.

THE CHRISTMAS STORY, uniform with "The Story of the Resurrection." FIVE HYMNS by C. F. HERNIMAN (author of "The Child's Book of Praise," &c.), with Tunes by C. A. BARRY. Price 3d. Words only, 2s. per hundred.

London: J. T. HAYES; J. MASTERS & Co.; NOVELLO, EWER & Co.

MENDELSSOHN'S SIX CHRISTMAS PIECES

FOR THE
PIANOFORTE

Six Shillings.
London: NOVELLO, EWER and Co.

Just published.

MINIATURES for the PIANOFORTE

COMPOSED BY
OLIVER KING

Book I.—2s. net. SEGUIDILLA. ROMANCE. CANON. MAZURKA.	Book II.—2s. net. RÉVERIE. AUBADE. IDYLL. MINUET.	Book III.—2s. net. EDVARD GRIEG. ADOLPHE HENSELT. STEPHEN HELLER. FRANZ LISZT.
---	---	--

London: NOVELLO, EWER and Co.

SONGS FOR THE LITTLE ONES

BY
MRS. ARTHUR GOODEVE.

A charming little Gift-book for Christmas and New Year.

Price 3s. 6d.

Beautifully illustrated and daintily bound.

London: WEEKES and Co. and SIMPKIN, MARSHALL and Co.

GRAND MASONIC MARCH

By J. B. BOUCHER.

Price Four Shillings.

Played with great success at Brighton and elsewhere.

London: PATEY and WILLIS, 39, Great Marlborough Street.

THE REAPER AND THE FLOWERS

FOUR-PART SONG WITH SOLOS

Words by LONGFELLOW

Music by J. B. BOUCHER.

Price Threepence.

London: NOVELLO, EWER and Co.

TWO-PART SONGS

WITH PIANOFORTE ACCOMPANIMENT

(For Schools and Classes).

MONARCH WINTER ...	Poetry by W. S. PASSMORE	2d.
THE SKYLARK ...	" R. Y. STURGES	2d.
A SCHOOLBOY'S SONG ...	" EDWARD LAWRENCE	2d.
A SPRING WELCOME ...	" "	2d.

MUSIC BY

STEPHEN S. STRATTON.

London: NOVELLO, EWER and Co.

CANTATAS FOR AMATEURS.—

H. HOLMES' CHRISTMAS DAY. Words by Keble. 2s. 6d.
ARTHUR SULLIVAN'S PRODIGAL SON. 2s. 6d.
ARTHUR SULLIVAN'S ON SHORE AND SEA. 2s. 6d.
F. H. COWEN'S ROSE MAIDEN. 2s. 6d.
F. H. COWEN'S CORSAIR. 3s. 6d.
F. HOWELL'S LAND OF PROMISE. 2s. 6d.
F. HOWELL'S SONG OF THE MONTHS. 2s. 6d.
KAPPEY'S PER MARE, PER TERRAM. 3s.
Boosey and Co., 295, Regent Street.

NEW HYMN, by C. V. STANFORD, "Awake, my heart." For Baritone Solo, Chorus, and Organ, the words translated from Klopstock by H. F. WILSON. Performed at the Festival of the London Church Choir Association. Price One Shilling.
Boosey and Co., 295, Regent Street.

W. S. ROCKSTRO'S LATEST COMPOSITIONS.

Bannockburn. 4s.	The Banks of Allan Water. 4s.
Midlothian. 4s.	A Wreath of Heather. 3 Nos., at 2s. 6d. each.
Voices from the Fell. 4s.	Le Belfroi de Gand. 4s.
The Golden Treasury. Nos. 1 and 2. 4s. each.	Tweedside. 4s.

Post-free for half-price in stamps. London: ROBERT COCKS and Co.

HALF-HOURS AT THE ORGAN. By JOHN BISHOP. Published in two Vols., price 15s. 9d. each. A valuable collection of all the best subjects.
London: ROBERT COCKS and Co., New Burlington Street.

SUITE IN E MAJOR

FOR THE ORGAN

COMPOSED BY

EMILE BERNARD.

Price 3s. complete.

1. Andantino ...	...	...	...	...	1 0
2. Scherzo-caprice ...	...	...	...	...	1 6
3. Introduction and Fugue ...	...	...	...	...	1 0

London: NOVELLO, EWER and Co.

Reduced price, Five Shillings.

THE VILLAGE ORGANIST

New Edition, complete in One Volume. 142 pages.

CONTAINING

SEVENTY-EIGHT VOLUNTARIES

All of which, except four, were composed expressly for the work by eminent English musicians.

Bound in cloth, Five Shillings.

Suitable for a Christmas Present or School Prize.

London: NOVELLO, EWER and Co.

PRICE SIX SHILLINGS. FOLIO, 200 PAGES.

J. S. BACH'S

Forty-Eight Preludes and Fugues

IN ALL THE MAJOR AND MINOR KEYS

("The Well-Tempered Clavichord").

Edited and collated with all former editions of the work by

W. T. BEST.

London: NOVELLO, EWER and Co.

WILFORD MORGAN'S GRAND MARCHES.

"CHRISTIAN THE PILGRIM" for ORGAN, with PEDAL OBLIGATO. 24 stamps, post-free. As played at Crystal Palace, Kuhe's Festival, and Promenade Concerts. Also for Piano solo:—

MARCIA GIUBILANTI	} Post-free, eighteen stamps each.
MARCHE JOYEUSE	
MARCHE MILITAIRE	
MARCH IN C MINOR	

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy of WILFORD MORGAN's semi-sacred cantata, "CHRISTIAN THE PILGRIM," a work admirably adapted for large or small Choral Societies; easy, but very effective. Chorus parts printed.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN's popular

semi-sacred March, "CHRISTIAN THE PILGRIM," for Organ, with pedal obligato. Post-free, 18 stamps.

MORGAN and Co., 27, Charles Street, St. James's, S.W.

TO PIANISTS.—WILFORD MORGAN's GAVOTTE

in G, as played at the St. James's Theatre and Promenade Concerts with great success. Sent free for 18 stamps. MORGAN and Co., 27, Charles Street, S.W.

THE RITUAL MARCH, for Organ, Piano, or

Harmonium. Four minutes Voluntary. 1s. 6d. net. R. SCHEURMAN, Twyford, Berks.

SIX TRANSCRIPTIONS for the ORGAN, with

Pedal Obligato. By G. SHINN, Mus. Bac., Cantab. 2s. 6d. net. Sixth Series now ready. Each Series contains six pieces from the works of the great masters. Are of moderate difficulty, and will be found very useful for Voluntaries.

MARCH OF THE JEWISH WARRIORS. Composed by G. SHINN. Arranged both for Organ and Pianoforte. 1s. 6d. net.
London: NOVELLO, EWER and Co.

L'ADIEU. Rhapsody for Pianoforte. 2nd edition.

4s. By CHARLES SWAIN.
London: ROBERT COCKS and Co., 6, New Burlington Street.

REVISED EDITION (with directions for pedal-

ling, &c.) of JERUSALEM THE GOLDEN, with Introduction, Variations, Fugue, and Finale, for the Organ, by IRVINE DEARNALY. 3s. net.

London: NOVELLO, EWER and Co.

VARIETIES.—Short Pieces for the PIANO-

FORTE. By FELIX BAKER.
No. 1. Divertissement Sérieux ... 2s.
" 2. The Oarsman's Waltz ... 2s.

Other numbers to follow.

AUGENER and Co., 85, Newgate Street, E.C.

EIGHTY-FIRST EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.***COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.**• **FOR CHOIRS.**—The easiest system that can be obtained for training, improving, and learning to *read music at sight*.**FOR SCHOOLS.**—Every requisite for learning music, and reading at sight in a few lessons.**FOR CHORAL SOCIETIES.**—The exercises will be found invaluable, tending to produce musical effects seldom heard.**COLLEGIATE ORGAN TUTOR**

EDITED BY FREDERIC ARCHER.

3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and CO., 16, Hanover Street, W.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED

ROUNDS, CATCHES, AND CANONS

The Words Edited by

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEM-
STOCK, Diss."Every page shows that Mr. Hemstock is master of his subject."—
Musical Standard."Contains much useful information."—*Musical Times*."A practical and useful book."—*Music Trade Review*.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIRTRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-
trainers a systematic and simple course of instruction, by
which they may teach their pupils to read music at sight
in a comparatively short time.

London: NOVELLO, EWER and Co.

A COLLECTION

OF

TWO-PART SOLFEGGIIn the principal major keys, designed for the practice of Choristers
and Vocal Classes generally,

SELECTED FROM

DURANTE, HANDEL, LEO, SCARLATTI, STEFFANI,
NARES, WEBBE, &c.

BY

JAMES HIGGS,

Mus. Bac., Oxon.

ONE SHILLING.

London: NOVELLO, EWER and Co.

MUSIC FOR THE NEW CODE.—"THE
SINGING-CLASS MANUAL," by the late WILLIAM JACKSON
(Masham), is admirably suited for use in the Public Elementary Schools.
Price (with Appendix, containing eight pieces of music in different
keys) 2s.

London: NOVELLO, EWER and Co.; and all Musicsellers and Booksellers.

FOR SCHOOLS AND SINGING CLASSES.

Now ready, 17th edition, 1s. 6d.

SIXTY MELODIES for YOUTH, for two, three,
and four equal voices. Composed by SILCHER. Arranged to
English words by FRANCIS L. SOPER. "One of the best publications
of its kind."—*Athenæum*.

London: NOVELLO, EWER and Co., and SIMPKIN and Co.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.

THE ORCHESTRA AND THE CHOIR.(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.) A
Monthly Review; Musical, Dramatic, and Literary.

Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

Annual Subscription, 2s. 6d. Specimen, by post, 2½d.

MUSICAL EDUCATION: a Monthly Review for
London and the Provinces (with which is incorporated "Edu-
cation"). The December number, now ready, contains the first of a
series of Original Papers, edited by Sir JULIUS BENEDICT, on "The
Conservatoires of Europe." No. 1, Leipzig.
HAMMOND and Co., 5, Vigo Street, W.; REEVES, 185, Fleet Street, E.C.

Now ready, No. 51, 44 pp., 2d.; post-free, 3d.

**MUSICAL OPINION AND MUSIC TRADE
REVIEW.** PITMAN; and to order of all Book and Musicsellers.**THE JOURNAL FOR THE MUSIC TRADE,**containing news of interest to publishers, pianoforte and har-
monium makers, organ builders, and manufacturers of and dealers in
instruments, is "MUSICAL OPINION AND MUSIC TRADE
REVIEW." Price 2d. Of all book and musicsellers; by post (3d.) of
J. F. REID and NEPHEW, Advertising Agents, 1, Sherborne Lane, E.C.**THE EPIKLEIS!** or Musical Domino (Pooley's
Patent). Sold everywhere. A mental aid to Pianists for the
Slow Shake and other Exercises. Entirely in accordance with modern
principles of playing. Highest testimonials. Post, 4s.; Handbook, 1s.
John Pooley, 3, The Terrace, Clapham Park Road, S.W. Numerous
agents are appointed.**MUSIC PUPIL'S REGISTER**, by Dr. JACOB BRAD-
FORD. Invaluable to the teacher and pupil. Price 1s. Messrs.
NOVELLO, EWER and Co.**£1 WORTH of MUSIC** for 2s. Songs or Pieces,
by Gatty, Thomas, Gabriel, Kuhe, Mendelssohn, Rubinstein,
&c. Clean and perfect. Post-free. A. Thistlewood, 5, Hunter's
Lane, Birmingham.**A SINGING LESSON, and HOW to TEACH IT.**By CH. BISHENDEN, the celebrated bass. New book. 1s. "Well
calculated to have a great effect. Those who wish to have their voices
carefully and properly cultivated might do well to consult the author."
—*Fun*, November 2, 1881. VICKERS, 317, Strand; or Mr. BISHENDEN,
20, Duke Street, Portland Place, W.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.					s. d.
1.	Hymns only.	Royal 24mo.	Bourgeois Antique.	Cloth, red edges ...	1 0
2.	Hymns only.	Royal 24mo.	Nonpareil Antique.	Double Columns. Cloth, red edges ...	0 6
"	Hymns only.	Royal 24mo.	Nonpareil Antique.	Double Columns. Limp cloth ...	0 4
"	Hymns only.	Royal 24mo.	Nonpareil Antique.	Double Columns. Paper cover ...	0 3
3.	Hymns with Tunes.	Demy 8vo.	Cloth	... ..	4 0
4.	Hymns with Tunes.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges ...	... ..	5 0
5.	Tunes only.	Demy 8vo.	Cloth	... ..	3 0
6.	Tunes only.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges ...	... ..	4 0
7.	Hymns with Tunes.	Treble part only.	Royal 24mo	... ..	1 6
"	Hymns with Tunes.	Treble part only.	Royal 24mo, cloth, bevelled boards, gilt lettered, red edges ...	... ..	2 0
8.	Hymns with Tunes.	Small post 8vo, to bind with the Pearl 8vo Prayer Book.	Cloth	... ..	2 6
9.	Hymns with Tunes.	Ditto.	Cloth, bevelled boards, gilt lettered, red edges ...	... ..	3 0
10.	Hymns with Tunes.	Large type. Imperial 8vo.	Cloth, bevelled boards, gilt lettered, red edges ...	... ..	10 6
Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.					
A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.					
Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.					

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.
TO MATCH EITHER EDITION.

No. 9.	The complete work, containing 751 Tunes and Chants.	s. d.
10.	Limp cloth	4 0
11.	Cloth boards	5 0
12.	Small edition	3 0
12.	Tonic Sol-fa	3 0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),
With Canticles and Anthems.

Pointed for Chanting for Congregational use 1 3
(Offered in quantity at reduced price per dozen.)

The Pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; BRISTOL: W. AND F. MORGAN;
And all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4½d.

LONDON: NOVELLO, EWER AND CO.; AND SIMPKIN AND MARSHALL.

THE CREED OF ST. ATHANASIUS, as sung
at All Saints' Church, Kensington Park. Composed by EDWARD H. BIRCH, Mus. Bac., Oxon. 8vo, price 4d.
LONDON: NOVELLO, EWER AND CO.

For the special use of Organists. Post free, 6½d.

A FULL HARMONISED ORGAN ACCOMPANIMENT TO THE APOSTLES' CREED, in G, by THOMAS E. LEETE, Organist, Parish Church, Sutton Bridge, Lincolnshire.

By the same Composer (published by desire). The cheapest collection extant.

A SET OF TWELVE KYRIES, with TWELVE OFFERTORY SENTENCES, complete in one book. All original music, used at Sutton Bridge Parish Church. Price 1s.; to choirs, 7s. 6d. per dozen copies. Two Kyries, in F and G, taken from above, post-free, 2½d.; per dozen, 1s. 7d. To be had only of the Composer.

WILLIAM SMALLWOOD'S two new CHRISTMAS ANTHEMS (easy) ready this day:—
In the beginning was the Word } 2d. each.
I will magnify Thee, O God, my King }

LONDON: B. WILLIAMS, 60, PATERNOSTER ROW, E.C.

SEVEN HYMN-TUNES, various Metres, suitable
for Home or Congregational use. By WALTER CLOUGH, Organist. Post-free, 4d. To be had of the Composer, 6, Marlborough Place, Banbury.

APPROACH, ALL YE FAITHFUL. Music by
BENJAMIN CONGREVE. Price Three Halfpence.
LONDON: NOVELLO, EWER AND CO.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357
Tunes, Chants, &c., including 52 Tunes and Chants, composed
for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63
copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir
G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others,
inserted by permission, with a selection from various sources, Ancient
and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W.
Sold also at 66, PATERNOSTER ROW.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s.
TONIC SOL-FA EDITION: Limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes
as used at ST. ALBAN'S, HOLBORN; containing nearly 270
Tunes, for Long, Common, Short, and Peculiar Metres; together with
several Gregorian Hymns and Antiphons; the Eight Gregorian
Tones; the Music of the Reproaches; the Seven Last Words; and
Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

THE UNION PSALTER, for Nonconformists.

Second Edition. Psalms (Bible version) and portions of
Scripture, selected for Chanting by the Rev. A. MacLaren, D.D.,
Manchester, and pointed by William Lockett, Organist of Union
Chapel. Strongly bound in cloth, red edges, 1s. 6d. Messrs. WEEKES
and Co., 16, Hanover Street, London, W.; HODDER and STOUGHTON,
PATERNOSTER ROW; or Messrs. FORSYTH BROS., Deansgate, Manchester.

HERRING'S METRICAL TUNES, &c.
8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

BY REV. R. F. SMITH.—TE DEUM in F, Three-
pence. SOUTHWELL SCHOOL SONGS, 1s. 6d.
LONDON: NOVELLO, EWER AND CO.

Just published.

TE DEUM LAUDAMUS, set to music in the
key of G, by ALFRED J. DYE. Price 4d.
LONDON: NOVELLO, EWER AND CO.

TE DEUM LAUDAMUS. Set to music with
special regard to the poetical structure of the hymn, by the Rev.
V. W. POPHAM, M.A. Price 4d.
LONDON: NOVELLO, EWER AND CO.

TE DEUM LAUDAMUS (IN F)

In Festal Form.

Octavo, price Fourpence.

JUBILATE DEO (IN F)

In Festal Form.

Octavo, price Threepence.

COMPOSED BY R. DAWRE.

LONDON: NOVELLO, EWER AND CO.

LET NOT YOUR HEART BE TROUBLED.

5th edition. Arranged by CHARLES SWAIN.

By the same Composer,
THE LORD IS MY SHEPHERD. 3rd edition. Each 4d.
LONDON: NOVELLO, EWER AND CO.

Easy and effective.

ANTHEM

GOD IS OUR HOPE AND STRENGTH

Written expressly for Parish Choirs by FRANK BATES, Mus. Bac.

This Anthem has been sung at several Choral Festivals.

"Just the thing for village choirs."—*Church Times*.

Price Threepence.

LONDON: NOVELLO, EWER AND CO.

Books I. to VIII., New Series, 1s. each.

COLLECTION OF KYRIES, &c. Compiled, &c.,
by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1
to 98), 1d. each.

SPOHR'S 24TH PSALM. Net, 9d. and 2s.

LONDON: NOVELLO, EWER AND CO.

TWELVE KYRIES. By G. BAKER. Price 6d.
12 or more copies, 4d. each, post free. G. BAKER, Musicseller,
Wakefield.

Reduced Price, 3d.

G. A. MACFARREN'S CANTATE DOMINO and
G. DEUS MISERATUR. For Voices in Unison and Organ.
8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS
for small Choirs. First Series. Boys' and Female Voices.
Second Series. Female and Male Voices.

These Anthems are available as Duets for private use.
LONDON: NOVELLO, EWER AND CO.

Just published. Price 1s. 6d.

CHURCH MUSIC: a Popular Sketch. Being a
Glance at its Origin, Development, and Present Use, with Illustrations.
By the Rev. EDWARD HICKS, B.A., Vicar of Kidsgrove,
Staffordshire. JOHN HEYWOOD, Manchester and London.

Fourth Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGELICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Venite exultemus Domino," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 1d. NOVELLO, EWER and Co., and PARKER and Co.

Fifteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

NOVELLO'S COLLECTION OF

ONE HUNDRED AND SIXTY-FIVE

Responses to the Commandments

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

EASY ANTHEMS, by THOMAS SMITH. Price 3d. each.

CHRISTMAS.—"For unto us a Child is born." Tenth Edition.

"O worship the Lord." Eighth Edition. "Sing we merrily." Third Edition. "Hear my prayer." "I was glad." "My heart is fixed." "The Lord is my Shepherd." "O send out Thy light." "Lift up your heads." "Like as the hart." "It is a good thing to give thanks." "O sing unto the Lord." Second Edition. Te Deum in F. Five Kyrie Eleisons.

London: NOVELLO, EWER and Co.

Post-free from the Composer, 25, Angel Hill, Bury St. Edmunds.

Third Edition. Price 1s.

HOW TO LEARN TO PLAY THE PIANO WELL. By ONE WHO HAS TAUGHT HIMSELF.

"Here, in the compass of fourteen pages, is matter calculated to produce better results than half-a-dozen years' teaching."

THE ART OF PLAYING AT SIGHT. By ONE WHO HAS TAUGHT HIMSELF. Price 1s.

"The author believes his system to be infallible; after a fair trial, we must say we believe so too."

HOW TO FORM AND TRAIN A VILLAGE CHOIR. By AN ORGANISING CHOIRMASTER. Price 1s.

THE HARMONIUM, AND HOW TO PLAY IT. Price 1s.

Bury St. Edmunds: THOS. SMITH, Music Warehouse, Angel Hill.

The Cathedral Psalter

POINTED FOR CHANTING.

	s.	d.
Imperial 32mo, cloth	0	9
Ditto, with Proper Psalms, cloth	1	0
Demy 8vo, large type, with Proper Psalms, cloth	2	6
Proper Psalms, separately. Paper cover. 32mo	0	3
Canticles, 32mo	0	1
Ditto, 8vo	0	3

The Psalter, with Chants, Post 4to, cloth	5	0
Canticles, 4to, with Chants	0	6

THE CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2	0
Ditto, cloth	3	0
Foolscap 4to, paper cover	1	0
Ditto, cloth	1	6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

COMPOSITIONS by DR. ROBERTS.

Third Thousand.

JONAH. A Sacred Cantata.		s.	d.
Vocal Score, octavo	3	0	
Chorus Parts	3	2	
Strings	6	0	
Wind, &c. (full orchestra)	10	0	

Second Thousand.

A MORNING, COMMUNION, and EVENING SERVICE in D. Vocal score, 8vo, 1s. 6d.; or separately, No. 1, Morning, 6d. No. 2, Communion, 9d.; No. 3, Evening, 6d.

Second Thousand.

AN EVENING SERVICE in F: Magnificat and Nunc dimittis, 8vo, price 6d. Written specially for the Festival of Church Choirs held in the Parish Church, Halifax, in 1880.

London: NOVELLO, EWER and Co.

COMPOSITIONS by the late DR. S. S. WESLEY.

	s.	d.
The European Psalmist	24	0
Service, in G. From the "European Psalmist." 8vo	1	0
Service, "Letter B." 8vo, 9d. Treble part, 4d. Magnificat and Nunc dimittis, from above	0	4
Anthems, "I will arise," Chorus by S. S. W.; and "O remember not our old sins," Duet, by Samuel Wesley; with Chorus "At Thy right hand," by S. S. W.; from the "European Psalmist." 8vo	0	4
Organ Music. Posthumous Works:—		
Andante, in A	3	0
Andante, in E	2	0
The Holsworthy Bells. Easy Piece	3	0
Songs. There be none of beauty's daughters	2	0
Wert thou, like me	2	0
The Butterfly	2	0
An Ode, composed for the opening of an Exhibition	7	6

Or in separate numbers:—

Song (Bass). When from the great Creator's hand	1	6
Song (Tenor). Strong in heart and strong in hand	1	6
Trio (Two Trebles and Alto). The wise, the wealthy, and the great	1	
Chorale, Solo, and Fugue (Chorus)		
Song (Treble). Silently, silently	1	6
Chorus or Part-Song	2	6

London: NOVELLO, EWER and Co.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would.
4. Not every one.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.
11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity.
20. Blessed be the man.

Price One Shilling.

London: NOVELLO, EWER and Co.

Now Ready. Small 4to, price 1s. Vocal Parts, 12mo, price 6d. each. 1st and 2nd Series, bound together, cloth, 2s. 9d. Vocal Parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE
CANTICLES AND HYMNS
OF THE CHURCH,

POINTED FOR CHANTING, AND SET TO APPROPRIATE ANGLICAN CHANTS, SINGLE AND DOUBLE

TOGETHER WITH

RESPONSES TO THE COMMANDMENTS,

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., M.A.,

AND

EDWIN GEORGE MONK.

This Work contains a Selection of *Double* (besides additional *Single*) Chants; together with special settings of "*Benedicite*," and a collection of *Kyrie Eleisons*, old and new.

This pointing of the Canticles is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER and CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY

JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 2d. Orchestral Parts, complete, 6s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. 1 & 2, 1s. 6d. each, paper cover.

GLEES AND SONGS FOR HIGH SCHOOLS. Paper cover, 1s. 6d.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. 1s. | 3rd Set—Hunting Quadrilles: "John Peel," &c. 1s.
2nd Set—"Humpty Dumpty." Duet, 3s.; Solo 1s. | 4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School.

London: NOVELLO, EWER & CO.

THE

HARMONIUM TREASURY

A SERIES OF SELECT PIECES ARRANGED BY

J. W. ELLIOTT.

In Two Volumes. Vol. I., SACRED; Vol. II., SECULAR. Handsomely bound in Cloth, 10s. 6d. each; or in 51 Numbers, 1s. each.

HARMONIUM VOLUNTARIES

ARRANGED BY

J. W. ELLIOTT.

In Six Sets, each containing Sixty Voluntaries, One Shilling each; or in Two Volumes, Cloth gilt, 4s. each.

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER AND CO.'S PIANOFORTE ALBUMS

EDITED BY
BERTHOLD TOURS

PRICE ONE SHILLING EACH.

VOL. I. (BACH), VOL. II. (HANDEL), CLOTH, 4s. EACH.

Nos. 1, 2, 3.

COMPOSITIONS

BY

JOHN SEB. BACH

No. 1 contains movements from the Partitas, English Suites, small Preludes, and the "Echo" from the OUVERTURE FRANÇAISE.

No. 2 contains movements from the English and French Suites, Partitas, and the FANTASIA IN C MINOR.

No. 3 contains movements from the small Preludes, Concertos, Partitas, English Suites, &c.

Nos. 4, 5, 6.

COMPOSITIONS

BY

GEO. FR. HANDEL

No. 4 contains movements from the Suites, Sonatas, Fugues, and the Opera "Almira." The Chaconne in F major, and the "HARMONIOUS BLACKSMITH."

No. 5 contains movements from the Suites, Sonatas, the "Masque," the Operas "Alcides" and "Xerxes," and the celebrated LARGO.

No. 6 contains movements from the Suites, Fugues, the Operas "Alcina" and "Pastor Fido," the "Watermusic," and the celebrated ARIOSO.

LONDON: NOVELLO, EWER AND CO.

INSTRUMENTS AND MUSIC

FOR THE PERFORMANCE OF

TOY SYMPHONIES, &c.

A SET OF INSTRUMENTS

Of greatly improved manufacture, for the performance of any one of the following pieces, including a copy of the music (Lachner excepted),

ONE GUINEA AND A HALF.

INSTRUMENTS SEPARATELY.

Cymbals, 3s.; Cuckoo, 5s.; Drum, 10s.; Nightingale, 6d.; Rattle, 1s.; Tambourine, 6s. 6d.; Triangle, 3s.; Trumpet, 4s.; Turkish Music, 8s. 6d.; Whistle, 2s.

J. ANDRÉ.

OP. 41.—Amusement en forme de Rondeau for piano (six hands), two violins, violoncello, drum, cymbals, and triangle, ad lib. ... 4 6

K. J. BISCHOFF.

Toy Symphony for pianoforte, two violins, violoncello, trumpet, two cuckoos, whistle, rattle, and drum ... 6 6

Conductor's part ... 1 6

E. GRENZEBACH.

OP. 5.—Waltz for pianoforte, cuckoo, nightingale, whistle, trumpet, drum, triangle, Turkish music, and rattle... 2 0

OP. 6.—Ländler for pianoforte and the same instruments ... 1 6

HAYDN.

Toy Symphony for two violins and violoncello, or Pianoforte Solo, with trumpet, whistle, cuckoo, drum, Turkish music, nightingale, and rattle... 3 0

Ditto for two violins and violoncello, or Pianoforte Duet, with the same instruments ... 4 0

MOZART.

Turkish March, arranged by Burchard for Pianoforte Duet, for cymbals, rattle, drum, triangle, and Turkish music ... 3 0

J. LACHNER.

OP. 85.—Toy Symphony for Pianoforte Solo and String Quartet, s. d. with trumpet, cuckoo, whistle, nightingale, drum, tambourine, triangle, and cymbals ... 10 0

Ditto for Pianoforte Duet, with String Quartet and the same instruments ... 12 0

H. MEYER.

OP. 5.—Carnival March, for Pianoforte Solo, two violins, and violoncello, with cuckoo, nightingale, rattle, drum, trumpet, and whistle ... 6 6

Ditto for Pianoforte Duet, two violins, violoncello, and the same instruments ... 7 0

A. ROMBERG.

Toy Symphony for Pianoforte Solo, two violins, and violoncello, with seven instruments (see Haydn) ... 4 0

Ditto for Pianoforte Duet, two violins, and violoncello, with the same instruments ... 5 0

M. WALLENSTEIN.

OP. 4.—Toy Symphony for pianoforte, two violins, and violoncello, with cuckoo, whistle, nightingale, rattle, triangle, drum, and trumpet... 5 0

LONDON: NOVELLO, EWER & CO.

NEW COMPOSITIONS by ALFRED J. CALDICOTT, Mus. Bac., Cantab. (winner of Manchester and Huddersfield Glee Prizes):—

Part-Songs—	Out on the Waters	4d.
	The Haymakers	4d.
	Yule	4d.
	Jack and Jill	4d.
	Little Jack Horner	6d.
	Humpty Dumpty	6d.
	Winter Days	4d.
Songs—	The New Curate and Two Spoons	2s.

Post-free of the Composer, Worcester. Special terms to Societies.

WILLIAM J. YOUNG'S Popular Part-Songs for S.A.T.B.

1.	I love the merry springtime	21st	thousand	net	s. d.
2.	Gaily through the greenwood	38th	do.	"	0 2
3.	O welcome, merry May	6th	do.	"	0 2
4.	The mountain maid	6th	do.	"	0 2
5.	Come o'er the mountain	8th	do.	"	0 2
6.	Hail, merry, merry Christmas	17th	do.	"	0 2
7.	Songs of praise the angels sang	6th	do.	"	0 3
8.	Blow, ye balmy breezes, blow	8th	do.	"	0 3
9.	Fairy revels	10th	do.	"	0 3
10.	Oh! peaceful vale of rest	5th	do.	"	0 1½
11.	The merry bird	5th	do.	"	0 3
12.	Come, let us be merry and gay	5th	do.	"	0 3
13.	Forest echoes	8th	do.	"	0 3
14.	Haste, ye merry elves	5th	do.	"	0 3
15.	The streamlet (with soprano solo)	3rd	do.	"	0 3
16.	Sunshine and shadow	3rd	do.	"	0 2
17.	Sunny rays (with soprano solo)	3rd	do.	"	0 3
18.	A happy New Year	3rd	do.	"	0 3
19.	The coming of Spring	3rd	do.	"	0 3
20.	England's Glory	5th	do.	"	0 3
21.	A merry Christmas to you all	3rd	do.	"	0 3
22.	The air resounds with music sweet	2nd	do.	"	0 2
23.	To a sleeping child	1st	do.	"	0 2
24.	Our National Church	2nd	do.	"	0 3
	Ditto (Organ copy)	1st	do.	"	1 6

London: NOVELLO, EWER and Co.

POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (10th thousand)	3d.
The Stormy Petrel (soprano or tenor and bass solos)	3d.
The Coral Grove	3d.
Pibroch of Donuil Dhu (Sir Walter Scott)	3d.
Sweet Spring (madrigal)	3d.
The Ocean (Barry Cornwall)	3d.
Over the mountain-side (four-part serenade)	3d.
Soul of Living Music (soprano solo and chorus)	3d.
The Jäger Chorus (5th thousand)	3d.
The River	3d.
Departed Joys (Thomas Moore)	2d.
Summer and Winter	2d.
The Anglers (6th thousand)	2d.
Sweet to live amid the mountains (10th thousand)	2d.
The Dream of Home (Thomas Moore)	2d.
There's beauty in the deep (6th thousand)	1½d.
Soldier, rest! (Sir Walter Scott)	1d.
Woods in Winter (Longfellow)	1d.
Autumn (Montgomery)	1d.
The sombre shadows of the night (trio for S.A.B.)	1d.

London: NOVELLO, EWER and Co.

FOUR-PART SONGS. Price 3d. each.

"I wish you a merry Christmas." "The Holly Tree and Mistletoe." "Give me the lusty winter-time."
Cantata, "The Fates," 3s. net. Cantatina, "Excelsior," 2s. net.
Te Deum, 3d.; Jubilate, 1½d.; Kyries and Doxology, 1½d.
To be had of Dr. BELCHER, Hamstead Road, Handsworth, Birmingham.

THE VOICE OF SPRING. New work for Chorus and Full Orchestra. By C. SWINNERTON HEAP. 8vo Edition. With arrangement for pianoforte. Price 1s. 6d. net.
STANLEY LUCAS, WEBER and Co., New Bond Street, W.

SUITABLE FOR CHORAL SOCIETIES AND CHOIRS.

THE VICTORIES OF JUDAH AFTER THE CAPTIVITY. Sacred Cantata, with Historical Readings. Composed by G. SHINN, Mus. Bac., Cantab. Price 6d.
London: HAUGHTON and Co., 10, Paternoster Row.

TWO NEW SONGS by L. HORSLEY: "THE MEN THAT MAN THE LIFE BOAT"; "MY LADY."
1s. 6d. each net. London: NOVELLO, EWER and Co.

HEAVE HO! New Sea Song. For Bass or Baritone, with chorus ad libitum. Words and Music by EDWIN ALLWRIGHT. "A stirring sea song."—*Graphic*. "Always encored."
Price 1s. 6d. net.
London: F. PITMAN, 20, Paternoster Row.

SUNG BY MR. CHAPLIN HENRY.

THREE BARITONE SONGS.—"An English Christmas home," "Our oldest friend," and "The best of all good company." Post-free, 2s. 6d., of the composer, ORIEL HINGCHLIFF, 50, Kennington Park Road, S.E.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obbligato, by ARTHUR HENRY BROWN.

No.	40.	Aria, by Gluck, 1767.
41.	"Sanctus" and "Hosanna," from André's Mass. Op. 43.	
42.	Last Chorus, from Beethoven's "Mount of Olives."	
43.	"He shall feed His flock," from Handel's "Messiah."	
44.	"Quoniam Tu solus," by Vincenzo Righini. 1788.	
45.	"Hallelujah" Chorus, from Handel's "Messiah."	
46.	"Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.	
47.	"The heavens are telling," from Haydn's "Creation."	
48.	Andante and Allegretto, from Handel's Violin Sonata in A major.	
49.	Slow Movement from Symphony 36, by Haydn.	
50.	Andante con Variazioni, from Spohr's Notturmo. Op. 34.	
51.	"Wie nahte mir der Schlummer," by C. M. von Weber. Aria by the Comte de St. Germain, 1760.	
52.	"Marche Solennelle," by Franz Schubert.	
53.	Adagio, from the Notturmo (Op. 34), by Louis Spohr.	
54.	"Ave Maria," from the "Evening Service," Book 7, by Cherubini.	
55.	Overture and Minuet to "Samson," Handel, 1742.	
56.	"The arm of the Lord," by Haydn.	
57.	"Deh lascia o Core," from "Astianatte," by G. Buononcini, 1727.	
58.	"Gloria in excelsis," from Schubert's Mass (No. 2), in C.	
59.	"Il pensier sta negli oggetti" Aria, by Haydn, 1792.	
60.	"Gloria in excelsis," from Mozart's 12th Mass.	
61.	"How lovely are the messengers," by Mendelssohn.	
62.	Notturmo, by Kalkbrenner.	
63.	"Che farò," by Chr. Gluck, 1769.	
64.	Aria in A flat, by Louis Spohr.	
65.	"Cujus animam," from Rossini's "Stabat Mater."	
66.	Air and Gavotte, from the Suite for Orchestra in D, by J. S. Bach.	

[Continuing.]

Price Three Shillings each.

Volumes I., II., and III., bound in cloth, are now ready, each containing 20 numbers, price One Guinea each.

A list of the preceding numbers post-free on application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

HARMONY SIMPLIFIED. A Concise Treatise on Harmony, Thorough-Bass, and Modulation. For the use of Students. By FARLEY NEWMAN. Price 1s. 6d., or in cloth, 2s. 6d.
B. WILLIAMS, 60, Paternoster Row.

Just published.

THE KING OF THE NIGHT

Song for Baritone or Bass, by

ALFRED J. DYE (composer of "The Lighthouse").

Price 4s.

London: NOVELLO, EWER and Co.

NEW SONG FOR BASS OR BARITONE.

O MISTRESS MINE

By Dr. F. E. GLADSTONE.

Price 4s.

London: NOVELLO, EWER and Co.

NEW SACRED SONG.

THE PILGRIMS

(AGNUS DEI)

By J. T. FIELD.

Words by ADELAIDE A. PROCTER.

Price 4s.

London: NOVELLO, EWER and Co.

SUNG BY MR. FRANK BOYLE.

NEW SONG.

THE LOVE HELD DEAR

By J. T. FIELD.

Words by EDWARD OXFORD.

Price 4s.

London: PATEY and WILLIS, 39, Great Marlborough Street, W.

ARRANGEMENTS for the ORGAN

BY

J. MARTIN DUNSTAN.

Allegretto (Symphony), "Hymn of Praise"	Mendelssohn	s. d.
Adagio Cantabile (Third Symphony)	Haydn	1 0
Return, O God of hosts, "Samson"	Handel	0 6
Pious orgies, "Judas Maccabeus"	Handel	0 6
Lord, remember David	Handel	0 6
Quis est homo, "Stabat Mater"	Rossini	1 0
Heaven and the earth display, "Athalie"	Mendelssohn	1 6
To Thee, cherubim, "Dettingen Te Deum"	Handel	1 0
And the glory of the Lord, "Messiah"	Handel	1 0
Andantino (from a Trio)	Himmel	1 0
Andante Cantabile (Sonata in C, No. 10)	Mozart	1 0
Largo (String Quartet. Op. 40)	Haydn	1 0
The people that walked in darkness, "Messiah"	Handel & Mozart	1 0
Angels ever bright and fair, "Theodora"	Handel	0 6

London: NOVELLO, EWER and Co.

Just published.

W. A. MOZART'S PIANOFORTE CONCERTOS

For Pianoforte alone, or with Accompaniment of a second Pianoforte, String Quintet, or Full Orchestra.

REVISED AND EDITED FOR STUDY AND CONCERT-ROOM BY

DR. S. LEBERT.

Nos.	Key.	Piano Solo.		Second Piano.		Quintet	
		net.	s. d.	net.	s. d.	net.	s. d.
5 (12).	F major	...	3 0	...	1 2	...	1 10
6 (10).	A major	...	3 0	...	1 2	...	1 10
7 (5).	C major	...	3 4	...	1 4	...	1 10
8 (14).	E flat major	...	3 4	...	1 4	...	1 10
12 (11).	B flat major	...	3 4	...	1 6	...	2 0
14 (8).	D minor	...	3 6	...	1 8	...	2 0
15 (1).	C major	...	3 4	...	1 6	...	2 0
16 (6).	E flat major	...	3 6	...	1 8	...	2 0
17 (2).	A major	...	3 0	...	1 4	...	1 10
18 (7).	C minor	...	3 4	...	1 6	...	2 0
19 (16).	C major	...	3 4	...	1 6	...	2 0
20 (20).	D major	...	3 6	...	1 8	...	2 0

In this edition the Concertos are numbered in chronological order, the numbers under which they are known in the old edition of Messrs. Breitkopf and Härtel, of Leipzig, being added in brackets.

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION.

THE GENERAL HISTORY

OF THE

SCIENCE & PRACTICE OF MUSIC

BY

SIR JOHN HAWKINS.

In Two Volumes, Super-royal Octavo, cloth, 21s.

Supplementary Volume of Medallion Portraits, 16s.

Printed from the Original Plates.

London: NOVELLO, EWER and Co.

SONGS BY CH. GOUNOD.

	s. d.
JERUSALEM (Gallia) ...	4 0
EVENING SONG (The Shadow of the Evening Hours) ...	4 0
LA FAUVETTE ...	4 0
QUANTI MAI! ...	4 0
SI VOUS N'OUVREZ VOTRE FENÊTRE ...	4 0
PERCHÉ PIANGI ...	4 0
THERE IS A GREEN HILL FAR AWAY ...	4 0
LA MARGUERITE ...	4 0
THE DAISY ...	4 0
BEWARE ...	4 0
SLEEP, BABY, SLEEP ...	4 0
QUEEN OF LOVE ...	4 0
LA SIESTA (Duet) ...	4 0
SONGS OF FRANCE ...	each 2 6

No. 1. May-day (Le premier jour de Mai).

2. Hunting Song (Le Lever).

3. Dawn music (Aubade).

4. Autumn (Chant d'Automne).

5. O my proud one (O ma belle rebelle).

6. Venice (Venise).

London: NOVELLO, EWER and Co.

THE MUSIC TO SHAKESPEARE'S

TEMPEST

COMPOSED BY

ARTHUR SULLIVAN.

Complete, bound in cloth, 10s.

OR SEPARATELY:—

Come unto these yellow sands. Solo and Chorus ...	3s.
Prelude. Four hands ...	3s.
Banquet Dance. Two hands, 2s. Four hands ...	3s.
Overture. Four hands ...	4s.
Honour, riches, marriage, blessing. Vocal duet ...	3s.
Dance of nymphs and reapers. Four hands ...	4s.
Where the bee sucks. Song ...	3s.

London: NOVELLO, EWER and Co.

THE ONLY COMPLETE EDITIONS.

One Volume, 518 pp., folio, handsomely bound, cloth, gilt edges, price 21s.

AN ENTIRELY NEW AND CAREFULLY
REVISED EDITION

OF

MENDELSSOHN'S Original Compositions

FOR THE

Pianoforte

INCLUDING THE "LIEDER OHNE WORTE."

ALSO,

A NEW OCTAVO EDITION (518 pp.)

Price, in paper cover, 7s. 6d. Cloth, gilt edges, 10s. 6d.

LIEDER OHNE WORTE

Folio, cloth, gilt edges, 12s.

Octavo, paper cover, 4s.; cloth, gilt edges, 6s.

CHEAP EDITIONS.

Folio, paper cover, 5s.; cloth, gilt edges, 8s. Octavo, paper cover, 2s. 6d. cloth, gilt edges, 4s. 6d.

THE ONLY COMPLETE EDITION

CONTAINING BOOKS 7 and 8.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S TONIC SOL-FA SERIES

TRANSLATED AND EDITED BY

W. G. McNAUGHT.

ANTHEMS, CHORUSES, PART-SONGS, &c.

Nos. 1 to 133 now ready.

Complete Lists, post-free, on application.

	s. d.
ANTIGONE ...	MENDELSSOHN 1 0
ATHALIE ...	MENDELSSOHN 1 0
CHRISTMAS CAROLS, NEW AND OLD (First Series) ...	STAINER & BRAMLEY 1 0
CHRISTUS ...	MENDELSSOHN 0 6
CRUSADERS ...	NIELS W. GADE 1 0
ELIJAH ...	MENDELSSOHN 1 6
ERL-KING'S DAUGHTER ...	NIELS W. GADE 0 9
GOD, THOU ART GREAT ...	SPOHR 0 6
HEAR MY PRAYER ...	MENDELSSOHN 0 3
HYMN OF PRAISE (Lobgesang) ...	MENDELSSOHN 1 0
LAST JUDGMENT ...	SPOHR 1 0
LAUDA SION ("Praise Jehovah") ...	MENDELSSOHN 0 9
LORD, HOW LONG WILT THOU FORGET ME? (Psalm xlii) ...	MENDELSSOHN 0 4
LORELEY ...	MENDELSSOHN 0 6
MAY QUEEN ...	Sir W. S. BENNETT 1 0
SCHOOL ROUND BOOK ...	... 0 6
SONG FOR THE NEW YEAR ...	SCHUMANN 0 6
STABAT MATER ...	... ROSSINI 1 0
ST. CECILIA'S DAY ...	J. B. VAN BREE 0 9
TO THE SONS OF ART ...	MENDELSSOHN 0 3
THE CREATION ...	HAYDN 1 0
THE DAUGHTER OF JAIRUS ...	Dr. STAINER 0 9
THE SLEEPING BEAUTY ...	H. LAHEE 0 6
THE WOMAN OF SAMARIA ...	Sir W. S. BENNETT 1 0
FOUR-PART SONGS (Complete) S.A.T.B. ...	MENDELSSOHN 1 0

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

A DICTIONARY OF MUSICAL TERMS

BY

DR. STAINER AND W. A. BARRETT

(Compressed from the Imperial 8vo Edition by K. M. ROSS).

One Shilling; paper boards, 1s. 6d.

OPINIONS OF THE PRESS.

"A careful and judicious abridgment of the larger work, and will be found useful by those to whom the original is inaccessible."—*Athenæum*.

"A most serviceable abridgment of Stainer and Barrett's well-known Dictionary. Few, if any, words that the student can wish explained are absent from this little volume, which should be in every amateur's library."—*Daily Telegraph*.

"Of even more general utility is 'Musical Terms.' As a dictionary of reference this little volume should be on the table or shelf of every musician."—*Graphic*.

"Most of the special information contained in the large volume has been reproduced in this shilling pamphlet, the compression having been judiciously made by Mr. K. M. Ross."—*Illustrated London News*.

"In its condensed form the work contains a mass of information which is rarely to be met with in books of the class. It is particularly copious in German terms, which are now becoming of nearly as much use as the Italian."—*British Mail*.

"The musical learner will find much useful information on the principles of music and on many technicalities of the art only to be found in high-priced productions."—*Perthshire Advertiser*.

"No individual with any pretensions to a musical taste should be without this excellent book of reference."—*Perth Citizen*.

London: NOVELLO, EWER and Co.

PERFORMED AT THE WORCESTER FESTIVAL, 1881.

THE BRIDE

A CANTATA

Translated from the German of R. HAMERLING

COMPOSED BY

A. C. MACKENZIE.

Op. 25.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO, EWER and Co.

THE

LEGEND OF FAIR MELUSINE

A CANTATA FOR SOLO, CHORUS, & ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, octavo, 3s.; Vocal Parts, octavo, 8d. each; Orchestral Parts, 30s.; Full Score, 30s.

London: NOVELLO, EWER and Co.

SONG OF THE NORNS

A CANTATA FOR

FEMALE VOICES, SOLO, CHORUS, & ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, folio, 4s.; Vocal Parts, each, 4d.; Full Score, 6s.

London: NOVELLO, EWER and Co.

CINDERELLA

A LEGEND

FOR SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

HEINRICH HOFMANN.

Vocal Score, octavo, 4s.; Vocal Parts, octavo, each 1s.; Full Score, 40s. Orchestral Parts, 40s.

London: NOVELLO, EWER and Co.

NOVELLO'S FOLIO EDITION

OF

MENDELSSOHN'S THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

TWO SHILLINGS AND SIXPENCE;

Or Singly, 1s. 6d. each net.

- | | |
|------------------------------------|----------------------------|
| 1. I would that my love. | 8. Can I light-hearted be? |
| 2. The passage bird. | 9. Evening song. |
| 3. Greeting. | 10. Zuleika and Hassan. |
| 4. Autumn song. | 11. The Sabbath morn. |
| 5. O wert thou in the cauld blast. | 12. The harvest field. |
| 6. The maybells and the flowers. | 13. Song from "Ruy Blas." |
| 7. My bark is bounding. | |

London: NOVELLO, EWER and Co.

NOVELLO'S OCTAVO EDITION

OF

MENDELSSOHN'S THIRTEEN TWO-PART SONGS

WITH THE ORIGINAL WORDS (ENGLISH),

ONE SHILLING.

Cloth, gilt edges	...	...	...	...	...	2s.
German and English Words	...	...	...	...	...	2s.
"	"	Cloth, gilt edges	...	...	...	4s.

London: NOVELLO, EWER and Co.

Just published.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

Double Counterpoint AND Canon

BY

J. FREDERICK BRIDGE

Mus. Doc., OXON.

TWO SHILLINGS.

PAPER BOARDS, TWO SHILLINGS AND SIXPENCE.

London: NOVELLO, EWER and Co.

SONGS

BY

SIR W. STERNDALÉ BENNETT.

TWELVE SONGS, with English and German Words. Price, s. d.
in paper cover, 2s. 6d.; cloth boards 4 6
Also separately, folio size each net 1 6

Op. 23.

1. Musing on the roaring ocean.
2. May-dew.
3. Forget-me-not.
4. To Chloe (in sickness).
5. The past.
6. Gentle Zephyr.

Op. 35.

7. Indian love.
8. Winter's gone.
9. Dawn, gentle flower.
10. Castle Gordon.
11. As lonesome through the woods.
12. Sing, maiden, sing.

O LORD, THOU HAST SEARCHED ME OUT ("Woman of Samaria") 3 0

O MEADOW, CLAD IN EARLY GREEN, in D and F ("May Queen") 2 6

WITH THE CAROL IN THE TREE (ditto) 3 0

'TIS JOLLY TO HUNT (ditto) 3 0

London: NOVELLO, EWER and Co.

NOVELLO, EWER AND CO.'S

LIST OF WORKS SUITABLE FOR PRESENTS AND SCHOOL PRIZES

PIANOFORTE CLASSICS.

BACH.—FORTY-EIGHT PRELUDES AND FUGUES Folio	s. d. 6 0	MENDELSSOHN.—LIEDER OHNE WORTE	s. d.
BEETHOVEN.—SONATAS. Edited by Agnes Zimmermann. Folio, cloth, gilt	21 0	Cheap edition. Containing Books 7 and 8. 8vo, 102 pages. Cloth, gilt, 4s. 6d.; paper cover	2 6
BEETHOVEN.—SONATAS. Edited by Agnes Zimmermann. 8vo, cloth, gilt, 7s. 6d.; paper cover	5 0	MENDELSSOHN.—OVERTURES (Solo). The only complete edition .. Folio, cloth, gilt	12 0
HANDEL.—MESSIAH. Arranged for Pianoforte Solo by Berthold Tours	3 0	MENDELSSOHN.—OVERTURES (Duet). The only complete edition .. Folio, cloth, gilt	15 0
MENDELSSOHN.—PIANOFORTE WORKS (including the Lieder ohne Worte). An entirely new and carefully revised edition. Folio, 518 pages. Handsomely bound .. Cloth, gilt	21 0	MENDELSSOHN.—SYMPHONIES (Solo). The only complete edition .. Folio, cloth, gilt	12 0
MENDELSSOHN.—PIANOFORTE WORKS (including the Lieder ohne Worte). An entirely new and carefully revised edition. 8vo, 518 pages. Cloth, gilt, 10s. 6d.; paper cover	7 6	MENDELSSOHN.—SYMPHONIES (Duet). The only complete edition .. Folio, cloth, gilt	15 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 and 8. Elegantly bound. Folio, 145 pages (with Portrait of the Composer)	12 0	MENDELSSOHN.—ELIJAH. Arranged for Pianoforte Solo by Berthold Tours	5 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 and 8. Elegantly bound. Folio, 102 pages. Cloth, gilt, 8s.; paper cover	5 0	MOZART.—SONATAS. Edited by Agnes Zimmermann. Folio, cloth, gilt	18 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing Books 7 and 8. 8vo, 155 pages. Cloth, gilt, 6s.; paper cover	4 0	MOZART.—SONATAS. Edited by Agnes Zimmermann. 8vo, cloth, gilt, 5s.; paper cover	3 0
		PIANOFORTE ALBUMS.—Edited by Berthold Tours. Vol. I., Bach; Vol. II., Handel. Cloth, each	4 0
		PIANOFORTE ALBUMS.—Edited by Berthold Tours. Nos. 1, 2, and 3, Compositions by Bach; Nos. 4, 5, and 6, Compositions by Handel each	1 0
		SCHUMANN.—FOREST SCENES. Paper cover	1 0
		SCHUMANN.—PIANOFORTE ALBUM. Op. 68 and 15 (56 pieces). 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6

VOCAL ALBUMS.

BENNETT (Sir W. Sterndale).—TWELVE SONGS. Op. 23 and 35 (English and German Words). 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6	MENDELSSOHN.—THIRTEEN TWO-PART SONGS. German and English words. 8vo, cloth, gilt, 4s.; paper cover	2 0
BERLIOZ (Hector).—SUMMER NIGHTS (Les Nuits d'Été). Six Songs by Théophile Gautier. English Version by Francis Hueffer. 8vo, paper cover	2 6	MOORE.—IRISH MELODIES. Edited by M. W. Balfe Folio, cloth, gilt	21 0
FRANZ.—FOURTEEN SONGS. Set to poems of Robert Burns Paper cover	2 6	MOORE.—IRISH MELODIES. Edited by M. W. Balfe .. 8vo, cloth, gilt, 4s.; paper cover	2 6
MENDELSSOHN.—SONGS. The only complete edition. With Portrait of Composer. Folio, cloth, gilt	21 0	MOORE'S IRISH MELODIES. For Two Voices.	1 0
MENDELSSOHN.—SONGS. The only complete edition. German and English words. 8vo, cloth, gilt, 6s.; paper cover	4 0	RUBINSTEIN.—EIGHTEEN TWO-PART SONGS Cloth, 4s. 6d.; paper cover	2 6
MENDELSSOHN.—SONGS (for Deep Voice). German and English words. 8vo, cloth, gilt, 8s.; paper cover	6 0	SCHUBERT.—TWENTY SONGS. For Mezzo-Soprano. The English version by N. Macfarren	1 6
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. The only complete edition .. Folio	2 6	SCHUMANN.—SONGS. Vol. I., containing Op. 24, 25, 27, and 30. Edited by N. Macfarren. Folio, cloth, gilt	10 6
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. With the original words. 8vo, cloth, gilt, 2s.; paper cover	1 0	SCHUMANN.—VOCAL ALBUM. Containing Thirty of his most celebrated Songs. 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6
		VOLKSLIEDER ALBUM.—Forty Songs, with the original words and an English Version by John Oxenford .. Cloth, gilt, 4s. 6d.; paper cover	2 6

CHRISTMAS BOOKS.

CHRISTMAS CAROLS—NEW AND OLD. Edited by Rev. H. R. Bramley, M.A., and J. Stainer Post 8vo, cloth, gilt	5 0	SACRED SONGS FOR LITTLE SINGERS. Words by F. R. Havergal. Music by A. Randegger. Illustrated. Cloth, gilt, 5s.; paper cover	2 6
CHRISTMAS CAROLS—NEW AND OLD. Library Edition, with Historical Preface, Roxburgh binding	7 6	THE CHRISTMAS BOOK OF LITTLE SONGS FOR YOUNG SINGERS. By J. F. Lorraine. Cloth, gilt	5 0
CHRISTMAS CAROLS—NEW AND OLD. Super-royal 8vo (Series 1 & 2), beautifully illustrated and elegantly bound Cloth, gilt	7 6	THE SUNLIGHT OF SONG. A Collection of Sacred and Moral Songs, with original Music by the most eminent English Composers. With forty-six Illustrations. Handsomely bound. Cloth, gilt edges	7 6
NATIONAL NURSERY RHYMES AND SONGS. By J. W. Elliott. With sixty-five illustrations, and elegantly bound Cloth, gilt	7 6		

JUST PUBLISHED.

“BROTHER, THOU ART GONE BEFORE US,”

ANTHEM

FROM

SULLIVAN'S MARTYR OF ANTIOCH

IN A CHEAP FORM FOR CHOIRS AND CHORAL SOCIETIES

(Who are at full liberty to sing the same anywhere, without further permission).

PRICE SIXPENCE.

CHAPPELL'S VOCAL LIBRARY

OF

PART-SONGS, &c.

Composed or arranged by					PRICE.	Composed or arranged by					PRICE.					
1.	Dulce domum	S.A.T.B.	G. A. Macfarren	1d.	41.	Nine Kyries, Ancient and Modern	J. Gill	2d.				
2.	Down among the dead men.	S.A.T.B.	"	1d.	42.	Sun of my soul.	S.A.T.B.	...	Brinley Richards	2d.				
3.	The girl I've left behind me.	S.A.T.B.	"	1d.	43.	'Twas fancy, and the ocean's spray.	S.A.T.B.	G. A. Osborne	2d.					
4.	British Grenadiers.	S.A.T.B.	"	2d.	44.	A Prayer for those at sea.	S.A.T.B.	...	"	2d.				
5.	Long live England's future Queen.	S.A.T.B.	Dr. Rimbault	2d.	45.	O Thou, whose power (Prayer from "Mosè in Egitto")	Rossini	2d.	46.	The Guard on the Rhine.	S.A.T.B.	G. A. Macfarren	1d.			
6.	My task is ended (Song and Chorus).	A.T.B.B.	...	Balfe	4d.	47.	The German Fatherland.	S.A.T.B.	...	"	1d.	48.	The Lord is my Shepherd (Quartet).	S.A.T.B.	G. A. Osborne	2d.
7.	Thus spake one summer's day.	S.A.T.B.	...	Abt	2d.	49.	Te Deum in F	Jackson	2d.					
8.	Soldiers' Chorus.	T.T.B.B.	...	Gounod	4d.	50.	Te Deum in F	Nares	2d.					
9.	The Kermesse (Scene from "Faust")	"	6d.	51.	Charity (La Carità).	S.S.S.	...	Rossini	4d.					
10.	Up, quit thy bower.	S.A.T.B.	...	Brinley Richards	4d.	52.	Cordelia.	A.T.T.B.	...	G. A. Osborne	4d.					
11.	Maidens, never go a-wooing.	S.S.T.T.B.	...	G. A. Macfarren	2d.	53.	I know.	S.A.T.B.	...	Walter Hay	2d.					
12.	Faggot-binders' Chorus	...	...	Gounod	4d.	54.	Chorus of handmaidens (from "Fridolin")	A. Randegger	4d.					
13.	Sylvan hours (for six female voices)	...	Joseph Robinson	6d.	55.	Offertory Sentences	...	Edmund Rogers	4d.							
14.	The Gipsy Chorus	Balfe	4d.	56.	The Red Cross Knight	...	Dr. Callcott	2d.						
15.	Ave Maria	Arcadelt	1d.	57.	The Chough and Crow	...	Sir H. R. Bishop	3d.						
16.	Hark! the herald angels sing	Mendelssohn	1d.	58.	The "Carnovale"	...	Rossini	2d.						
17.	England yet (Solo and Chorus).	S.A.T.B.	Sir J. Benedict	2d.	59.	Softly falls the moonlight	...	Edmund Rogers	4d.							
18.	The Shepherd's Sabbath day.	S.A.T.B.	J. L. Hatton	2d.	60.	Air by Himmel	...	Henry Leslie	2d.							
19.	Thoughts of childhood.	S.A.T.B.	Henry Smart	2d.	61.	Offertory Sentences	...	E. Sauerbrey	4d.							
20.	Spring's return.	S.A.T.B.	"	2d.	62.	The Resurrection	...	C. Villiers Stanford	1d.							
21.	An old Church song.	S.A.T.B.	"	2d.	63.	Our Boys	...	W. M. Lutz	4d.							
22.	Sabbath Bells.	S.A.T.B.	"	2d.	64.	The Men of Wales	...	Brinley Richards	2d.							
23.	Serenade.	S.A.T.B.	"	2d.	65.	Dame Durden	...	"	1d.							
24.	Cold Autumn wind.	S.A.T.B.	"	2d.	66.	A little farm well tilled	...	Hook	1d.							
25.	Orpheus with his lute.	S.S.S.	Bennett Gilbert	2d.	67.	There was a simple maiden	...	G. A. Macfarren	1d.							
26.	Lullaby.	S.A.A.	"	1d.	68.	Fair Hebe	...	"	1d.							
27.	This is my own, my native land.	S.A.T.B.	G. A. Macfarren	1d.	69.	Once I loved a maiden fair	...	"	1d.							
28.	March of the Men of Harlech.	S.A.T.B.	Dr. Rimbault	2d.	70.	The jovial man of Kent	...	"	1d.							
29.	God save the Queen.	S.A.T.B.	"	1d.	71.	The Oak and the Ash	...	"	1d.							
30.	Rule, Britannia.	S.A.T.B.	"	1d.	72.	Heart of oak	...	"	1d.							
31.	The Retreat.	T.T.B.B.	...	L. de Rille	2d.	73.	Come to the sunset tree	...	W. A. Philpott	4d.						
32.	Lo! morn is breaking.	S.S.S.	...	Cherubini	2d.	74.	May.	S.A.T.B.	...	W. F. Banks	2d.					
33.	We are spirits.	S.S.S.	...	G. A. Macfarren	4d.	75.	Pure, lovely innocence ("Il Redi Lahore")	Chorus for female voices	...	J. Massenet	4d.					
34.	Market Chorus ("Masaniello").	S.A.T.B.	...	Auber	1d.	76.	A Love Idyl.	S.A.T.B.	...	E. R. Terry	2d.					
35.	The Prayer ("Masaniello")	"	1d.	77.	Hail to the woods.	A.T.T.B.	...	J. Yarwood	2d.					
36.	The Water Sprites.	S.A.T.B.	...	Kücken	2d.	78.	Near the town of Taunton	...	Dean Thomas J. Dudeney	2d.						
37.	Eve's glittering star.	S.A.T.B.	...	"	2d.	79.	Merry boys are we at sea	A.T.T.B.	...	J. Yarwood	2d.					
38.	When first the primrose.	S.A.T.B.	...	"	2d.											
39.	O dewdrop bright.	S.A.T.B.	...	"	1d.											
40.	Sanctus, from the "Messe Solennelle."	S.A.T.B.	Rossini	4d.												

LONDON:

CHAPPELL & CO., 50, NEW BOND STREET, W.

CITY BRANCH—14 AND 15, POULTRY, E.C.

DOMINION ORGAN COMPANY,

BOWMANVILLE, ONTARIO, CANADA.

FORSYTH BROTHERS

Beg to announce that they have accepted the SOLE AGENCY for the United Kingdom for the Sale of the celebrated ORGANS manufactured by the DOMINION ORGAN COMPANY.

The points of superiority claimed for these Organs are—

- | | |
|---|---|
| 1. SUPERIORITY OF TONE. | 8. SMOOTHNESS AND PERFECTION OF ACTION. |
| 2. POWER AND VOLUME OF TONE. | 9. STYLE AND GENERAL APPEARANCE OF CASE. |
| 3. CAPACITY FOR VARIETY OF EFFECT. | 10. BELLOWS AND ACTION ARE ALL TESTED BY A MECHANICAL ARRANGEMENT BEFORE BEING PUT INTO THE CASE. |
| 4. CAPACITY FOR EXPRESSION. | |
| 5. QUICKNESS OF TOUCH. | |
| 6. UNIFORMITY AND EQUALITY OF TONE. | |
| 7. THE QUALITY OF KEEPING IN GOOD TUNE. | |

Style 95.

TWO-MANUAL & PEDAL BASS ORGAN

SIXTEEN SETS OF REEDS, TWENTY-FIVE STOPS,

105 GUINEAS.

Illustrated Catalogues and all particulars post-free.

FORSYTH BROTHERS,

272A, Regent Circus, Oxford Street, London, and 122 & 124, Deansgate, Manchester.

NOW READY.

TWO NEW PIANOFORTE ALBUMS

BY

STEPHEN HELLER & CARL REINECKE

BEING COLLECTIONS OF THE LATEST COMPOSITIONS BY THESE EMINENT COMPOSERS.

EDITED AND CAREFULLY FINGERED BY CHARLES HALLÉ.

Price in Paper Cover, 5s. each net; Cloth, gilt edges, 7s. each net.

CHARLES HALLÉ'S PRACTICAL PIANOFORTE SCHOOL.

Section I., No. 1.—PIANOFORTE TUTOR.

FORSYTH BROTHERS,

272A, REGENT CIRCUS, OXFORD STREET, LONDON,

AND

122 & 124, DEANSGATE, MANCHESTER

(Late Cross Street, South King Street).

MELBOURNE EXHIBITION, 1881.

CHALLEN & SON

HAVE BEEN ADJUDGED THE

GOLD MEDAL

FOR UPRIGHT IRON-FRAME PIANOS.

MELBOURNE, March, 1881.

We, the undersigned Jurors for Musical Instruments at the Melbourne International Exhibition, have no hesitation in certifying that Messrs. Challen & Son, of London, have obtained the highest number of points for Cottage Pianos, in the British Court.

The award was based on the excellence of the quality, combined with the cheapness and solidity of the instruments exhibited, which we consider to be well adapted to the requirements of the Colonies.

LÉON CARON,
Chairman,

L. MOONEN,
Vice-Chairman,

ANTONIO GIAMMONA,

WILLIAM ANDERSON,
THOMAS MORANT,
GUSTAV GERLACH,
C. T. PLUNKET,
JULIUS LIEDE.

May be obtained from all Musicsellers. Illustrated Lists and Testimonials forwarded free.

Sole Wholesale Agents for WARD'S PATENT ROYAL PIANOFORTE LAMP.

"A very ingenious application of lamp-light on the desk of the Pianoforte, Harmonium, or Organ."—Vide Illustrated London News.

CHALLEN & SON, 46, OXFORD ST.

STEAM WORKS—CARDINGTON STREET, EUSTON SQUARE.

ESTABLISHED 1804.



SHELF NO.

[Mar., 1882, 20,000]

BOSTON PUBLIC LIBRARY.

One volume allowed at a time, and obtained only by card; to be kept 14 days (or seven days in the case of fiction and juvenile books published within one year,) without fine; not to be renewed; to be reclaimed by messenger after 21 days, who will collect 20 cents besides fine of 2 cents a day, including Sundays and holidays; not to be lent out of the borrower's household, and not to be transferred; to be returned at this Hall.

Borrowers finding this book mutilated or unwarrantably defaced, are expected to report it; and also any undue delay in the delivery of books.

**No claim can be established because of the failure of any notice, to or from the Library, through the mail.

The record below must not be made or altered by borrower.

[illegible]

